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## THE CASTLE OF GOLUCHÓW (GREATER POLAND) AND ITS PSEUDO-HISTORICAL REBUILDING IN THE 19<sup>th</sup> CENTURY

Goluchów, a medieval village in Kalasz palatinate, was bought in 1408 by the forefather of the Leszczynski family (descending from the so called Wieniawa clan, which used as the coat of arms a black head of a bison on a golden field), and - until 1695- remained as the headquarters of the younger branch of that wealthy Polish family, of which the elder branch, in the 18<sup>th</sup> century, gave us the King of Poland, Stanislaw I (1677-1766), father in-law of Louis XV, and also Duke of Lorraine and Bar (from 1737).

The first member of the Leszczynski family to use the name of master of Goluchów was Rafal of Leszno (d.1467), but it was only his son and namesake, Rafal II, Grand Marshal of the Crown (d. 1501), who - after 1480 - built here a fortified manor-house of French donjon type, with four octagonal towers at the corners (fig 1), partly existing till now at the north part of the present building (towers of the main entrance and the terrace story, figs 3, 5).

To that medieval building a new Renaissance part, with an arcaded courtyard, was added on the south side (fig 1). This was done in the first half of the 16<sup>th</sup> century, and probably in two phases. initially, in the time of the common ownership of Goluchów by two brothers, Rafal IV (d. 1527) and Jan (d. 1535) Leszczynski, a south apartment wing was constructed, and then - before 1555 - during the ownership of Rafal V (ca. 1526-1592), Palatine of Brzesc and famous politician of the reform camp, the two narrow links with the old medieval building were erected.

At the beginning of the 17<sup>th</sup> century the next owner, Grand Chancellor of the Crown, Wacław Leszczynski (ca. 1576-1628), modernised the interiors in a new early baroque style, as is attested by some surviving chimneypieces dating from 1619, decorated with his monograms, and the coat of arms of his wife Anna Rozdrzewska.

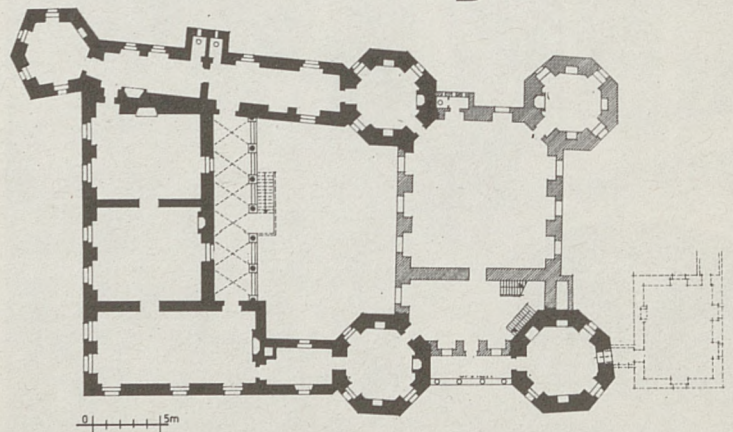
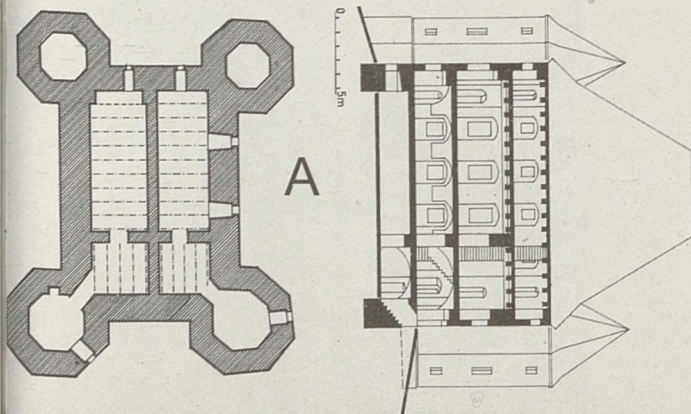
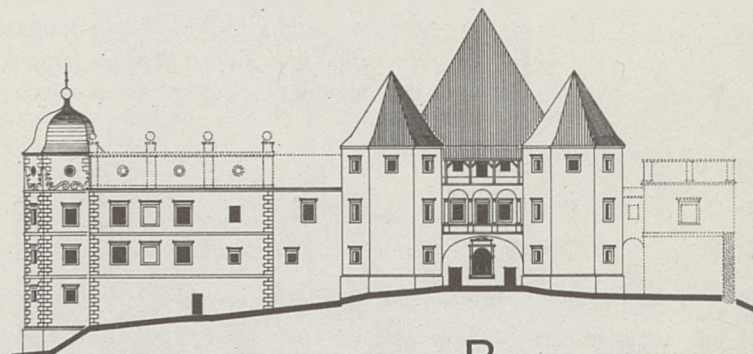
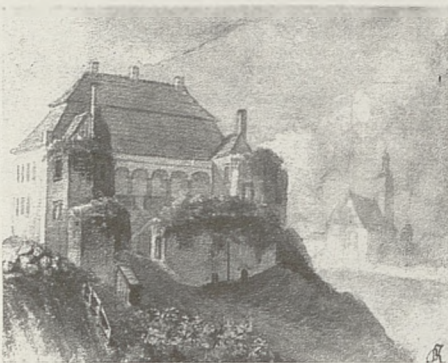
Sold by Leszczynski in 1695, the castle of Goluchów fell into disrepair in the 18<sup>th</sup> century, and by mid-19<sup>th</sup> century was a picturesque half-ruin, described as a romantic memento of the glorious

