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Modernity in the service of faith. Complex of the Holy Rosary Mysteries Chapels in the Katowice-Panewniki Calvary

Nowoczesność w służbie wiary. Zespół kaplic tajemnic Różańca
Świętego Kalwarii w Katowicach-Panewnikach ¹

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Abstract: The article presents a unique complex of post-war rosary chapels located in the area of the Calvary in Katowice-Panewniki, its history, ideological assumptions, somewhat forgotten authors of their architecture, sculpture and painting, as well as its progressive, innovative form. Traditional scientific methods characteristic of art history were applied, i.e. empirical research, analysis of documents, as well as iconographic and iconological analysis. So far, apart from a few brief mentions, the Rosary Complex has not been the subject of a scientific study. It was established in the years 1955–1963 in difficult conditions of the communist reality. A very well-planned and meaningful iconographic program was the work of Father Norbert Chudoba, the parish priest. He was also most involved in erection of the chapels, managing their construction process. Unfortunately, he died shortly after the consecration. The complex consisting of fifteen chapels of the Joyful, Sorrowful and Glorious mysteries of the Holy Rosary is in many ways unique. Its creators wanted to commemorate important events in the history of the Polish Church, and to place it under the protection of the Virgin Mary and Christ. It is not only a manifestation of the faith of the clergy and the community and the victory of the spirit over matter, but also of the construction and architectural capabilities of the period, as progressive, expressive formal solutions were applied, including thin-walled parabolic arches and canopies. The architects and artists who created the Rosary complex were among the most outstanding artists of their time. They created a total and, at the same time, very intimate and familiar work, which combined urban planning, architecture, sculpture, painting and greenery into a harmonious whole. Among them are the architects Andrzej Mastej and Stanisław Sepioł, the sculptors Karol Muszkiet, Jan Białek, Edward Koniuszy and Wiktor Józefowicz, and the Cracovian ceramic sculptors Krystyna Borkowska-Niemojewska, Ewa Żygulska, Janina Karbowska-Kluziewicz and Barbara Żąłowska. Undoubtedly, the complex of rosary chapels at the Calvary in Katowice-Panewniki has a very high historical, artistic, aesthetic and scientific value and as such should be revalorized and placed under the conservator's protection.

Keywords: architecture, calvary, modernism, mysteries of the Holy Rosary

Abstrakt: W artykule zaprezentowano unikatowy zespół powojennych kaplic różańcowych zlokalizowanych na terenie Kalwarii w Katowicach-Panewnikach, jego historię, założenia ideowe, nieco zapomnianych twórców ich architektury, rzeźby i malarstwa oraz progresywnej, nowatorskiej formy. Zastosowano tradycyjne metody naukowe charakterystyczne dla historii sztuki, czyli badania

¹ Artykuł w języku polskim dostępny jest na stronie:

<https://www.stowarzyszeniefidesetratio.pl/Presentations0/2021-4Boro2.pdf>

empiryczne, analizę dokumentów oraz analizę ikonograficzną oraz ikonologiczną. Założenie różańcowe do tej pory, poza nielicznymi krótkimi wzmiankami, nie doczekało się opracowania naukowego. Powstało w latach 1955–1963 w trudnych warunkach komunistycznej rzeczywistości. Bardzo przemyślany i bogaty w znaczenia program ikonograficzny był dziełem proboszcza ojca Norberta Chudoby. On także, jako kierownik, najbardziej angażował się w budowę kaplic. Niestety, wkrótce po ich poświęceniu zmarł. Założenie złożone z piętnastu kaplic tajemnic radosnych, bolesnych i chwalebnych Różańca Świętego jest pod wieloma względami wyjątkowe. Jego twórcy chcieli uczcić ważne wydarzenia w dziejach polskiego kościoła, a także oddać go w opiekę Matki Boskiej i Chrystusa. To nie tylko manifestacja wiary duchownych i społeczności oraz zwycięstwa ducha nad materią, ale także możliwości konstrukcyjnych i architektonicznych tego okresu, zastosowano w nich bowiem progresywne, ekspresyjne rozwiązania formalne, między innymi cienkościenne paraboliczne łuki i zadaszania. Architekci i artyści, którzy stworzyli założenie różańcowe należeli do najwybitniejszych twórców swojej epoki. Wykreowali dzieło totalne, a jednocześnie bardzo intymne i swojskie, w którym połączono w harmonijną całość urbanistykę, architekturę, rzeźbę, malarstwo i zielen. Wśród twórców należy wymienić architektów Andrzeja Masteja i Stanisława Sepiōła, rzeźbiarzy Karola Muszkieta, Jana Białka, Edwarda Koniuszego i Wiktora Józefowicza oraz krakowskie rzeźbiarki-ceramiczki Krystynę Borkowską–Niemojewską, Ewę Żygulską, Janinę Karbowską–Kluziewicz i Barbarę Żątowską. Niewątpliwie zespół kaplic różańcowych na terenie Kalwarii w Katowicach-Panewnikach posiada bardzo wysoką wartość historyczną, artystyczną, estetyczną i naukową i jako taki powinien zostać poddany rewaloryzacji i objęty ochroną konserwatorską.

Słowa kluczowe: architektura, kalwaria, Katowice, modernizm, tajemnice Różańca Św.

Introduction

The aim of this article is to present a unique complex of rosary chapels located in Katowice-Panewniki Calvary, its history, conceptual framework, somewhat forgotten authors of its architecture, sculpture and painting, and their progressive, innovative form. The paper uses traditional scientific methods characteristic of the history of art, i.e. empirical and source research, iconographic and iconological analysis.

To date, literature has contained basic, mostly incomplete historical data about this project. It was briefly characterized by: Fr. Chryzostom Kurek in the article entitled "Kalwaria panewnicka" [*Calvary in Panewniki*], published in "Gość Niedzielny" in 1966 (Kurek, 1966: 3), Stefan Gierlotka in his study "Bazylika Ojców Franciszkanów św. Ludwika i Wniebowzięcia Najświętszej Maryi Panny w Katowicach-Panewnikach. Stulecie konsekracji 1908–2008" of 2008 [*Basilica of the Franciscan Friars of the St. Louis and the Assumption of the Blessed Virgin Mary in Katowice-Panewniki. Centenary of Consecration 1908–2008*] (Gierlotka, 2008) and Magdalena Swarczewska in the article entitled "Kalwaria panewnicka od XIX do XXI wieku" [*Calvary in Panewniki from the 19th to the 21st Century*] of 2014 (Swarczewska, 2014). In addition to providing the names of sculptors and painters, Swarczewska indicated a series of figures of the Way of the Cross from 1976 in Ujście by Jerzy Sobociński and the post-war buildings in Katowice and Chorzów - "Spodek" sports and entertainment arena and "Planetarium" as analogous to the architecture of the chapels (Swarczewska, 2014: 38). One can also find some basic information in the study entitled "Kalwaria Śląska w Panewnikach"

[*Silesian Calvary in Panewniki*] on the website “Parki i Ogrody” [*Parks and Gardens*] made by students of the Catholic School Complex in Katowice [*Zespół Szkół Katolickich*] under the supervision of Bożena Kurzeja, in which an unpublished study “Kalwaria Śląska” [*Silesian Calvary*] by architect Andrzej Mastej was used (*Kalwaria Śląska*).

In 1900, when the Dominicans settled in Panewniki and the construction of the church began (designed by Mansuetus Fromm, 1905–1908), a 13 hectare site was bought with the intention of establishing the Calvary. The first object located there was a grotto in honour of Our Lady of Lourdes, built in 1904–1905 to celebrate the 50th anniversary of proclaiming the dogma of the Immaculate Conception of the Blessed Virgin Mary [fig. 1]. The contractor was the company of Johann Carl Baum from Duisburg (Pyka, 2003: 308). In 1911, the first chapels of the Way of the Cross were built in the form of paintings placed in modest wooden casings. The twelfth station resembles three crosses made of wood, to which the figures of Christ and the Villains were attached, which have survived to this day; the last two were made in “Püte” foundry in Cologne (Kurek, 1966: 3). It was then that the area was transformed, including filling in pits, demarcating ways and planting numerous trees. In 1916, Max Śliwka developed designs of neo-Gothic chapels, but they were not implemented (Pyka, 2003: 309).

In 1936, there were two contests for the urban and architectural design of Calvary. It was only in the last one that the winning project of the students of the Lvov University of Technology, Tadeusz Brzoza and Jan Krug, was selected. In 1937, the construction of a new, modernist complex started. By 1939, five chapels had been built: of Caiaphas, Pilate, and St. Veronica [fig. 2], Simon and the Second Fall of Christ. The following six – II, III, IV, VIII, IX and XIV remained unfinished. The works were restarted in 1947 and continued until 1953, when the last, XIV station of the Holy Sepulchre was consecrated. The complex consists of chapels of various types, both building and non-building, as well as a large Calvary church. In the area of woodland and parkland a wide pebbled road was marked out, which starts in the church square, then follows the church walls in a straight line to the east before turning softly to the north [fig. 3]. From that point the road runs along the eastern section of the monastery wall meandering south. Then it softly turns and leads the other way to turn sharply towards the east and, through a bridge, leads to the other side of the Kłodnica river, in a gentle curve reaching its destination – the Calvary church and the Holy Sepulchre. The Chapels of the Way of the Cross are located on the right or left side of the path. Their main elements are usually imposing sculptures of Christ and his companions made of stone or artificial stone. Before the war they were made by sculptors Marian Wnuk and Antoni Mehl and after the war by Bogusław Langman, friar Leonard Bannert O.F.M. and Angelina Petrucco-Jura, among others. In some stations, paintings by Antoni Michalak from 1937–1939 were hung, and three paintings in the Calvary church (Chapel of the Crucifixion) were made by Edward Daniel Czuch in 1950–1951.

Before construction of the Marian chapels, the cult of the Virgin Mary was very strong in Panewniki. She was worshiped in several places, especially at the Lourdes Grotto in Calvary, where the prayers of the worshippers often resulted in miraculous healings. Three such cases were described in the text “*Kalwaria i Sanktuarium w Panewnikach [Calvary and the Sanctuary in Panewniki] (Kalwaria i Sanktuarium)*”. Services were also held in the church, in the chapel in front of the painting of Our Lady of Częstochowa, and at the statue of Our Lady of Fatima, which was made in Fatima itself and brought in 1960. Since the construction of the rosary chapels, rosary celebrations have been organized in Calvary on every Marian feast, on every Sunday of October and at the request of pilgrims coming to Panewniki (*Kalwaria i Sanktuarium*).

