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St. Anthony's of Padua and St. Therese's of the Child Jesus Church in Częstochowa

The subject of our study is the architecture of the relatively new, designed in the 1930s and built mainly after the Second World War, St. Anthony's of Padua and St. Therese's of the Child Jesus Church in Częstochowa (Its commonly used name is 'St. Anthony's of Padua Church' and probably most residents of Częstochowa do not know that the saint patron of this church is also St. Therese of the Child Jesus). This church belongs to a relatively small group of structures representing modernism in the sacral architecture, which developed in Poland at the beginning of the 20th century, lasted for quite a short time and was finally interrupted by World War II. It is one of the few churches and at the same time the only one in Częstochowa, which reflects in its pure form the functionalism in the contemporary monumental sacral architecture responding to the liturgical reform movement in the Church that was started just at that time. This reform was to be based on the development of liturgical knowledge as a prayer of the Church and not only as the liturgy understood as a collection of rituals [14, p. 42–43]. Through the created community, it was supposed to influence and enrich spirituality and the sense of a bond leading to the discovery of freedom by participating in the life of the Church. The architecture of new churches and particularly, a new way of the interior formation, was to help in the process of making the right atmosphere suitable for the purpose of understanding the community in such a way. In the new way of experiencing liturgy there was no place for the division of the interior into the nave and aisles, columns or pillars or arranging places with better or worse visibility. In this case, the altar as a central point was to be seen from every place. A participant in the liturgy

could by no means be distracted by decorations and ornaments, while each element of the interior had its highly specific functions [14, p. 45].

Our examinations of the architecture of this particular church were inspired by willingness to turn attention to the timeless value of the work of an architect who gained a rare possibility to finish his work to the full extent. Zygmunt Gawlik¹ born at the end of the 19th century – was an extremely creative architect. The catalogue of his works comprises more than one hundred items. He was also a painter and sculptor [7]. Gawlik designed the structure as well as the interior of the church: altars, chandeliers, pews and confessionals. He also supervised other artists who were employed to help with finishing works [16]. This undoubtedly influenced the final effect of such a great architectonic value and made it possible to meet the conditions of the liturgical reform till nowadays; it also gave opportunities to comply with these conditions as the years have passed in spite of the necessity to introduce small changes into the life of the church community.

So far, the examinations of the structure have been conducted in a very general and slight range, mainly

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¹ Zygmunt Gawlik – an architect from Krakow who designed among others: The Sacred Heart of Jesus Church in Murcki District I Katowice, The Holy Trinity's Church in Szarlej District in Piekary Śląskie, Christ the King's Cathedral Church in Katowice, Częstochowa Higher Theological Seminary in Cracow (Bernardyńska Street), Śląskie Theological Seminary in Cracow (Mickiewicz Street), the altar in Częstochowa Cathedral and the St. James Church in Częstochowa, Mother of God Church in Niepokalanów. He is the author of the rebuilding of the church from 1938 in Jaworzno, he made a project of the façade and a new porch of the church of Capuchins cloister in Kraków in 1929 and the project of the cloister development in the years 1926–1933 [7].

on the occasion of the presentation of its designer [7], the author of stained-glass windows Zofia Baudouin de Courtenay [8] as well as of the parish community [11]. Technical documentation of the church is kept in the Metropolitan Curia Archives (in its current seat) in Częstochowa. We can also find only few passing references to this structure in the Catalogue of Art Monuments of the city of Częstochowa [19] but

unfortunately, these references are imprecise and in some places even wrong².

² The information given in the Catalogue of Art Monuments in Poland – the city of Częstochowa [19, p. 23] – that the church was built in the years 1956–1960 is wrong because in 1956 the church had already been consecrated and the first construction works started in 1938.

History of the church construction

The church is situated on one of the Częstochowa hills – south-east of the Blessed Virgin Mary Avenue. It is located in the area of Ostatni Grosz District³.

A sharp increase in the number of inhabitants was caused by the inclusion of new areas into the city as well as by the population migration movement mainly from the surrounding villages and towns as Częstochowa was developing the textile industry and other branches of economy. After World War I, Częstochowa significantly increased its area and the number of inhabitants⁴. Some of the stimuli for the endeavors to develop the city in all domains of life were the come-back of the foreign capital, development of factories, expansion of the territory of the town and creation of the new Polish town authorities [6]. Also the church authorities were interested in rendering pastoral service to the population of growing factory districts. Ostatni Grosz⁵ was a good example of such a district. It still lacked a church. Already before the end of World War I there were plans to build one.