### 1. The Castle of Goluchów:

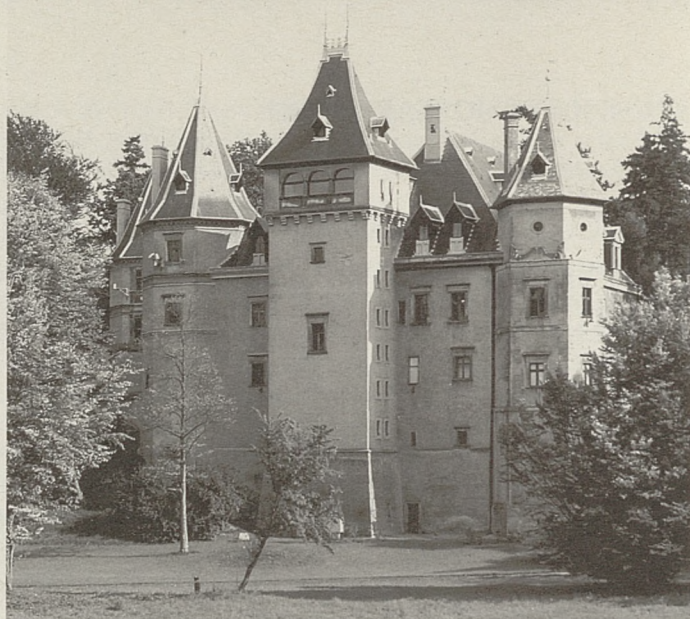
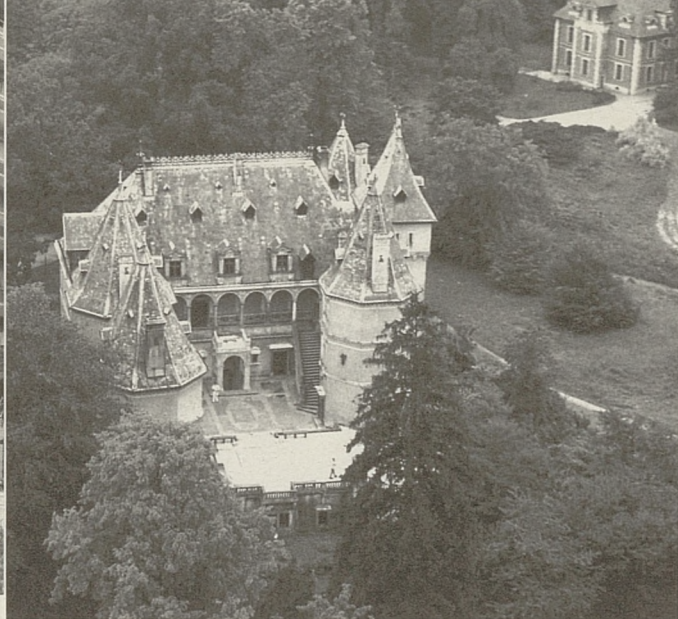
A - reconstruction of the ground plan and cross-section in the 15<sup>th</sup> century;

B - reconstruction of the first storey plan and of the facade in the 16<sup>th</sup> century;

C - the castle in the mid-19<sup>th</sup> century.