1954 was proclaimed as the Marian Year by the pope Pius XII. The temple in Panewniki then received the status of a Marian Sanctuary, therefore its name was changed by adding the part "Assumption of the Blessed Virgin Mary". It was immediately decided to build temporary rosary chapels on the grounds of Calvary which were consecrated on 19 September 1954, on the 50th anniversary of Panewnicka Grotto. They were plain, wooden structures with paintings depicting the Mysteries of the Rosary [fig. 4]. The scene of the Visitation of St. Elizabeth was painted by the parish priest himself – Norbert Chudoba (*Album 1*). At the same time, the construction of the Mount of Olives, the first Sorrowful Station, was commenced using the soil from the construction site of the new housing estate in Katowice-Ligota. Parishioners and pilgrims contributed to the work – every visitor was supposed to bring at least one wheelbarrow of soil to the hill.

Construction works on the new rosary stations began in May 1955. Initially, it was planned to erect quite monumental chapels of a classical character with four columns, set on high, stone-faced plinths, but they were not completed as the authorities stopped the construction of the first one and ordered it to be demolished [fig. 5]. They also fined Father Norbert Chudoba with PLN 300. In accordance with the recommendations of the authorities, the layout plans for Calvary had to be prepared before the construction started. Land surveying that had been then commissioned, was completed in November and December 1955. On that basis, architects Andrzej Mastej and Stanisław Sepioł prepared an inventory and designs: site and height, of assumptions and of greenery. Three plans were produced at that time, whose photographs were included in one of the albums preserved in the Archives of the Franciscan Fathers from the Assumption of the Blessed Virgin Mary Province: “*Schemat Kalwarii w Panewnikach*” [*The Scheme of Calvary in Panewniki*], “*Projekt Kalwarii w Panewnikach*” [*The Project of Calvary in Panewniki*] and “*Inwentaryzacja Kalwarii w Panewnikach*” [*The Inventory of Calvary in Panewniki*] (*Album 2*). The Department of Religious Affairs of the Presidium of the Provincial National Council in Katowice approved the plans on 23 August 1956 and the Provincial Architectural and Construction Board approved it one day later.

In the study "Kalwaria Śląska w Panewnikach" [*Silesian Calvary in Panewniki*] it was stated: "The basic assumption of the project was a solution that would not interfere with the chapels of the Way of the Cross and would be legible and varied in the layout and course of the Calvary paths. It was also intended to design them in such a way that they would have the character of light and open chapels in contrast to the chapels of the Passion. The design also indicated the principles of shaping the greenery in the park in the direction of supplementing and possible correction of the existing condition and it proposed solutions which would present and emphasise the basic architectural elements of Calvary" (*Kalwaria Śląska*).

The complex of rosary chapels consists of five stations of the joyful mysteries consecrated in 1957, five stations of the sorrowful mysteries consecrated in 1959 and five stations of the glorious mysteries consecrated in 1963. Karol Muszkiet with Jan Białek made the sculptures for the joyful part, Edward Koniuszy, Wiktor Józefowicz and Jan Białek for the sorrowful part, Ewa Żygulska, Krystyna Borkowska-Niemojewska and Janina Karbowska-Kluziewicz for the glorious part (Gierlotka, 2008, 148).

The architects had to set out new roads in such a way that they did not interfere with the earlier routes and stations of the Way of the Cross [fig. 6]. Both routes meet in two places: at the Caiaphas Chapel of 1938, which is also the second station of the sorrowful part of the Rosary, and at the Crucifixion group belonging to both sets.

The new road layout was as follows. An additional path was created along the south-eastern section of the fence. The five chapels of the joyful mysteries were located there. The path runs straight, breaking at the fourth station. On the opposite, north-western side of Calvary, a new road was set out continuing the pre-war, existing one. The stations of the sorrowful mysteries were located on its left side. The new section of the road meandered through the north-western part of the Calvary grounds. Two chapels were located across the river making it necessary to build two bridges, St. Joseph's and St. Louis'. The stations of the glorious mysteries were built on the left-hand side of the new, mostly straight road in the northern part of the Calvary grounds, collaterally to Kłodnica river. Due to these works, trees and bushes had to be cut down and replanted.

The albums preserved in the Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province make it possible to exactly reconstruct the history of the construction of the chapels. They contain very detailed photographic documentation of the works along with descriptions.

1. Chapels of joyful mysteries of the Holy Rosary

In 1956–1957, five chapels related to the joyful mysteries of the rosary were built: the Annunciation, the Visitation of St. Elizabeth, the Nativity, Presenting Jesus in the Temple

and Finding Jesus in the Temple. They were consecrated on 24 November 1957 by Bishop Herbert Bednorz (Gierlotka, 2008: 146).

The works were performed by Edward Woźny, who prepared the stone slabs and laid concrete, stonemason Franciszek Mieszczak, who laid stones, Piotr Ślosarz, who did the masonry, and Jan Kapusta, who did the formwork. Others also helped, including Władysław Białek and unknown by names Broll and Błaszczuk. Parishioners and seminary students also contributed to the work on the foundations of the chapels. Stonemasons employed on the construction of the cathedral in Katowice, who came to Panewniki after working hours, participated in stonework in the monastery garden, including Hunieba and Macura, both unknown by names. The stone itself came from the construction site of the Trade Union building in Katowice.

After the demolition of the stone elements of the uncompleted chapel, the foundations were modified so that it could be built according to the revised plans. New chapels were built along the brick wall limiting the area of Calvary from the east. They are all similar in size and architectural form. A stone plinth with steps leading to a small platform which serves as a pulpit was built on concrete foundations. The plinth was made of Brenna sandstone blocks of various sizes and with a coarse, rough texture. A high stone wall made of smooth-textured blocks was placed on the plinth, to which reliefs made of Pińczów limestone were attached. Only in one case a three-dimensional figure of the Virgin Mary was placed beside them. According to the original design, the images were to be set lower but during the works on the first chapel it was decided to place them 20 cm higher by introducing an additional layer of stone. The reliefs were placed in modern architectural settings in a variety of shapes: lightweight, self-supporting or supported by single columns or arches roofs, reinforced concrete canopies, or shell-structured arcades or half-domes. Metalwork plays an important role in the compositions – crosses and lettering made of stainless steel or geometric balustrades of pulpits and candlesticks made of wrought iron. All these elements were made by the parish priest's nephew Norbert Chudoba from Świętochłowice.

The first chapel of the joyful mysteries – the Annunciation chapel was built in the years 1955–1956 [fig. 7]. Its construction was inaugurated on 7 May 1955 with the celebration of a Holy Mass at the Lourdes Grotto and recitation of the first joyful mystery at the excavation site. Parishioners contributed to the work and donations were collected. The grate door was donated by the company "EMKA" from Katowice. The general scheme of the chapel was discussed above, however it is distinguished by a reinforced concrete roof in a shape of a circle sector, supported by a slender column on the left side. It may be a remnant of a dismantled structure. Above the roof, there used to be an inscription made of metal letters: "Hail Mary full of grace".

The author of the reliefs and the sculpture of Our Lady from the chapels of the joyful mysteries was an artist from Cracow, Karol Muszkiet. The process of creating the artworks was as follows: usually a 1:1 clay model was brought to the site and on its basis the assistant Jan Białek carved it in Pińczów stone from Franciszek Łuczywa's workshop in Cracow [fig. 8]. In the last phase, Muszkiet would refine the shape on-site.

The relief "The Annunciation" on the other hand, was made in Cracow in 1955. On 22 September 1956, the artist carved the angel's wings from an additional stone slab. The sculpture shows two figures – the Madonna on the right and a kneeling angel on the left [fig. 9]. Our Lady stands in contrapposto, with her body and arms raised and folded for prayer to the right and her head lowered towards the angel to the left. She is presented as a young girl with long hair and a halo around her head. The angel is shown from profile – it is a young, androgynous figure with delicate features and long hair. Large wings protrude from its back. Both the figure and Mary wear long, richly draped robes. The figures are modelled in a rough manner and the movement and fine draping of the fabric add to their expression.

The second chapel of the joyful mysteries is the chapel of the Visitation of St. Elizabeth [fig. 10]. It was founded by the mothers and women of the Parish who, as it is written in the Foundation Document: "Despite difficult living conditions rush with a willing sacrifice to leave to the future generations a Monument of deep faith and great joy towards Our Lady, in commemoration of the Marian Year" (*Dokument erekcyjny*, 1955) [*Foundation document*]. On the side of the station, there is an inscription engraved in small capitals: "Funded by mothers and women of Panewniki-Ligota 1957". The construction works were carried out until December 1956. Muszkiet finished the plaster model of the sculpture in November 1956, and Jan Białek, from May to June 1957, copied it on-site into stone. On 1 July 1957 Muszkiet completed the final sculptural work refining the shape. What distinguishes the station is the fact that the relief is placed in a niche made of a thin-walled reinforced concrete shell in the shape of a parabola, above which there is an inscription in metal letters: "O! Woman among women". The figures of the Virgin Mary and St. Elizabeth form a compact group. They are shown from profile – young and taller Mary on the left and older and shorter Elizabeth on the right. Both women are dressed in long, richly draped robes with headscarves on their heads and halos around them. Our Lady holds flowers (?) in her right hand while Elisabeth touches her forearm with her left hand. The women embrace each other in such a way that their heads almost touch.

Construction works on the successive chapel of the Nativity were carried out from November 1956 to February 1957. The Foundation Document emphasises that it was built for the 300th anniversary of the King Kazimierz's vows in Częstochowa, as a votive offering for the return from prison and exile of Cardinal Stefan Wyszyński and Bishops Stanisław Adamski, Herbert Bednorz and Juliusz Bienek. On the side of the chapel an inscription is engraved: "Funded by the worshipers of the Holy Rosary 1957". In April 1957 Muszkiet

completed a plaster model of the sculpture, in May the roughly hewn stone was brought and from May to June Jan Białek carved the sculpture in it. On 1 July 1957 Muszkiet did the final sculpting work refining the form and on 2 July it was consecrated for the first time. The architectural setting for the relief is a reinforced concrete roof with a concave-convex outline, supported on a pillar made of roughly shaped pieces of red sandstone [fig. 11]. Above the canopy there is an inscription made of metal letters: "And the word became flesh". The relief depicts the Nativity scene [fig. 12]. The Mother of God is kneeling in the centre, leaning over the Child in a manger. Behind them, on the right side, St. Joseph is presented standing and looking at Mary and Jesus, holding his robe with his right hand. To the left, there is an angel pictured as a young girl with long hair and hands folded in prayer. Large wings protrude from her back. The figures are dressed in long, draped robes.