The highest point was chosen as the place to build the structure. It was a hill which was partially covered by the forest and served as a place of entertainment and trips for Częstochowa inhabitants for many years. At the end of the 19th century, this area was private and a wooden cottage was situated there. The whole area of Ostatni Grosz belonged to the parish of St. Sigmund. At the insistence of the parish priest, the residents of the district bought a cottage together with the garden and later they bought another plot of land to make the area bigger in order to build the church on it.

A decision about designating – by Pope Pius IX in the papal bull *Vixdum Poloniae Unitas* dated 28th October 1925 – the Holy Family Church for the cathedral of the

new Częstochowa diocese probably hindered the attempts to build our church. Thus, all the finances were designated for completing the building work of the cathedral. This investment was also supported by the residents of Ostatni Grosz, which finally excluded any plans concerning the idea of building a new church for them. It was not until 1930 that a decision about a new and independent parish in Ostatni Grosz was finally made. The Bishop Curia commissioned the priest Antoni Godziszewski, who was a curate of the Holy Family Parish, to build a new structure and two

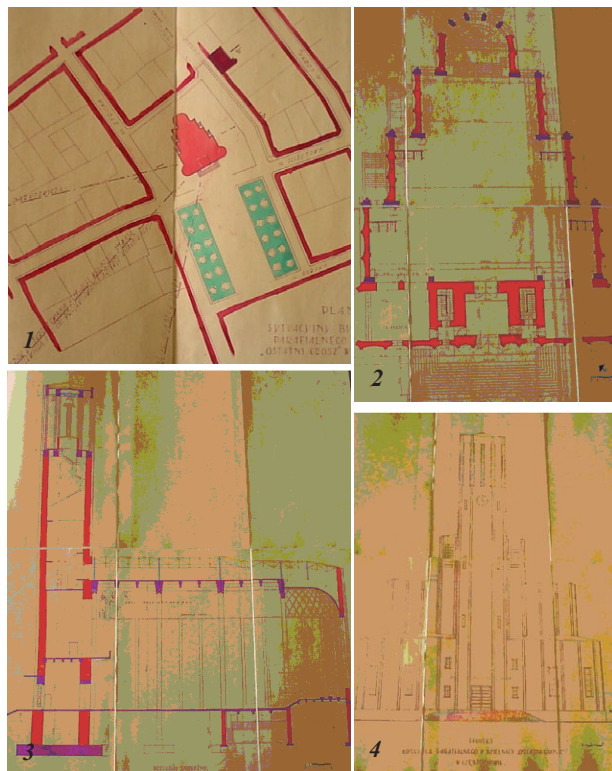


Fig. 1. St. Anthony's Church building site documentation from 1936, plans of the church from the file of St. Anthony's of Padua Parish, Metropolitan Curia in Częstochowa Archive [20], 1) Situation of the church with an avenue of trees in front of the main entrance, 2) Church projection level 0.00, 3) Longitudinal cross-section of the church, 4) Front façade of the church

³ Ostatni Grosz – a district of Częstochowa only since 1928. Until that time, similarly to other places situated around Częstochowa (Raków, Stradom, Zacisze, Lisiniec, Kamień or partly the areas of Bleszno, Mirów and Bór-Kazimierzowa), this village was situated outside Częstochowa [15].

⁴ In 1900, there were 47 573 inhabitants in Częstochowa, in 1913 there were about 90 000 inhabitants and after the territory of the town was extended in 1913 there were 117 179 inhabitants [15].

⁵ There is nothing to be proud of when it comes to the origin of this name. According to a tradition, ostatni grosz (the last cent) was to be left in a nearby inn by the dwellers of this area coming back from the town or from fairs. Needless to say, the money was wasted on alcohol by the husbands whose wives were waiting outside the inn as traditionally they were not allowed to step inside [11].