Polish past, as appears in drawings of many local artists. It was at that epoch that the romantic conviction took root that Goluchów had been a residence of King Stanislaw, despite the fact that he probably never stayed for any length of time in it.

The property of Goluchów, together with the castle, was bought in 1853 by Count Tytus Dzialynski of Kórnik (1796-1861), editor of historical documents, and founder of the famous Kórnik Library for his son Jan, who in 1857 married Izabela Czartoryska, the daughter of Prince Adam Jerzy Czartoryski (1770-1861), the important Polish statesman in exile, owner of Hôtel Lambert in Paris. The new owner, Jan Dzialynski (1829-1899), granddaughter of Princess Izabela Czartoryska (1746-1835), founder of the first Polish museum in Pulawy (1799-1809), and sister of Prince Wladyslaw (1828-1894), the founder of Czartoryski Museum in Cracow (1876), who - with the aide of her husband Count Jan - rebuilt the old seat of the Leszczyński family as a neo-Renaissance castle in the French style.

The main purpose of her endeavours was to restore the old building to its original form in the 19<sup>th</sup> century theory of the conservation of historical monuments, represented among others by Eugene Viollet le Duc. She thus created a pseudo-historical castle, in which the remains of its original decoration, was put together with old objects, carefully collected from different French, Dutch, Italian and Polish buildings of Gothic and Renaissance style, and with the completely new creations in pseudo historical manner. The newly restored building was to be not only a comfortable residence but also a kind of museum in which the expensive collections of the owners could be displayed.

The state of the ruined castle before the restoration is known from the measurements made in 1872 (fg A-13) by the Polish architect Józef Kanowski (1832-1914). It was also he who made the first designs for the rebuilding using designs and sketches made by Viollet le Duc, which have not survived, and illustrations from his famous Dictionnaire. Especially the shape of the high roof on the main building covered by slates seems to be based on the ideas of the Frenchman.





The next version of the design was prepared in 1874 and 1875 (fg 6c) by another Polish architect Zygmunt Gorgolewski (1845-1903). Both architects had made provision for a terrace on the ruins of the oldest part of the castle but their concepts were realised in a different manners than was suggested at that early stage. The decisive voice in all matters related to the restoration, which started in 1875 and lasted until 1885 (works on the interior decoration dragged on until the end of the 19<sup>th</sup> century), was Izabela Dzialynska herself. In 1865-1879 she bought in Gdansk and in several other other European antique shops the numerous fireplaces, portals, consoles, parts of historical mouldings, etc. from the 15<sup>th</sup>, 16<sup>th</sup> and the early 17<sup>th</sup> centuries, of French, Italian and Flemish origin. Those valuable original pieces of stonework and carving were to be used in the decoration of the castle together with those which had survived from the former Leszczynski building. Therefore it is correct to consider new Goluchów her personal creation. She also entrusted the Frenchman, a as pupil of Viollet le Duc, Auguste Maurice Ouradou (1822-1884) with the preparation of detailed designs for rebuilding and especially for architectural decoration of Goluchów (fg 6d). The work was supervised by the architect, painter and decorator Louis Joseph Breugnot (1834-1892) and the sculptor Michel Charles Biberon (b.1828). They both designed many elements of stonework, carving, and wrought iron as decorative items for the castle, later carried out by Polish and French craftsmen. The models for their designs, as in the case of Ouradou, were taken from publications showing historical objects of the French, Dutch, Italian and Polish Renaissance as well as 15<sup>th</sup> and 16<sup>th</sup> century European drawings. As a result, the seemingly uniform *French* castle in Goluchów is a heterogeneous building. Yet it is an harmonious whole created in accordance with the historical trends in European architecture of the second half of the 19<sup>th</sup> century.

The French Renaissance style of the building was not simply a result of the influence of art and culture of the country where Izabela Dzialynska was brought up, but also a result of the old tradition of the Leszczynski family, who had connections with French culture since the 16<sup>th</sup> century.