Construction works at the Chapel of the Presentation of Jesus in the Temple were carried out from March to April 1957. On the side there is an inscription: "Funded by the youth of the parish 1957". A model of the statue was brought from Cracow on 20 August. As usual, Jan Białek made it in stone and Karol Muszkiet refined the shape. The shell-structured reinforced concrete roof, with a pointed arch supported by a column on the right side, is a distinctive feature of this chapel [fig. 13]. The relief consists of a compact group of three figures [fig. 14]. On the left there is Mary from profile, handing little Jesus to the priest Simeon on the right, also shown from profile. The figures are covered with richly draped robes, Mary's head is covered with a maphorion and the priest is wearing a large turban. The Infant is partly visible - it is presented frontally, with folded hands and a halo around its head. Above the relief, there is an inscription in metal letters: "My eyes have seen Thy salvation...".

On 24 November 1957, Bishop Bednorz consecrated the first four chapels of the joyful mysteries of the Holy Rosary. The last of them commemorates finding Jesus in the temple [fig. 15]. It was funded by Maria and Paweł Chudoba, parents of the parish priest Father Norbert, as a "Monument of continuous gratitude", using the inheritance after Maria's brother, Franciszek Janda from Kochłowice (*Dokument erekcyjny, 1957*) [*Foundation document*]. On the side of the chapel, there is an inscription: "Funded by Paweł and Maria Chudoba, Franciszek and Anna Jonda 1957". The construction works were performed from May to July 1957 and in November a relief and a free-standing statue of Our Lady were brought, which was finished on-site by Karol Muszkiet. The chapel is distinguished by a reinforced concrete roof angled downward in the middle, supported by a thin parabolic arch made of the same material. Our Lady stands under the arch, wrapped in a cloak and a maphorion, with her hands raised, facing the image depicted in the relief [fig. 16]. It shows a compact group of figures: on the left there are three priests, on the right, facing them, young Christ seated. All the priests are dressed in long, draped robes and are wearing tall headwear; the middle one raises his hands. Christ's robes are disarranged and the cross halo around his head is

disproportionately large. The aureole thus symbolizes his passion and glory. The relief was placed in a framed parabolic-shaped panel. Above the roof, there is an inscription made of metal letters: "They found him among the doctors ...".

On 24 November 1957 all the chapels were consecrated by Bishop Bednorz.

2. Chapels of the sorrowful part of the Holy Rosary

In 1957, the construction of a new road necessary for the construction of the chapels of the sorrowful part of the Holy Rosary began. They were built in two subsequent years – 1958 and 1959. On 4 October 1959 Bishop Bednorz consecrated them solemnly. The chapels were dedicated to the suffering of Jesus: the Prayer in the Garden of Gethsemane, the Flagellation (Caiaphas Chapel), the Crowning with Thorns, the Carrying of the Cross and the Crucifixion.

The architecture of the chapels of the sorrowful part is similar except for the Flagellation and the Crucifixion. The first of these is a reconstruction of one of the pre-war Stations of the Way of the Cross while the second is composed of three reinforced concrete crosses with the figures of Christ, the Villains and Our Lady of Sorrows. The three remaining chapels are extensive architectural structures, each composing of a platform faced with blocks of stone from Brenna, stairs leading to it, individual walls made of smooth blocks of stone and bold reinforced concrete roofs. The space thus created is composed of three-dimensional sculptures or reliefs of expressive, geometric form.

The "Foundation Document" mentions the fulfilment by the entire Polish nation of the Jasna Góra pledges made on the occasion of the 300th anniversary of the King Kazimierz's vows and the chapel itself was described as a "Monument of love and gratitude" (*Dokument erekcyjny*, 1957a) [*Foundation document*]. The construction works began in October 1957 with the participation of Franciszek Mieszczak, Piotr Ślosorz, P. Pinkawa and a master stonemason Edward Woźny. The model of the sculpture was made in winter 1957 by Edward Koniuszy, Jan Białek and Wiktor Józefowicz. The artists, due to reservations of the ordering party, made few versions which differed in terms of pose and expression of Christ and the apostles [fig. 17]. Between 5 and 16 of August 1958, Koniuszy with the help of Józefowicz forged the relief in stone on the basis of a plaster model.

The complex consists of two parts: a high cross on the left and an open chapel made of a wall and a massive, slightly upturned, reinforced concrete roof, supported on the right side on a massive column and on the left side on three metal rods [fig. 18]. Both elements were raised on a high plinth faced with blocks of roughly cut stone. Under the cross, there is a three-dimensional figure of kneeling and praying Christ who raises his hands up in a dramatic gesture [fig. 19]. He is dressed in a long, draped robe which folds in a rough way. His emaciated, aged face with sharp features is turned to the left, his hair is long and his eyes

are closed. The monumental relief was placed on the wall of the chapel. It has the shape of an elongated lying rectangle and is completely filled with three figures of the sleeping apostles St. James, St. Peter and St. John, who are dressed in long robes. St. Peter is depicted on the left-hand side. He is an old man with curly hair and a short beard, holding a sword in his hands. In the middle, St. John is shown as a young man with medium length curly hair. The upper part of his body is shown from front, whereas the lower part from profile. On the right, St. James is shown frontally, resting his head on his left forearm. He is an aged man with his face surrounded by long hair and a beard. The contour of the sculpture is very expressive and linear, and its form is geometric. Its surface has been carved and chiselled, giving it a rich and varied texture.

The second chapel of the sorrowful mysteries of the Holy Rosary, Flagellation of Jesus, was placed in the House of Caiaphas, that was built before the WWII [fig. 20]. Its founders were "mothers and women of Panewniki parish" (*Dokument erekcyjny*, 1959) [Foundation document]. During the reconstruction in 1959, the level of the entrance to the chapel was lowered and stairs on both sides were made, a low wall was faced with stone and the sculpture of the flagellated Christ was moved forward so that it was more visible. A solid door was replaced with an openwork metal grate door made by Norbert Chudoba, the parish priest's nephew.

Construction works on the third chapel of the sorrowful mysteries of the Holy Rosary, "Crowning with Thorns", continued from May to September 1958 and were ultimately completed in October 1959. Its founders were many parishioners mentioned in the Foundation Document of June 1958 who erected it as: "a monument of steadfast Holy Faith and fervent love" for God and Mary (*Album 4*). Norbert Chudoba, the parish priest's nephew, made a metal cross for the chapel. Edward Koniuszy, Jan Białek and Wiktor Józefowicz modelled the first figure of Christ in clay but it was not accepted by the ordering party. In October, the final sculpture was carved in stone and as early as on 4 October 1959 Bishop Bednorz consecrated the chapel.

The plinth-platform was made in the same way as the first station [fig. 21]. The wall was placed at a slight angle to the line of the plinth. It has a massive, approximately triangular in shape, reinforced concrete canopy, slightly turned upwards and to the left. Behind it, there is an accent in the form of a tall slender pole tapering upwards, on which a metal cross is mounted. Slightly to the right of the composition, Christ, shown as *Vir Dolorum*, is seated on the pedestal. He is shown frontally, in an upright, rigid pose, with his bare feet slightly apart. He is wrapped in a long piece of cloth draped over his right shoulder, revealing a muscular torso and sinewy hands supporting the instruments of torture. His oblong face with a long beard and straight hair expresses pain and thoughtfulness. He is wearing a crown of thorns on his head. The surface of the sculpture has a varied, rough texture.

To access the next two chapels of the Sorrowful Mysteries of the Holy Rosary, one must cross the St. Joseph's bridge built in 1958 over Kłodnica River flowing through Calvary [fig. 22]. It was constructed of reinforced concrete, and the parapet was made of stone and iron grates by the above-mentioned Norbert Chudoba. There is also a second bridge, the St. Louis' bridge, which was completed before the indulgence of the saint's name. Employees of the Kłodnica regulation took part in their construction, including Paweł Nowak and unknown by first names: Olchawa, Wojtas, Kornaś and Wolak.

The construction works on the fourth chapel of the sorrowful part of the Holy Rosary, the Carrying of the Cross, were performed from October 1958 to June 1959. Its funders were the parishioners, the families Zubert, Czekański, Komander, Kostuj, Burek, Musiał, Nowak, Strzoda and Tomala, who did so, as we read in the Foundation Document, "Mindful of the hardship and struggle they have to endure" (Dokument erekcyjny, 1959) [*Foundation document*]. Piotr Śłosarz and, unknown by first names, Moskwik and Błaszczyk were among those employed to build the chapel. During the work, soil brought from the construction site of a new housing estate in Katowice-Ligota was used. In July 1959, sculptors made a clay model of the figure of Christ carrying the cross, and Wiktor Józefowicz and Jan Białek carved it in stone. In March 1960, a model of a group of executioners was brought to Panewniki, and in July 1960 Józefowicz carved it in stone. At the same time Białek made corrections to the statue of Christ. In the case of the chapel in question, the high plinth-platform and the stairs were faced with roughly cut blocks of red sandstone [fig. 23]. The wall is in the form resembling a triangle with a sharp apex, to which a metal cross is attached. A massive, reinforced concrete canopy extends upwards from the wall, with one of its ends resting on a pillar made of smooth blocks of yellow sandstone. The surface of the wall is finished in a similar way. The group of three executioners is placed by the pillar [fig. 24], while Christ, walking to the left, is against the wall. Fragments of the torturers' bodies, mainly limbs, torsos and heads, emerge from the coarse stone surface. Two of them are standing. The one on the right is shown frontally with his right arm raised and his left arm lowered along his body and his hand clenched into a fist. The other executioner is turned to the left, resting some kind of a tool in his hand. In front of them, a kneeling figure of the third executioner emerges, who is shown en face. They all have fierce and angry expressions on their faces. Shapes are simplified and geometric, the rounded and smoothly finished parts of the arms and legs contrast with the linear faces and the rough texture of the robes. The figures make angry gestures towards Christ who is carrying the cross on his right shoulder [fig. 25]. His massive body is shown from profile with the exception of his head, which is shown in frontal view. He is dressed in a long robe and has a crown of thorns on his head. His bearded face, surrounded by long hair and covered with wrinkles, expresses suffering.