II. 1. Dokumentacja budowlana kościoła pw. Św. Antoniego z roku 1936, plany kościoła z teczki parafii pw. św. Antoniego Padewskiego, Archiwum Kurii Metropolitarnej w Częstochowie [20], 1) Sytuacja kościoła z aleją wysadzaną drzewami przed wejściem głównym, 2) Rzut kościoła poziom 0.00, 3) Przekrój podłużny przez kościół, 4) Elewacja frontowa kościoła



Fig. 2. Building church walls, in the foreground we can see a reinforced concrete column [1]

Il. 2. Wznoszenie murów kościoła, na pierwszym planie widoczny żelbetowy słup [1]

years later the old wooden cottage was transformed into a temporary wooden chapel⁶.

Priest Godziszewski turned to three architects and asked them to make the project of a parish church. These architects were: Józef Krupa and Wiesław Kononowicz from Warszawa as well as Zygmunt Gawlik from Kraków. Three projects were presented to the Bishop Curia on 18th June 1931. Bishop Kubina did not approve any of them. The Technical Department of the City of Częstochowa Municipal Council also became interested in the church issue. It intended to invite tenders to make a project of the church and to designate 5 000 zlotys for this purpose. But finally, the ordinary bishop – who knew the projects made by the architect Gawlik – commissioned him to make plans of the church (Fig. 1.1–1.4) [20] to a great dissatisfaction of the Częstochowa architects [12].

The Municipal Council finally confirmed the project on 16th March 1938. But just before its confirmation, the location of the church axis was changed (at the beginning, the presbytery was to be directed to the south and the tower front in the direction of the cathedral) and after the project had been confirmed, also the steel construction of columns was changed to the reinforced concrete construction. Moreover, relieves under the cornice around the church were changed to openwork holes in the walls

⁶ The textile factory Częstochowianka, where mainly the residents of Ostatni Grosz worked, supported building the church from the very beginning, first, by giving half of the needed money to buy a plot of land in order to build a church on it and then, they gave oak wood to build an altar in the chapel.

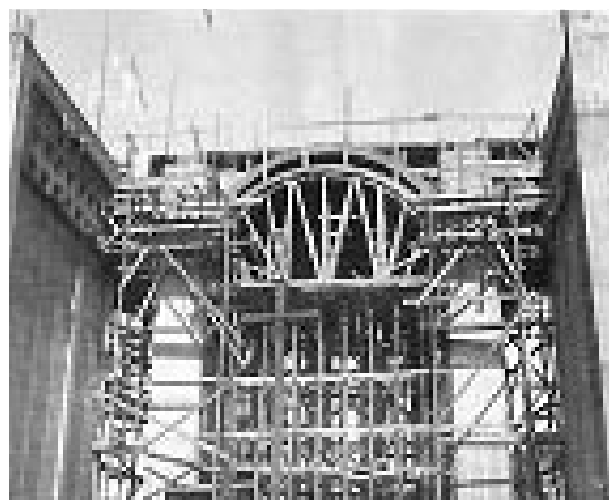


Fig. 3. Church walls above the reinforced small concrete windows, shuttering prepared for making the lintel above the main church entrance [1]

Il. 3. Mury kościoła powyżej żelbetowych okienek, przygotowane szalunki do wylania nadproża nad wejściem głównym do kościoła [1]

(very small windows). Finally, the reinforced concrete roof was replaced by the steel construction roof.

On 10th May 1938, priest Stefan Jastrzębski became the second parish priest⁷ of St. Anthony's Parish and already on 16th August 1938 he started the construction⁸ employing the construction company of A. Chodak from Milanówek. Till 1st September 1939, the church walls were built up to the height of two meters from the ground level. During World War II the construction of the church was stopped and no works on it were conducted until mid 1947.

In July 1947 the building works were commenced anew by removing the destroyed fragments of the walls which had in no way been secured during the wartime. In 1947 the walls were built up to a significant height (Fig. 2) [1], a half-round coffer ceiling was built in the boiler room and a year later also in the sacristy. In 1948 the church walls reached the level above the small reinforced concrete windows (Fig. 3) [1] (small reinforced concrete windows were prepared in special moulds designed for that purpose situated on the building site).