2. The Castle of Goluchów, general view

3. The Castle of Goluchów, view from the park

4. The Castle of Goluchów, courtyard

5. The Castle of Goluchów, gate towers

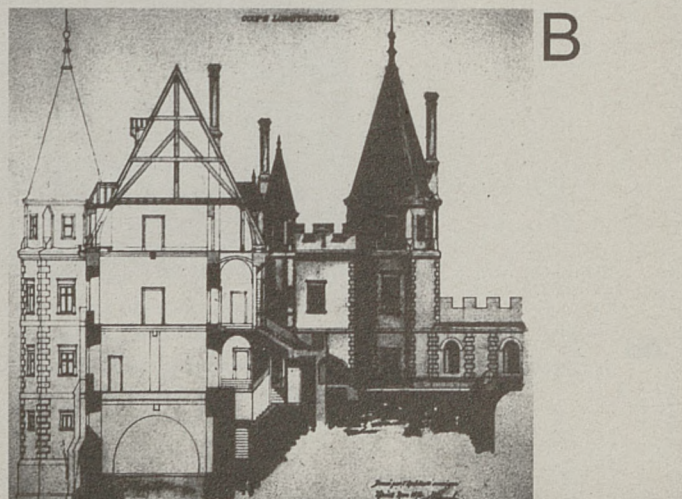
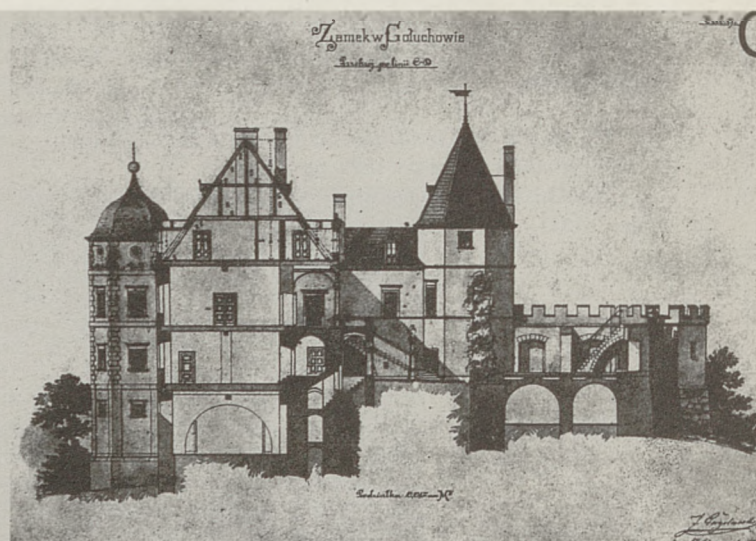
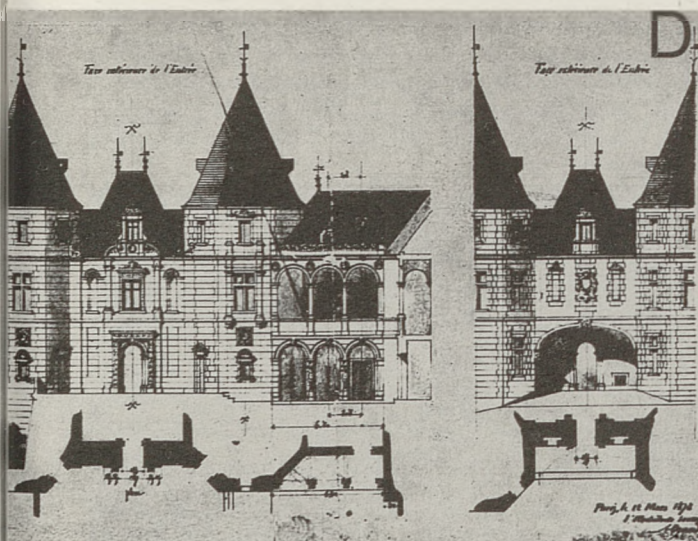
6. The Castle of Goluchów:

A relief, by J.K. Janowski (1872);

B design for the rebuilding by J. Kanowski (1872);

C design for the rebuilding by Z. Gorgolewski (1874-1875);

D design for the decoration of Entrance Gate by A.M. Ouradou (1878)