The fifth sorrowful station, the Crucifixion of Jesus, was founded by the Draszow family from Panewniki, as we read in the 1959 Foundation Document: "out of gratitude for

graces received and out of love for God Crucified and His Heavenly Sorrowful Mother". (*Album 5*) [fig. 26]. The act also says about "hard times of materialism" and symbolism: "so that the mighty three crosses would show to an indifferent world the way to true peace and happiness", calling them "a monument of the steadfast Holy Faith" (*Album 5*). The factory buildings visible outside the wall surrounding Calvary were the background for the station. The parish priest Norbert Chudoba who wrote the texts in the *Album* emphasized that the station was to remind "that every work is sanctified by the Cross of Christ and the Sorrowful Mother is the comforter of the afflicted" (*Album 5*). The station is composed of three monumental, reinforced concrete crosses with expressive sculptures of Christ and the two Villains from the old Crucifixion group located near today's 7th Station of the Passion. They were made in 1911 in "Püte" foundry in Cologne [fig. 27]. Before they were hung on the crosses in 1959, they were renovated by the parish priest, Father Chudoba. A new monumental sculpture of Our Lady of Sorrows, who is gazing at her son with her hands folded in prayer, was placed on the right side. The stone sculpture was carved on site by Jan Białek and Wiktor Józefowicz, on the basis of a 1:1 scale model. An inscription in metal letters made by the parish priest's nephew Norbert Chudoba was placed on the pedestal supporting the three crosses: "He died for our sins (I Cor. 153)." The cross of Christ was placed in front of the villains' crosses, on the axis of the composition. The Saviour is shown as a victor, with his feet supported on a footrest and his eyes open and raised towards heaven. The realistically rendered body is covered with a draped perisoma reaching down to his thighs. The head with a beautiful face, short beard and long hair leans to the left. The muscular bodies of the Villains are shown as if in a paroxysm of agony, with the right figure seeming to be breaking free from his ties; the right arm is bent at the elbow, as is the right leg at the knee. Bearded faces framed by curly, thick hair express emotions. The surface of the crosses is varied, some parts have been given texture by bush hammering. The statue of Our Lady of Sorrows stands on a low square pedestal [fig. 28]. Her head is raised towards her son, her face and her hands folded on her chest express sorrow. She is wearing a long gown and a maphorion, and she is barefoot. The modelling is rough, the garments are linear and the forms geometrized. The whole figure of Mary expresses sorrow, which was intended by its founder, Norbert Chudoba's father, who placed a caption above her photograph in the album: "Is there pain as my pain" (Lam. 1.12). Next to the photo of the crosses, there are inscriptions: "Stat crux dum volvitur orbis" [*The cross is standing, though the world is changing*] and "Vide, Domine, et considera, quoniam facta sun vilis. Lam. Jer: Cap. 1,11" from the Lamentations of Jeremiah.

On 4 October 1959, on the Feast of St. Francis of Assisi, Bishop Herbert Bednorz consecrated the chapels of the sorrowful part of the Holy Rosary.

3. Chapels of the glorious part of the Holy Rosary

The five chapels of the glorious mysteries were created and consecrated in 1963 (on 22 September). They show the Resurrection of Christ, the Ascension of the Lord, the Descent of the Holy Spirit, the Assumption and the Coronation of the Mother of God. In 1964, the construction of the chapel of St. Rafael began; however, due to objections from the state authorities it was not finally accomplished (Gierlotka, 2008: 146-147). The complex of the glorious chapels was intended to commemorate the Marian Year and to honour Our Lady the Queen of the World, as stated in the Foundation document of the first of them (*Dokument erekcyjny*, 1958) [*Foundation document*]. The distinguishing feature of the glorious stations is the use of ceramic reliefs and mosaics. The architecture of the stations is dynamic and modern, in most cases using height accents. As before, stone and metalwork were used, but also thin-walled, shell structures made of reinforced concrete: canopies, slender columns and arches. A space for a speaker was either separated or included in the composition of each station.

The first glorious chapel of the Resurrection of Christ was erected in 1959-1960. Its main funder was Barbara Kurzeja and many other parishioners signed on the Foundation document. This time the invocation included words about "the time of our battle", "the hope for the glorious resurrection" and "proof of great love towards God and the Queen of heaven and earth" (*Dokument erekcyjny*, 1959) [*Foundation document*]. As in the other chapels, particular attention was paid to the stonework of the elements. The reinforced concrete elements, among others including the three monumental pillars and the arches, were made on site. The mounting of the relief of the three Maries and the sculpture of the angel was supervised by the ceramicist Barbara Żąłowska. Unfortunately, the first ceramic decorations, which were not fired properly, were destroyed during winter and reconstructed in spring of 1961.

The station consists of several elements: a platform faced with flagstone with low stairs that lead to it, a wall with a ceramic relief and a stone entrance to the Tomb of Christ, a sail-shaped, reinforced concrete canopy supported on the right side on a metal pole ended with a cross and a soaring accent on the left side in the form of three reinforced concrete arches [fig. 29]. Originally, in the entrance to the tomb of Christ there was a ceramic angel sitting, of which only his legs remained, and on the lintel above the entrance there was an inscription made of metal letters: "Resurrection of Jesus" [fig. 30]. Interestingly, in the photographs above the heads of the three Maries there is another inscription that has not survived to this day: "He has resurrected. He is not here. Mark 16.6". It was removed in 1961 before the reconstruction of the relief damaged in winter (*Album* 5). The relief showing the three Maries walking to the tomb of Christ is monumental [fig. 31]. The poses of the women

are varied, the first two are carrying vessels and the third one is empty-handed. They are all wearing long dresses and scarves on their heads. The first to open the procession is young and shown from profile. She is holding a vessel in front of her and she is leaning her head towards it. Her dress is blue and she has a green scarf on her head. The lady in the middle is slightly older. She is shown frontally with a jug in her right hand. She is wearing a pink dress with a green shawl. The figure on the right is the oldest and shown in a three-quarter view. Her figure is tightly clad in a dark dress and a maphorion. A strip made of ceramic tiles of various shapes and colours, running halfway up the wall, is the background for the three figures. The angel was distinguished by a white colour. It was shown seated, with its arms crossed on its knees and its head turned towards Maries. Its slender, androgynous figure was wrapped in a long robe and large wings flowed softly from behind its back. Its face with gentle features was framed by long, straight hair. Father Chudoba included a comment under the photographs of the figures: "The three Maries have gone, they carried precious ointments" and "The white angel told them: He has resurrected, he is not here". (*Album* 5).

The second chapel of the glorious mysteries of the Ascension of the Lord was built in 1960–1961. Its funder was Jadwiga Hutkiewicz, nee Kowalczyk who thus fulfilled the will of her brother, Father Maksymilian Kowalczyk, to honour their deceased parents Wincenty and Maria and brother Franciszek. The ceramic elements from which the rays were made did not withstand the frosts and it was necessary to make them anew and, in this case, the installation was supervised by Barbara Żąłowska. The composition of the chapel is similar to the one discussed earlier [fig. 32]. Wide steps, this time placed at the front, lead to a stone platform. On the right side, there is a plastered wall with a relief showing Mary with the apostles, and on the left side, an accent in the form of a slightly angled tall tower with soft outline, on which ceramic rays were made. Originally, there was a three-dimensional figure of an angel and a plate with an imprint of Christ's feet, which has survived to this day. The relief shows a compact group of the apostles and Mary standing at the forefront, distinguished by a bright colour [fig. 33]. The men are standing except for one, placed in front of Our Lady, who is kneeling and gazing at the rays. The Apostles are shown in various poses: two of them frontally and the rest from profile. One of them covers his face in a gesture of sadness. The physiognomies of the figures are varied: the one kneeling is a beardless young man with curly hair, the others have beards, some are balding. The colours of the relief are warm browns and greens but Mary's silhouette which has been distinguished by leaving it white in colour. The angel, not preserved but known from archive photographs, was portrayed as a hieratic, androgynous figure with a young face and long hair, wearing a long dress and a coat fastened at the front [fig. 34]. It was facing the apostles and Mary, and the gestures of its hand indicated that it was explaining something to

them. The edge of the plinth is decorated with metal letters: "Jesus ... He will return as he ascended to Heaven. Acts of Apostles 1".

The third glorious chapel of the Descent of the Holy Spirit was built between the years 1960 and 1963 but that relief did not survive the winter either and had to be reconstructed. This is one of the most impressive stations in terms of its construction [fig. 35]. This time the plinth-platform is quite deep and, as usual, faced with roughly hewn stone. Exceptionally, on the right side there is a round pulpit with an openwork, forged grate composed of the letters "CREATOR". The stairs were placed from the back, on the right hand side. The wall with the relief is framed by a canopy with a mosaic of the dove of the Holy Spirit, with its structure formed by two parabolic, reinforced concrete arches: the front one lower and wider, and the back one higher and more slender. The ceramic relief shows a compact group of the Apostles and Mary receiving the gifts of the Holy Spirit [fig. 36-37]. In the centre, there is an image of young Mary seating in a white dress, a maphorion and a blue coat. On her left side, an old man in a light robe and beige coat is kneeling. He raises his face towards the dove of the Holy Spirit depicted on the canopy, stretching out his left hand towards it and holding up a white document (?) with his right. The other eleven apostles are shown in various poses with their heads tilted and gestures that make the composition seem dynamic. All of them, except for St John, are shown as mature men with beards. On the left side of the Mother of God, St. John stands out from the group holding a codex in his hands and turning his gaze to the Holy Spirit as if looking for inspiration. Above the heads of all the figures, there are flames symbolising the descent of the Holy Spirit. Again, the colour scheme is warm although robes of two of the figures, including Mary, are in cool, blue and white colours. At the feet, there is an inscription made of metal letters: "They are all filled with the Holy Spirit. Acts of the Apostles 2". As already mentioned, on the underside of the canopy there is a mosaic made of small rectangular cubes of different sizes. It shows a white bird soaring with its wings spread wide, seen from behind. The background is made of interpenetrating, prismatic rays in the colours of gold, green and brown, which create an impression of dynamism and expressiveness.