It was a great pity that the construction of the church was not started immediately after the war as those years were very good for building (all the building materials could be obtained very easily on the basis of one's own requisition). Starting from 1948 various restrictions and limitations were introduced and it was not possible to purchase any building materials without a special permit from the state authorities. Churches and sacral buildings were not given a priority at that time. In 1949 the walls of both chapels were built. The construction work was executed by

⁷ Priest Władysław Tomalka was appointed the first parish priest on 23rd November 1936. He only managed to finish the parsonage which was built in a shell of a building by priest Godziszewski and to deal with formalities connected with building the church because he died unexpectedly on 4th February 1938.

⁸ On 9th October 1938, consecration of the church foundations and of the cornerstone by Bishop Teodor Kubina took place.

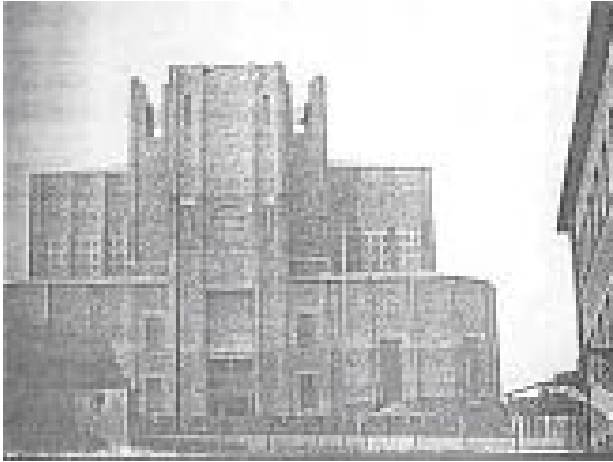


Fig. 4. Building the third storey of the tower [1]

Il. 4. Budowa trzeciej kondygnacji wieży [1]

masters of masonry from Częstochowa since 1949. In 1950 it was even harder to obtain building materials and the speed of the building work was becoming lower and lower. In the same year, the chapel was covered with a roof and one smallest roof truss was placed in the presbytery. The engineer Gentek's company from Chorzów managed to produce only one roof truss – the smallest one – before its nationalization. In 1951 the construction work went at a snail's pace. There were enormous problems with getting building materials. In that year only stairs to the choir were built and the choir, chapels and the main entrance under the choir were plastered. During the next years, the portraits of all former bishops of Częstochowa, namely, Teodor Kubina, Zdzisław Goliński and Stefan Bareła were placed in the coffer ceiling of this vestibule. The chapels were completed with great difficulty⁹ and the construction works were stopped for several months.

The new parish priest – Leon Stasiński¹⁰ continued the construction work (Fig. 4). Till the end of 1952 the following construction work was done: the walls of the church were built, the first part of the coffer ceiling was finished, the presbytery and the first part of the nave were covered with a roof and window frames were fixed in the presbytery. The main steel roof truss was put

⁹ On 18th March 1951 bishop Stanisław Czajka consecrated the chapel. An unexpected illness of priest Jastrzębski caused the construction work to slow down; he supervised this work until his death on 15th May 1952. On 20th July 1952, Bishop Zdzisław Goliński appointed the third parish priest – it was Rev. Leon Stasiński.

¹⁰ Priest Stasiński was not too willing to become a parish priest because he saw no possibilities to continue the construction as regards problems with finding a company which would undertake to make the main roof steel construction. After the priest apparently exhausted all possibilities and it seemed that he would not accept this post, one of the parishioners informed him about one more company from Będzin which dealt with such constructions. As it turned out, this company was in possession of 40 tons of steel which were not ordered by any contractor and they willingly agreed to make the construction for the new church. It was exactly the amount of steel that was needed and priest Stasiński accepted his appointment as the third parish priest [12]