The wife of Rafal V Leszczynski (d. 1597) was a French woman (Marie de Marcellange), and two generations of the Rozdrazewskifamily, the family of the wife of Waclaw Leszczynski (married 1603): Stanislav (d.1564), and four of his sons: Jan (d. 1585), Stanislav (d. 1619), Krzysztof (d. 1580), and Hieronim (d. 1600), spent their youth at the courts of French monarchs, François I, Henri II, and Charles IX, and not without reason two of them, Krzysztof and Hieronim, were supporters of the election of Henri de Valois (later as Henri III, King of France), to the Polish throne in 1573. But the main person of that French tradition was of course King Stanislav, the father-in-law of Louis XV. Therefore his coat of arms and initials under the Royal Crown were use as the leading motif of the decoration of the castle, and in some rooms Izabela displayed many objects connected with him and his family. Her aim was to rebuild Goluchów as the idealised residence of the polish royal Leszczynski family. As Goluchów was situated in that part of the country which was annexed by Prussia in the third partition of Poland, such historical ideas have obviously patriotic undertones, which was stressed by the inscription in the window frame over the entrance gate: *Nutu Dei surgunt, cadunt, resurgunt, aedesque regnaque.*

But the castle of Goluchów was to become also a setting for the rich art collections of its owners. Beginning in 1852 Izabela started to collect works of art in Paris, mainly graphic art and historical handicraft objects from the Middle Ages, the 16th century and the beginning of the 17th. She was mainly interested in the art of southern Germany, French and Flemish art as well as that of the north-Italian Renaissance. Under the influence of her husband, Jan Dzialynski, who in 1865-1867 created the important collection of Greek vases (which later became the property of his wife), she also started to collect ceramics and ancient objects of arts and crafts. So the interiors of the castle were intended also to house the museum. In three rooms of the castle were displayed the famous collections which till the 2nd World War determined the international fame of Goluchów. Especially magnificent was the collection of the ancient vases and other objects of ancient arts and crafts as well as the collection of enamels from Limoges from 13th to the 16th centuries. But the old furniture, fabrics and paintings were used to furnish the castle chambers, which gave the impression that they were in daily use. In 1893 Izabela Dzialynska decided to entail the Goluchów estate, thus creating a financial basis for the functioning of the museum. She also guaranteed public access to it. After her death in 1899 Goluchów became property of Czartoryskis.

The museum in Goluchów existed until 1939. In September 1939 the castle was looted by the Nazis and the collections dispersed. In 1956 only a part of the original collection was returned to Goluchów, which is now a part of the National Museum of Poznan.

## Bibliography

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*Goluchów, village médiéval du palatinat de Kalasz, fut construit en 1408 par l'ancêtre de la famille Leszczynski et, jusqu'en 1695, resta le quartier général de la branche cadette de cette puissante famille polonaise, dont la branche aînée donna, au 18<sup>ème</sup> siècle, le roi de Pologne, Stanislaw I (1677-1766.), beau-père de Louis XV, et également le Duc de Lorraine et de Bar (à partir de 1737). Le premier membre de la famille Leszczynski qui porta le nom de maître de Goluchów fut Rafal of Leszno (mort en 1467), mais ce ne fut que son fils et homonyme, Rafal II, Grand Chef de la Couronne (mort en 1501) qui, après 1480, y construisit une maison-manoir fortifiée au style de donjon français, avec quatre tours octogonales aux angles, existant encore partiellement de nos jours. Les travaux furent supervisés par l'architecte, peintre et décorateur Louis Joseph Breugnot (1834-1892) et le sculpteur Michel Charles Biberon (né en 1828). Ils dessinèrent ensemble de nombreux éléments de maçonnerie, sculpture et fer forgé comme éléments décoratifs du château, réalisés par la suite par des artisans polonais et français. Les modèles de leurs projets, comme dans le cas de l'Ouradou, furent tirés de publications montrant des objets historiques de la Renaissance française, hollandaise, italienne et polonaise ainsi que de dessins européens des 15<sup>ème</sup> et 16<sup>ème</sup> siècles.*

*Il en résulte que l'apparement uniforme château "français" à Goluchów est un édifice hétérogène. Cependant c'est un ensemble harmonieux créé en accord avec les tendances historiques de l'architecture européenne de la seconde moitié du 19<sup>ème</sup> siècle.*

*Comme Goluchów était situé dans la partie du pays annexée à la Prusse lors de la troisième partition de la Pologne, de telles idées historiques ont évidemment une note patriotique, renforcée par l'inscription sur le chambranle de la fenêtre au-dessus de la porte d'entrée: Nutu Dei surgunt, cadunt, resurgunt, aedesque regnaque.*