The fourth glorious chapel of the Assumption of the Blessed Virgin Mary had been under construction from 1961 [fig. 38]. It was funded by many female parishioners mentioned in the Foundation document, in which it was called "the monument of living faith" and "gratitude" (*Album* 6). In the case of this station, wide steps lead to a low platform and to a pulpit with a full parapet. The main accent is the tower motif composed of a high wall with a relief, four slender reinforced concrete pillars ending in a crescent-like capstone with a statue of the Virgin Mary. On the left, there is a wall of softly outlined edges and shape, with figures of the Pope and saints who described or prophesied the Assumption or the glory of Mary engraved on it [fig. 39]. The depicted are Pope Pius XII, who pronounced the Year of Mary and the saints: Bernardino of Siena, Bonaventure, Anthony of Padua and

John, which is indicated by their names the letters of which form halos around their heads. In addition, the words written by them are engraved next to the figures. Hence, next to Pius XII, there is an inscription: "The Immaculate Mother of God... Assumed body and soul into Heavenly Glory. Pius XII. Dogma 1.XI.1950", on the book held by St. Bernardino of Siena: "The Mother always with the Son" and the date "1444", on the robe of St. Bonaventure: "The Assumption is full happiness" and the date "1274", next to St. Anthony of Padua "The Saviour has adorned her with the highest glory" and the date "1231", and next to St. John the words: "Revel. XII.1" and "A great sign appeared in the sky". The figures are simplified and linear. The lines have been carved and filled in with black paint, which contrasts with the smooth and light background of the wall, and the inscriptions were made in white small capitals. The figures are standing, except for St. John, who is kneeling. They are all shown in a three-quarter view, facing the Ascension group. On the left, the figure of Pope Pius in a pontifical vestments is shown, gesturing. The monks are dressed in habits; St. Bernardine and St. Anthony of Padua are holding codices, St. Bonaventure is wearing a cloak and a cardinal's hat. St. John is shown writing his revelation: he is holding a quill and pointing to the figure of Mary turning his face towards his companions.

The strongest artistic accent is the relief of angels made of colourful, glazed ceramics who form a compact, dynamic group [fig. 40]. The lower figures are kneeling; the right one is raising a wreath of glory, the left one - an armful of overflowing flowers. Their poses are dynamic as if they were ascending to heaven with Mary and their flowing robes enhance the effect. The third angel is shown frontally. Its face and hands are turned upwards as if it had just released the Virgin Mary. The figures are young, androgynous, with soft, long hair. They are wearing long robes and have large wings extending from their backs. The colour scheme of the sculpture is warm browns and greens, with grey and blue accents. Mary is shown as a young girl with long, straight hair, wearing a long robe and looking down towards the angels. The sculpture was also made of ceramics; however, due to the way it was displayed, its details were simplified and the whole was painted in a uniform greyish green colour.

The fifth chapel of the Coronation of the Mother of God was built in years 1961–1963. It was funded by the Król family joined by the children taking their early First Holy Communion, who made a donation for this purpose. It was completed, as stated in the Foundation document, "despite great difficulties" (*Dokument erekcyjny*, 1961) [*Foundation document*]. The chapel is the culmination of the complex and is situated closest to the Lourdes Grotto. It was raised on a high mound faced with flagstone and overgrown with ivy [fig. 41]. A metal railing secures both the top of the mound and the flight of steps leading to it. At its top, on a pedestal, there is a monumental ceramic statue of the Virgin Mary [fig. 42]. She is a young girl wearing a long dress and a cloak, holding the royal insignia in her hands - a sceptre and an orb with a cross. Her oval face is framed by long hair flowing down her back and three angels hold a golden crown above her head. A soaring, reinforced concrete canopy

is supported at three points on high, widening towards the top, pillars with parabolic arcades between them and the top in the form of a smaller, inverted parabola, similar to a half-moon that is known from traditional iconography of the Immaculately Conceived. On the side of the canopy there is an inscription made of metal letters: "Queen of Poland, pray for us". The entire structure is topped with a slender cross.

4. Iconological analysis

The rosary chapels were built during the governance of the Provincial Father Teofil Zawieja, which lasted from 1956 to 1968 (*Kronika Klasztoru, 1950–1973*) [*Chronicle of the Monastery, 1950–1973*], but the then parish priest and administrator Father Norbert Chudoba (1908–1965) was the most involved in their construction [fig. 43]. He was born in Knurów as Walenty Chudoba. He joined the Franciscan order in 1924 and in 1932 he was ordained a priest. He became a prefect in the Minor Seminary in Kobylin where he also taught Polish. He studied at the Higher School of Journalism [*Wyższa Szkoła Dziennikarska*] in Warsaw for two years. From 1945 to 1965 he served as a parish priest in Panewniki and then he was appointed as the superior of the monastery in Wronki; however, his premature death prevented him from beginning this work (Gierlotka, 2008: 163). Not only did he personally supervise the work on the rosary chapels at Calvary in Panewniki but he also performed some of them himself [fig. 44]. It seems that he was the initiator of the whole undertaking. Undoubtedly, he was involved in preparing the conceptual design of the whole complex but he also decided on the details, e.g. the poses and expressions of the sculptures or bas-reliefs. It is known that he was interested in art, he was also a painter himself (one of his paintings was placed in one the first rosary stations) and he wrote poems. In one of them, written in 1963 on the occasion of the consecration of the glorious chapels, he explained his motives for creating this great work as follows:

"Everyone is rejoicing – this is a true grace
The Blessed Virgin, Mother of God
Wishes to dwell with us in beautiful chapels
To awe pilgrims with her kindness.

They will come from all parts of the world,
When evil crushes them, to find in the rosary
Peace and consolation for their souls
And a mother's smile in their agony.

(...) It will be the day of days in history,

For from now on the glory and honour of the Mother of God,
Through the consecration of her rosary chapels,
Will spread from Panewniki forever" (*Album 5*).

It is difficult to enumerate the people involved in the construction of the chapels. They were not only professionals employed by the parish priest but also parishioners, whose names are not always known. The following people took part in the construction and stonework: Piotr Ślosorz (stonework), Falkus, Jan Kapusta (carpenter), P. Pinkawa, Moskwik (stonemason), Błaszczuk, Adamczyk, Broll, Myśliwiec, Wilczański, Świdorski, Macura, Hunieba, Nowak, Ziolo, Władysław and Franciszek Mieszczak, Władysław Białek, Łacki and a master mason Edward Woźny [fig. 45–46]. Seminary students also helped in the construction. The nephew of the parish priest, Norbert Chudoba, played a very significant role as he made metal elements important for the overall impression: crosses, railings, inscription letters and candlesticks [fig. 47]. The involvement of parishioners in the construction of chapels ought to be emphasised. Men, women and even children performed work that did not require qualifications, e.g. earthwork or cleaning. Each consecration of a chapel or a group of chapels had a very solemn setting and was attended by thousands of the faithful [fig. 48]. Just like many other similar initiatives in difficult times for the Church that also became the manifesto of the nation's faith, creating the feeling of community.

Pre-war designers of urban planning and Calvaria's stations of the Way of the Cross, Jan Krug and Tadeusz Brzoza, were flesh and blood modernists, students of the Lvov Polytechnic. Despite the pressure, they did not agree to historicize the architecture (Pyka, 2003: 313). Father Henryk Pyka rightly notes that "the form of this project was far from what an average pilgrim is accustomed to" (Pyka, 2003: 314–315). Andrzej Mastej and Stanisław Sepioł who after war designed the urban plan and architecture of the stations of the Holy Rosary had to adapt to the existing urban and architectural context. The new paths they designed did not collide with the existing ones, in one case even continuing them. Obviously, some clearance was necessary but the architects carefully designed new planting of trees and decorative shrubbery which created a proper setting for the stations. The project of greenery was not fully implemented, leaving Kłodnica valley and the western part of Calvary undeveloped (*Kalwaria Śląska*) [*Silesian Calvary*].

The rosary chapels were a manifestation of the architectural and construction possibilities of the second half of the 20th century. Thin-walled shell canopies and parabolic arches were used extensively in their construction. The architecture continued the modern direction set by the designers of the pre-war stations of the Way of the Cross in Katowice-Panewniki, Jan Krug and Tadeusz Brzoza. In the terms and conditions of the contest of 1936, it was clearly stated that each station should have a pulpit and the non-enclosed structures should be designed in the form of a thick wall with a niche with a sculptural group in such a

way that the mysteries could be seen from the outside (Pyka, 2003: 312). Post-war architects followed these guidelines in some respects. Firstly, they created open chapels in which the mysteries of the Holy Rosary, visualised through painting and sculpture, were visible to all; secondly, through the use of stairs and various designs of pulpits and quasi-pulpits, they made it possible to use the stations as a place for sermons and speeches.

In the five stations of the glorious mysteries certain characteristic feature of post-war art occurred – the inclusion of monumental painting, i.e. mosaic and ceramic sculpture, which topped up the modern architectural designs. It resulted in sculptural and picturesque forms. This is how the ever-present idea of the synthesis of arts was realized in them.

Relatively little is known about the authors of the complex in question. Andrzej Mastej and Stanisław Sepioł studied architecture together at a very important university considering the post-war creative output – the Faculty of Architecture of the Mining Academy [*Akademia Górnicza*] in Cracow, which was established in 1946. Together with the Faculties of Engineering and Communication it formed the so-called Polytechnic Faculties, which became the basis for the Cracow University of Technology [*Politechnika Krakowska*] (*Wydziały Politechniczne*) [*Polytechnic Faculties*] founded in 1954. Mastej and Sepioł learned their profession from architects-modernists and other modern-oriented educators, including: Adolf Szyszko-Bohusz, Juliusz Żórawski, Włodzimierz Gruszczyński, Tadeusz Tołwiński, Władysław Tatarkiewicz, Ludomir Ślendziński or Adam Mściwujewski.