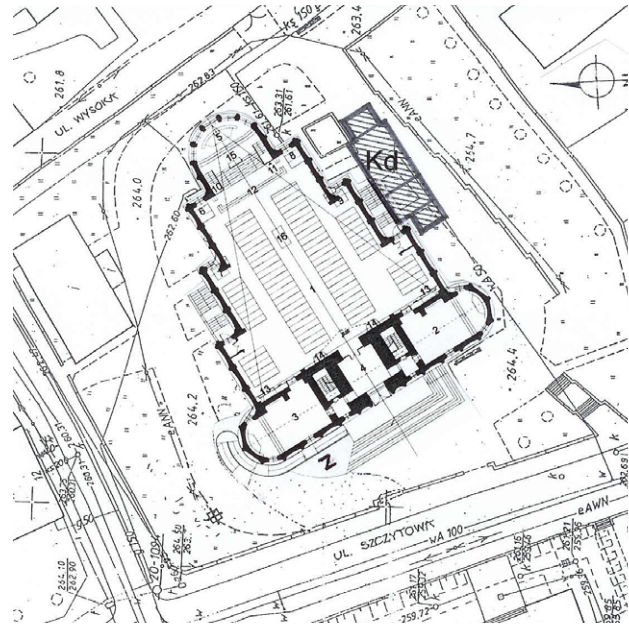


Fig. 5. Location of a temporary wooden chapel and greenery on the stairs of the main church entrance along with the inventory of the actual state of the church – reconstructed on the basic current map from 2003 by the author, existing state [9]

- 1 – church nave
- 2 – Black Madonna of Częstochowa Chapel
- 3 – St. Joseph Chapel
- 4 – vestibule
- 5 – main altar with St. Anthony's figure (designed by Z. Gawlik)
- 6 – baptism altar (designed by Z. Gawlik)
- 7 – Blessed Heart of Jesus altar (designed by Z. Gawlik)
- 8 – Our Lady of Fatima altar (designed by Z. Gawlik)
- 9 – St. Therese of the Child Jesus altar (designed by Z. Gawlik)
- 10 – pulpit (designed by Z. Gawlik)
- 11 – exit to sacristy
- 12 – Communion ballustrade (designed by Z. Gawlik) confessional (designed by Z. Gawlik)
- 13 – confessional (designed by S. Pośpieszański)
- 14 – the Second Vatican Council table altar (designed by Priest Kochanowski)
- 15 – catafalque which moves out from the floor
- Z – greenery on the stairs of the main church entrance
- Kd – wooden chapel

Il. 5. Usytuowanie tymczasowej drewnianej kaplicy oraz zieleni na schodach wejścia głównego do kościoła wraz z inwentaryzacją aktualnego stanu kościoła – odtworzone na aktualnej mapie zasadniczej w 2003 r. przez autorkę, stan istniejący [9]

- 1 – nawa kościoła
- 2 – kaplica Matki Boskiej Częstochowskiej
- 3 – kaplica św. Józefa
- 4 – przedsionek
- 5 – ołtarz główny z figurą św. Antoniego (proj. Z. Gawlik)
- 6 – ołtarz chrzcielny (proj. Z. Gawlik)
- 7 – ołtarz Najświętszego Serca Pana Jezusa (proj. Z. Gawlik)
- 8 – ołtarz Matki Boskiej Fatimskiej (proj. Z. Gawlik)
- 9 – ołtarz św. Teresy od Dzieciątka Jezus (proj. Z. Gawlik)
- 10 – ambona (proj. Z. Gawlik)
- 11 – zejście do zakrystii
- 12 – balustrada komunijna (proj. Z. Gawlik)
- 13 – konfesjonał (proj. Z. Gawlik)
- 14 – konfesjonał (proj. St. Pośpieszański)
- 15 – ołtarz soborowy (proj. ks. Kochanowski)
- 16 – katafalk wysuwany spod podłogi
- Z – zieleni na schodach przed wejściem głównym do kościoła
- Kd – kaplica drewniana

together and placed in the construction site. The next year, a steel structure was put above the remaining part of the nave; the church walls were built up to the roof level; the roof was completed and covered with galvanized iron; gutters and drainpipes were fixed; all the windows in the presbytery and in the first part of the nave were glazed and the walls along with the vault were plastered; the concrete foundation was put under the tile floor and installation of the electrical system began. Walls of the tower were built up to 10 metres and a half-round barrel vault above the choir and over the round tower window was made. In that year a great brick altar with a strongbox tabernacle was placed in the presbytery. The altar was designed by Gawlik. The altar mensa was made of sandstone and the altar was covered with 'ślawniowski' marble by the employees of Bier-Petrucco Stone Masonry Company from Katowice. This company carried out all the masonry work in the church. Undoubtedly, as far as the construction work is concerned, the year 1953 was regarded as the most favourable one so far.

In the middle of 1954, an enormous part of the construction work could have been thwarted because of the fire in the temporary wooden chapel¹¹, which was adjacent to the new church (Fig. 5) [9]. Till the end of 1954, the whole coffer reinforced concrete ceiling above two widest naves was completed¹². Almost one thousand people worked laying the concrete on the third, the last and the widest part of the ceiling¹³. In that year all the windows were glazed too, the earth installation was fixed and the masonry company – according to Gawlik's design and using 'ślawniowski' marble – made the pulpit, sedilia and communion balustrade along with relieves: a relief in the front part of the pulpit representing Jesus

¹¹ On 22nd June during the storm with lightning and a severe gale, the wooden chapel, which served the congregation till the end, caught fire after it was struck by lightning. The chapel burnt to the ground. However, most of its equipment was saved. The worst aspect of this event was the fact that the fire posed a great danger to the adjacent church under construction because inside the church there was plenty of scaffolding. The fire got inside with a delay due to the windows which were already glazed situated above the level of the roof of the wooden chapel. It was a miracle that the firemen managed to protect the scaffolding of the fresh concrete ceiling against the fire.

¹² In the parish chronicle we can read that laying the concrete on the coffer ceiling above the two widest parts of the church nave lasted non-stop three days and nights for the first time and four days and nights for the second time also non-stop and the teams of workers changed every four hours. In Bronisław Marczyk's journal of the construction we can read: Dawn. Behind the wall in the small church we can hear Rosary songs sung by the congregation before the Holy Mass. People tired with the whole-night work just listen. 'Work is prayer', they talk to each other. 'We contribute to the glory of God with our work in the same way as those people with their songs inside the church. Finally, on the third day in the morning, laying the concrete in the first part of the ceiling was finished'.

¹³ In fact, it is really not difficult to believe in it when we see the picture from a private photo album of priest Kochanowski [4], where we can observe unusually zealous work of women and men in the building site who spared no effort and delivered mortar in wooden wheel-barrows to the elevator. One day Bishop Goliński visited the building site because he wanted to see personally the already legendary involvement of the parishioners and seeing this work which was organized in such a good and modern way, he himself started to load a wheel-barrow with concrete and then delivered it to the lift; he later wrote about this in his letter to the parish priest dated 1st June 1954.



Fig. 6 Building of the reinforced concrete tower top [1]

Il. 6 Budowa żelbetowego zakończenia wieży [1]

preaching from the boat and another one above the sacristy entrance representing Jesus the Good Shepherd. In 1955 the interior was finally plastered, an oak door was fixed in the main entrance¹⁴ and in the side entrances; four years later, Józef Starzyński¹⁵ fixed the wooden heads of twelve apostles sculptured in linden on the door panels. In that year the workers began to build the tower again and a decision concerning the resignation from fixing a huge clock on the tower was made but still an arching hole for the clock was going to be prepared, which was capped only from the outside. The clock has not been fixed so far. The main beams, which support the reinforced concrete part of the tower, were embedded in concrete.

At the beginning of September 1955, by the decision of the Municipal Building Department, the construction work of the tower was stopped; it was only then that everybody realised that the tower would dominate over the city and would compete with Jasna Góra tower. Special commissions were set up to consider the future of the tower¹⁶. However, the Municipal Building Department stipulated the necessity to alter the top of the tower but finally, the decision was changed and the Department ordered to continue the construction work according to the design (Fig. 6).

¹⁴ The tremendous oak door of the main entrance to the church weighed over two tones; later, it was ornamented with metal rosettes made of bronze designed by Gawlik.

¹⁵ Józef Starzyński came from Lwów and after the war he lived permanently in Zakopane.

¹⁶ On 18th October 1955 an oral message came from Warsaw through the Municipal Council ordering the tower to be shortened by three meters, however, during one of the parishioners' meetings they decided not to pull down the tower (because of the amount of the invested money, human work and the materials which had been so difficult to obtain), therefore, the building work on the tower continued in accordance with the approved design. At the end of November, the beams on top of three and a half meters reinforced concrete tower pillars were placed with concrete. Around the reinforced concrete tower pillars there is an observation terrace from which we can admire a beautiful panorama of the town and the surrounding areas. The only work that remained to complete the tower was the execution of the lantern and fixing the cross.