Andrzej Mastej was born on 25 August 1930 in Dębowiec near Jasło (*Andrzej Mastej*). From 1949 to 1955, he studied at the Faculty of Architecture at the Cracow University of Technology. From April to July 1955, he worked as an urban planner in the Provincial Architecture and Construction Administration Board of the Presidium of the Provincial National Council in Katowice, in years 1955–1973 he was employed in the Provincial Urban Planning Office (from 1961 to 1976 as the general designer of the Rybnik Coal District). From 1973 he worked at the Spatial Planning Office in Katowice. At the same time, he was engaged in designing small sacral architecture objects. In addition to the complex of the Holy Rosary of Panewniki Calvary in Katowice, he performed, among others: a prospective spatial development plan of the Upper Silesian Industrial District – area "B" (1955, co-author), as the main designer – the general spatial development plan for the settlement units of the Rybnik Coal District (ca. 1962, team), general spatial development plan for the city of Żory (ca. 1963, team), general spatial development plan for the city of Wodzisław (ca. 1964, team), detailed spatial development plan for the central service centre of the city of Wodzisław to be implemented in 1970–1985 (ca. 1971, team), prospective foundations for the development of ROW [*Rybnik Coal District*] for the years 1976–1980, the study of the urban development of the ROW for the years 1976–1980, general spatial development plans for the cities – Lubliniec, Woźniki Śląskie, Rybnik, design of an all-city service centre in Żory, as a co-author: general spatial development plans for the cities – Tarnowskie Góry, Radzionków,

Piekary Śląskie, the complex of health resorts in Wisła and Ustroń, single-family houses including those on Związkowa Street in Katowice, the interior design of the churches: St. George's in Cieszyn, Sisters Servants of Mary Immaculata's in Katowice-Panewniki, in Katowice-Podlesie, Świętochłowice, and Chorzów-Stary. He received numerous awards and distinctions for his projects and implementations.

We know much less about Stanisław Sepioł in the present state of research [fig. 49–50]. He was born in 1929 and died in 2005 in Zabrze. In 1953, he graduated from the Faculty of Architecture at the AGH University of Science and Technology [*Akademia Górniczo-Hutnicza*] in Cracow. He was a member of SARP [*Association of Polish Architects*] Katowice Branch and the Silesian Regional Chamber of Architects of the Republic of Poland. One of his greatest projects is the modern Church of the Blessed Virgin Mary Mother of the Church in Zabrze-Helenka (1980–1988) (*Stanisław Sepioł*).

Various sculptors participated in the implementation of the stations of the Holy Rosary. In the earliest chapels of the joyful mysteries the main accents are the sculptures of Karol Muszkiet (created with the participation of Jan Białek) who proposed rather traditional images in terms of iconography, maintained in a somewhat idealistic convention. The Annunciation, Visitation, Christmas, Presenting Jesus in the Temple and Finding Jesus in the Temple were created at that time. The conventional and traditional sculptures seem not to fit the modern forms of the chapels but it should be remembered that the first composition in the series, the Annunciation, was created in 1955, before Mastej and Sepioł began designing the architecture of the chapels. It was initially intended to be a rather conventional structure, composed of four columns and a canopy, using the traditional material, that is stone. The authorities stopped the construction and ordered its demolition, which was done. The classicist style of the original, unrealized architectural design corresponded well with the idealizing and traditional style of Muszkiet's reliefs. The situation has changed after modifying the architectural concept of the joyful stations. Sepioł and Mastej continued to use traditional materials but they created modern compositions with thin-walled, reinforced concrete shells and parabolic arches.

Karol Muszkiet (1904, Sokal–1993, Cracow) was not only a sculptor but also a painter and conservator [fig. 51–52]. He studied at the Academy of Fine Arts [*Akademia Sztuk Pięknych*] in Cracow, at Xawery Dunikowski and Konstanty Laszczka among others, and the Accademia di Belle Arti in Rome. Before the war, he belonged to the Association of Fine Artists "Zwornik". He created works of various nature, including conservations (rosettes on the ceiling of the Senators' Hall in the Wawel Castle, designs of the so-called Wawel heads) and religious works (St. Anthony of Padua in the garrison church in Katowice from the 1930s, the angelic glory around the cross from the chancel of St. Catherine's Church in Cracow from 1944, a statue of Our Lady Mediatrix of Graces in Tyniec from 1950, stations of

the Way of the Cross for the Church of Our Lady of Good Council in Cracow from the 1980s (*Karol Muszkiet*).

Wiktor Józefowicz and Edward Koniuszy, who were students of the outstanding Polish sculptor Xawery Dunikowski (*Xawery Dunikowski*, 1955: 12) [fig. 53], were involved in the creation of the sculptures and reliefs of the chapels of the Sorrowful Mysteries, with Jan Białek as their assistant [fig. 54–55]. Koniuszy (1919–2001) studied at the State Secondary School of Visual Arts [*Państwowe Liceum Technik Plastycznych*] in Zakopane in the class of Antoni Kenar (1936–1939), at the School of Visual Arts [*Szkoła Sztuk Plastycznych*] in Tarnów in the class of W. Popiel (1947) and at the Faculty of Sculpture of the Academy of Fine Arts in Cracow (1947–1952 in Xawery Dunikowski's class). During his studies, he became Dunikowski's assistant, collaborating with him on the Monument to the Uprising on Góra św. Anny [*St. Anne's Mountain*] and the Monument to the Liberation of Warmia and Mazury Region in Olsztyn. In 1958 he moved to Toronto where he continued to create his works (Szrodt, 2021) (Szrodt, 2010: 270). The only thing known about Wiktor Józefowicz in the current state of research is that he was also the student of Dunikowski [fig. 56].

Artists Krystyna Borkowska–Niemojewska, Ewa Żygulska, Janina Karbowska–Kluziewicz and Barbara Żąłowska, sculptors and ceramicists that cooperated closely with each other, were involved in the completion of the chapels of the glorious mysteries [fig. 57–60]. At that time, they jointly created a ceramic cladding for columns in "Przystań" restaurant in the Silesian Park in Chorzów. Two of them, Ewa Żygulska and Janina Karbowska–Kluziewicz, along with Barbara Żąłowska, managed a ceramic studio at 5 Stroma Street in Cracow in the 1950s, forming a group called "Stroma 5" (Kostuch, 2015: 306). They have also made pottery and decorative ceramics.

Krystyna Borkowska–Niemojewska (1923–2016, Cracow) graduated from the Conservation Faculty of the Academy of Fine Arts in Cracow in 1952. Her teachers were sculptors Franciszek Kalfas and Jacek Puget as well as Marian Słonecki and Jan Dutkiewicz (*Przegląd rzeźby*, 1974, 8) [*Sculpture Review*]. Her favourite technique was ceramic sculpture but she created in bronze or brass as well (Kozioł, 2019: 77).

Janina Karbowska–Kluziewicz (1920–1990) made ceramic compositions, graphics, dealt with applied arts and interior design. In 1945 she graduated from the Faculty of Interior Design of the Cracow Institute of Fine Arts [*Krakowski Instytut Sztuk Plastycznych*]. Together with Ewa Żygulska, she made mosaics for the Provincial Court in Cracow (Kostuch, 2015: 525). She specialised in mosaics and in her works she combined ceramics with other materials, metal or glass.

Ewa Żygulska (1924, Lvov–1997, Cracow) made ceramic sculptures, stained glass, works of applied art but she also painted and dealt with art conservation. She graduated from the Interior Design Faculty of the Institute of Fine Arts in Lvov. After the war, she moved to Cracow and worked for "Cepelia" and "Estetyka" from Bytom. Her most important

monumental works include the mosaics at the Community Centre in Chrzanów, the church of Divine Providence in Katowice-Zawodzie (1954), the Provincial Court in Cracow and at the Church of the Divine Savior *ibid* (Kostuch, 2015: 534) (Teliński, 2006).

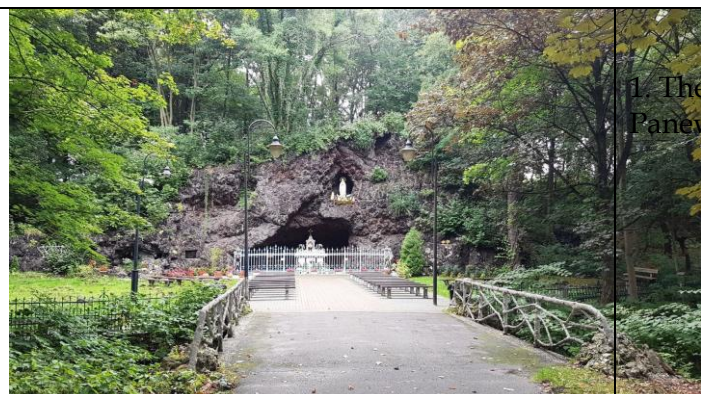
The rosary complex, composed of 15 chapels of the Holy Rosary mysteries, implemented in Calvary in Panewniki is unique in many respects. It is not only a manifestation of faith and the victory of spirit over matter but also of structural and architectural possibilities of that period. Its creators aspired to commemorate important events in the history of the Church and to entrust it to the protection of the Mother of God and Christ. The carefully considered and meaningful iconographic programme and the complex itself was the work of the parish priest Father Norbert Chudoba, who unfortunately died shortly after its consecration. The architects and artists who created the rosary complex were amongst the most outstanding authors of their times. They created an absolute work of art, which at the same time was very intimate and familiar, combining urban planning, architecture, sculpture, painting and greenery into a harmonious whole. Undoubtedly, it has a very high historical, artistic, aesthetic and scientific value, and as such it should be restored and protected.

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- Album 2.* Archiwum OO. Franciszkanów Prowincji Wniebowzięcia NMP, sygn. 8-B-1/13.
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Appendix



1. The Lourdes Grotto in the Katowice-Panewniki Calvary, photo A. Borowik, 2021.



2. VI Station of the Katowice-Panewniki Calvary, photo A. Borowik, 2021.



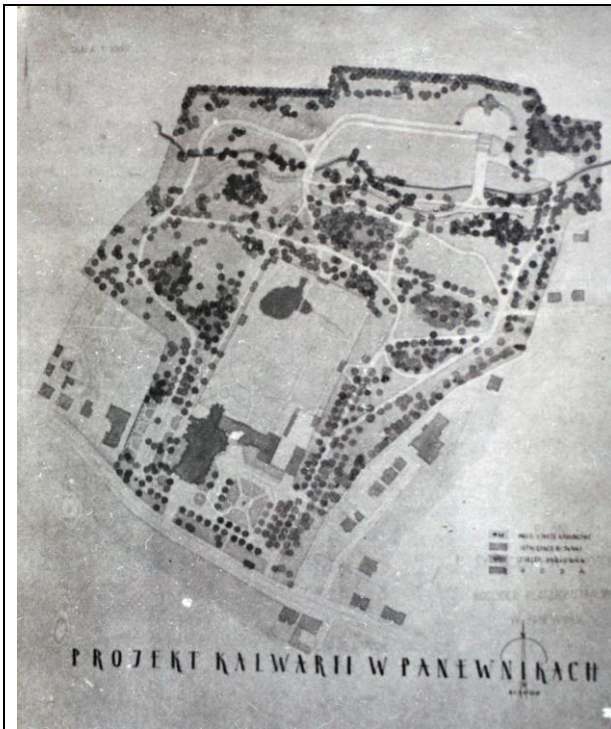
3. *The Inventory of Calvary in Panewniki, 1956.* The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



4. *Temporary rosary chapel in the Katowice-Panewniki Calvary, 1955.* The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



5. *The first, demolished in 1955, rosary station in the Katowice-Panewniki Calvary.* The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



6. *The Project of Calvary in Panewniki, 1956, A. Mastej, S. Sepioł. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.*



7. *The first chapel of the joyful mysteries - the Annunciation Chapel, photo A. Borowik, 2021.*



8. The third chapel of the joyful mysteries – the Nativity Chapel with clay model, 1957. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



9. Sculpture “The Annunciation”, 1957, author: Karol Muszkiet. Photo A. Borowik, 2021.



10. The second chapel of the joyful mysteries – the Visitation of St. Elizabeth, photo A. Borowik, 2021.



11. The third chapel of the joyful mysteries – the Nativity Chapel, photo A. Borowik, 2021.



12. Sculpture “The Nativity”, 1957, author: Karol Muszkiet. Photo A. Borowik, 2021.



13. The fourth chapel of the joyful mysteries – the Presentation of Jesus in the Temple, photo A. Borowik, 2021.



14. Sculpture “The Presentation of Jesus in the Temple”, 1957, author: Karol Muszkiet. Photo A. Borowik, 2021.



15. The fifth chapel of the joyful mysteries - Finding Jesus in the Temple, photo A. Borowik, 2021.



16. Sculptures "Our Lady" and "Finding Jesus in the Temple", 1957, author: Karol Muszkiet. Photo A. Borowik, 2021.



17. Unrealized versions of sculptures for the chapel The Prayer in the Garden of Gethsemane, 1957. Authors: Edward Koniuszy, Wiktor Józefowicz i Jan Białek. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



18. The first chapel of the sorrowful mysteries - The Prayer in the Garden of Gethsemane, photo A. Borowik, 2021.



19. Sculptures of praying Christ and sleeping apostles, authors: Edward Koniuszy, Wiktor Józefowicz and Jan Białek. Photo A. Borowik, 2021.



20. The Caiaphas Chapel of 1938, which is also the second station of the sorrowful part of the Holy Rosary – Flagellation of Jesus, rebuilt in 1959, photo A. Borowik, 2021.



21. The third chapel of the sorrowful mysteries – Crowning with Thorns, photo A. Borowik, 2021.



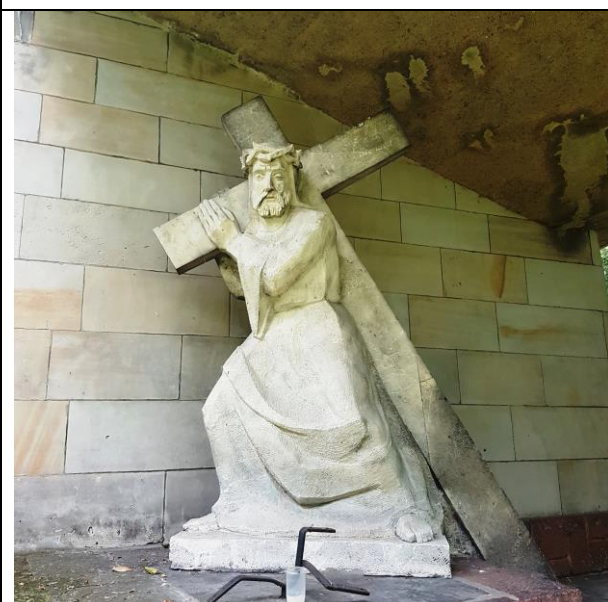
22. The St. Joseph's Bridge in the Katowice-Panewniki Calvary, 1959, photo A. Borowik, 2021.



23. The fourth chapel of the sorrowful mysteries – Carrying of the Cross, photo A. Borowik, 2021.



24. The group of three executioners from the fourth chapel of the sorrowful mysteries – Carrying of the Cross, authors: Wiktor Józefowicz and Jan Białek, photo A. Borowik, 2021.



25. Sculpture "Christ Carrying the Cross" from the fourth chapel of the sorrowful mysteries, 1960, authors: Wiktor Józefowicz and Jan Białek. Photo A. Borowik, 2021.



26. The fifth chapel of the sorrowful mysteries – the Crucifixion of Jesus, photo A. Borowik, 2021.



27. The Crucifixion group made in 1911. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



28. The statue of Our Lady of Sorrows from the fifth chapel of the sorrowful mysteries – the Crucifixion of Jesus, authors: Wiktor Józefowicz and Jan Białek, photo A. Borowik, 2021.



29. The first chapel of the glorious mysteries
The Resurrection of Christ, photo A.
Borowik, 2021.



30. A ceramic statue of Angel from the first chapel of the glorious mysteries The Resurrection of Christ. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



31. The relief showing the three Maries walking to the tomb of Christ from the first chapel of the glorious mysteries The Resurrection of Christ, photo A. Borowik, 2021.



32. The second chapel of the glorious mysteries The Ascension of the Lord, photo A. Borowik, 2021.



33. Relief "The apostles and Mary" from the second chapel of the glorious mysteries The Ascension of the Lord, photo A. Borowik, 2021.



34. A figure of an angel and a plate with an imprint of Christ's feet from the second chapel of the glorious mysteries The Ascension of the Lord, 1961. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



35. The third chapel of the glorious mysteries The Descent of the Holy Spirit, photo A. Borowik, 2021.



36. A group of the Apostles and Mary receiving the gifts of the Holy Spirit and a mosaic of the dove of the Holy Spirit from the third chapel of the glorious mysteries The Descent of the Holy Spirit, photo A. Borowik, 2021.



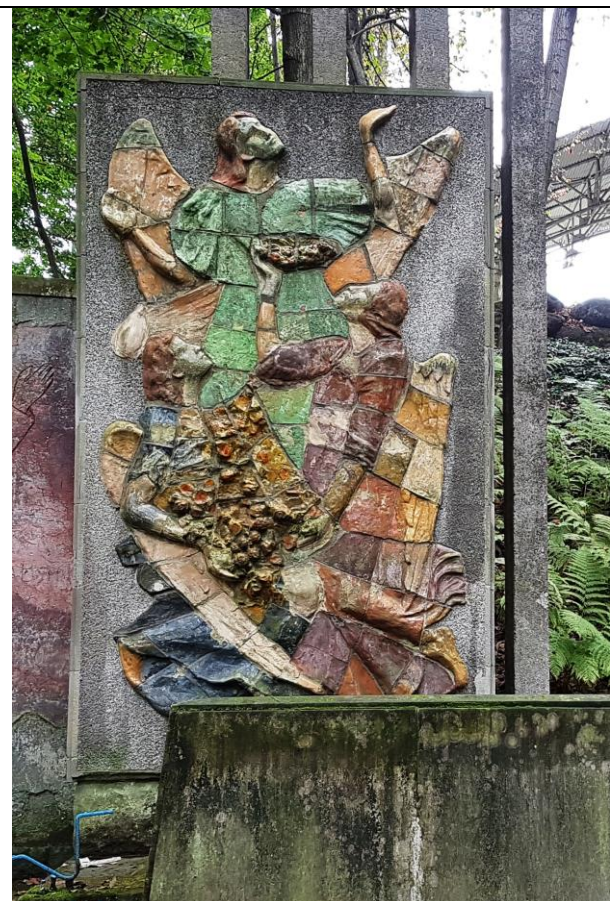
37. A group of the Apostles and Mary receiving the gifts of the Holy Spirit from the third chapel of the glorious mysteries The Descent of the Holy Spirit, photo A. Borowik, 2021.



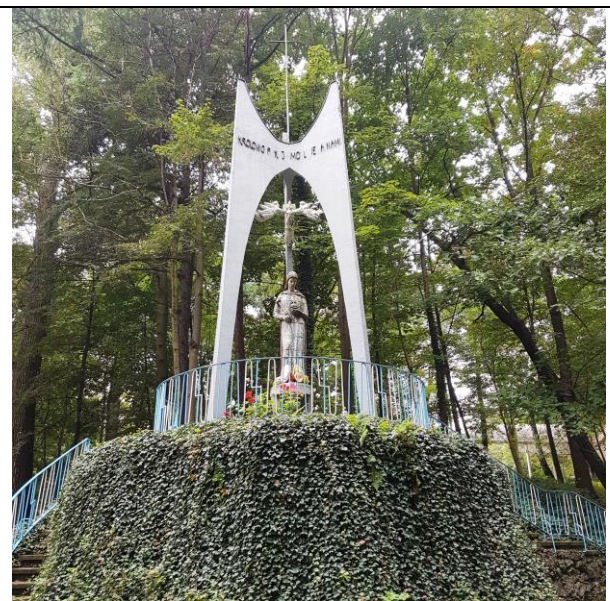
38. The fourth chapel of the glorious mysteries The Assumption of the Blessed Virgin Mary, photo A. Borowik, 2021.



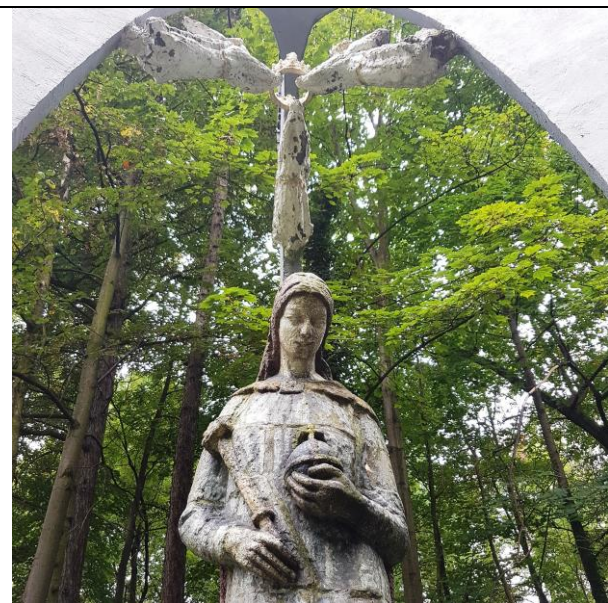
39. Figures of the Pope Pius XII and saints from the fourth chapel of the glorious mysteries The Assumption of the Blessed Virgin Mary. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



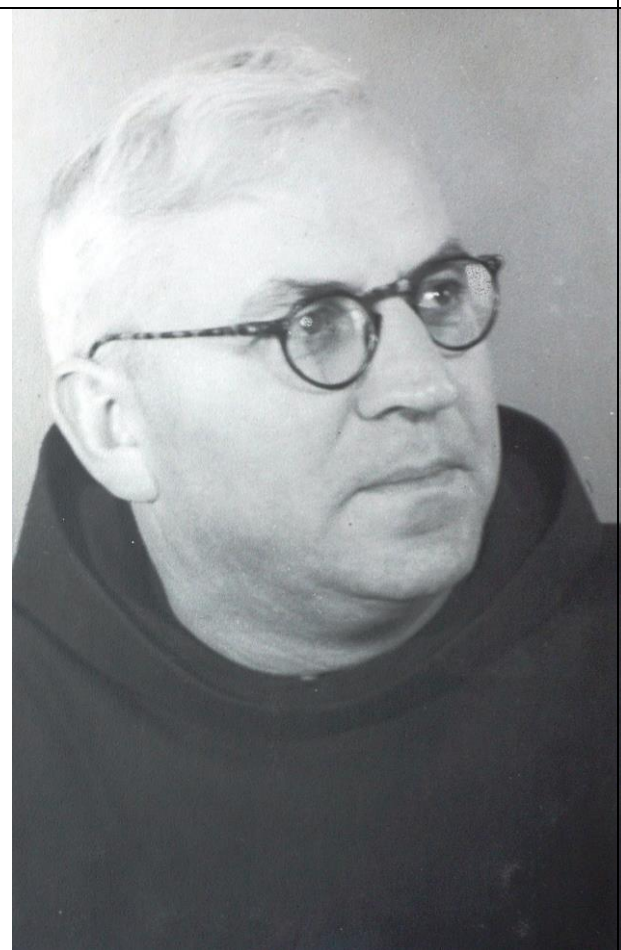
40. The relief of angels from the fourth chapel of the glorious mysteries The Assumption of the Blessed Virgin Mary, photo A. Borowik, 2021.



41. The fifth chapel of the glorious mysteries The Coronation of the Mother of God, photo A. Borowik, 2021.



42. A statue of the Virgin Mary from the fifth chapel of the glorious mysteries The Coronation of the Mother of God, photo A. Borowik, 2021.



43. Father Norbert Chudoba, 1960. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



44. Father Norbert Chudoba with workers, on the construction site of the St. Joseph's Bridge on the Calvary in Katowice-Panewniki, 1960. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



45. Workers on the construction of chapels, 1959. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



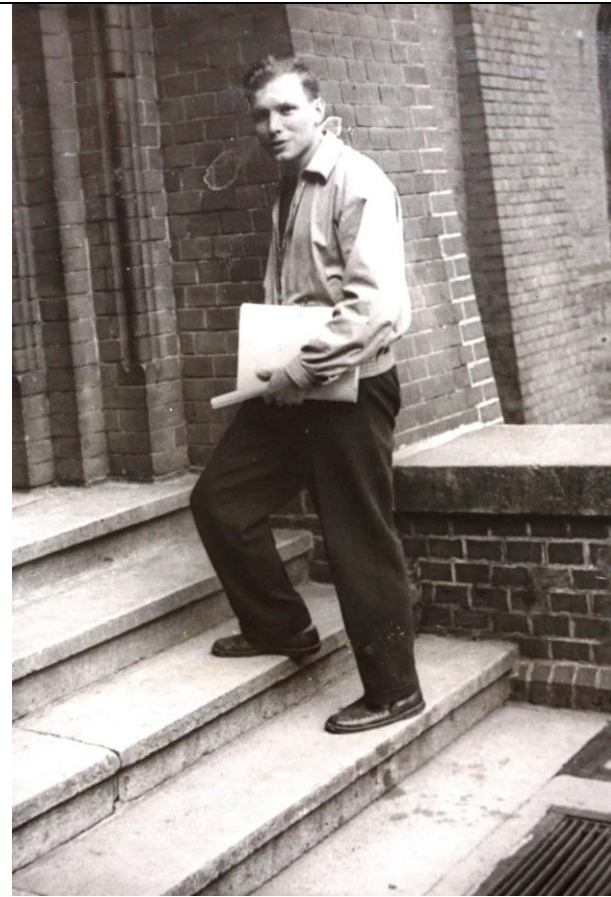
46. Karol Muszkiet and workers during the construction of the Annunciation chapel, 1957. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



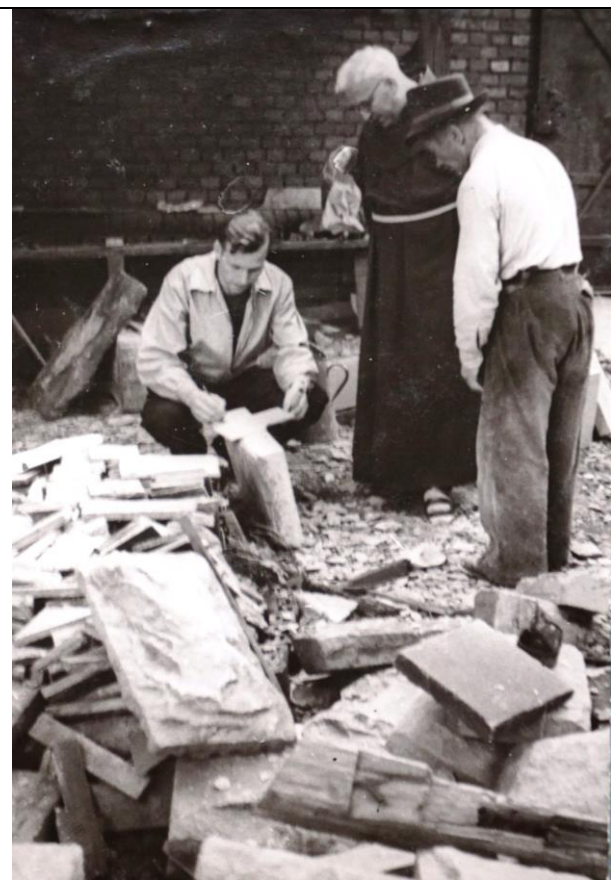
47. Norbert Chudoba, nephew of the parish priest Father Norbert Chudoba at work on the metal elements of the chapels, around 1963. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



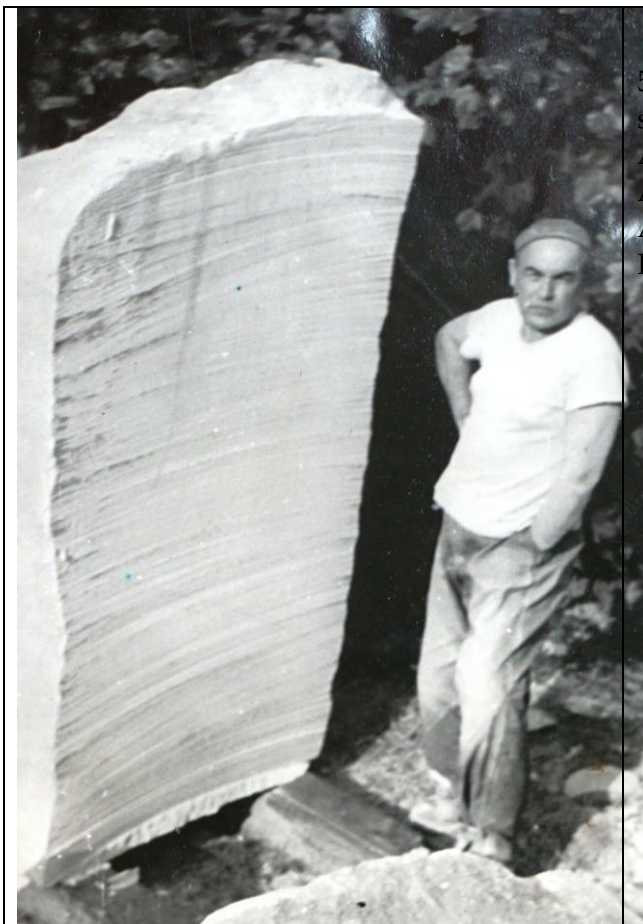
48. Consecration of the chapels of the glorious part of the Holy Rosary, 1963. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



49. Architect Stanisław Sepioł, 1956. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



50. Father Norbert Chudoba and architect Stanisław Sepioł at the construction site of chapels, around 1957. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



51. The sculptor Karol Muszkiet next to the stone block from which the sculpture of the Annunciation was created, 1957. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



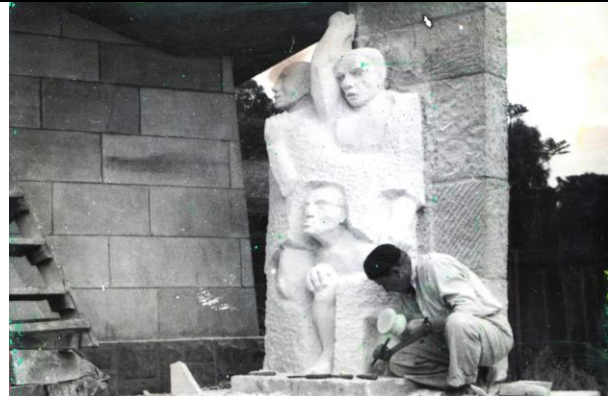
52. Karol Muszkiet completing the sculpture "The Finding of Jesus in the Temple", 1957. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



53. Sculptors Edward Koniuszy (left) and Wiktor Józefowicz (right), around 1958. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



54. Jan Białek, around 1958. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



55. Jan Białek making corrections at the group of Executioners, 1960. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



56. Wiktor Józefowicz and Jan Białek working on a statue of the Sorrowful Christ, 1959. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



57. Sculptors and workers. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



58. Sculptors working on the mosaic of the chapel of the glorious part of the Holy Rosary. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



59. Sculptors, father Chudoba and workers working on the mosaic and reliefs of the chapel of the glorious part of the Holy Rosary. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.



60. A sculptor working on the chapel of the glorious part of the Holy Rosary. The Archives of the Franciscan Friars of the Assumption of the Blessed Virgin Mary Province.