Fig. 7. Church interior, ornaments designed by Z. Gawlik, existing state [3], 1) Main altar with the plaster cast figure of St Anthony, 2) pulpit with a relief representing Jesus preaching from the boat, 3) baptism altar, 4) Blessed Heart of Jesus Altar

Il. 7 Wnętrze kościoła, elementy wystroju projektu Z. Gawlika, stan istniejący [3], 1) Ołtarz główny z gipsową figurą św. Antoniego, 2) Ambona z płaskorzeźbą Chrystusa nauczającego w łodzi, 3) Ołtarz chrzcielny, 4) Ołtarz Najświętszego Serca Pana Jezusa

A plaster cast figure of St. Anthony of Padua made by sculptor Józef Starzyński was placed in the main altar in 1955. The retablo of the altar is finished with a shelf on which – apart from St. Anthony’s figure – the figures of poor, disabled and faithful listeners of St. Anthony were to be situated (Fig. 7.1). The altar still needs completion. Plaster cast relieves on the pulpit sides were also made by



Fig. 8. View of the side wall with Stations of the Cross and cantilever choir, in the foreground pews designed by Z. Gawlik, existing state [3]

Il. 8. Widok na ścianę boczna z Droga Krzyżowa oraz wspornik chóru, na pierwszym planie ławki zaprojektowane przez Z. Gawlika, stan istniejący [3]

the same artist (Il. 7.2). “Sławniowicki” marble tile floor was laid in the presbytery and terracotta floor was laid in the church nave. Also the reinforced concrete stairs of the main entrance were built and the stairs of the tower were completed¹⁷. The cross was fixed on the tower and a metal ball with names of ‘godparents’ inside was placed under the cross. Twenty years after the parish came into existence Bishop Goliński consecrated the church on 16th September 1956.

During the next years many finishing works were done and the church’s interior was equipped.

In 1957 the side altars were built: the baptism altar (near the pulpit) (Fig. 7.3) and the altar next to the sacristy door (at present it is the altar of Our Lady of Fatima but originally it was intended as an ‘occasional’ altar with a place for a portrait or figure of a saint of the particular day). Both of these altars were designed by Gawlik. The antependia of the altars were adorned by relieves depicting biblical scenes – deer at the waterhole and a lamb on the book with seven seals. In the chapel of the Black Madonna of Częstochowa, the altar and retablo were made of black Swedish marble according to the design of the architect and engineer Stanisław Pośpieszański¹⁸ as well as the tile floor made of kielecki marble. The polychrome in Black Madonna Chapel – made by means of sgraffito al fresco technique – was completed at the end of 1957. Maria Kozłowska in the cooperation with Zofia Szczerba were the authors of the polychrome design and its execution (in spite of the fact that the chapel looks beautiful and the composition of walls is very good – according to the artists – it does not constitute an outstanding piece of work as regards technical aspects because the layer of plaster, in which there is a colour drawing, is too thick and uneven; we can also find a confirmation of this opinion in the description of sgraffito technique [see 10, p.51]. Three windows of this chapel were adorned by stained glass. The designer was Maria Kozłowska and work was done by a stained glass artist Roman Nawrocki from Częstochowa. In 1958, according to the design by Gawlik, the next side altars

¹⁷ There are 232 stairs leading from the vestibule to the tower.

¹⁸ Stanisław Pośpieszański, an architect from Częstochowa, designed among others: the church in Rększowice, St. Maximilian Kolbe’s Church in Radomsko along with the architect Włodzimierz Ściegienny, the church with the interior decoration in Kielczygłów; moreover, he designed stained-glass windows: in Blessed Virgin Mary Church and St. Stanislaus Kostka’s Church in Częstochowa; he also made designs of new parsonages and rebuilding of parsonages at the Holy Trinity Church in, among others, Wieluń and Będzin; he made the renewal in the Gothic style of Blessed Virgin Mary Collegiate Church in Wieluń; he is the author of rebuilding the onion-shaped domes on St. James’ Church in Częstochowa and the author of the metalwork on the external wall of this church presbytery. He is also the designer of the interior decoration in Żeliszewice near Siewierz and the biblical frieze around the church as well as the author of the project of rebuilding the presbytery and altar in St. Lambert’s Church in Radomsko, the baptismal font and pews in St. Sigmund’s Church in Częstochowa. He also designed pews in the cathedral in Olsztyn in Warmia District and in the Częstochowa cathedral the pulpit, retablo of side eastern and western altars as well as the balustrade in the presbytery [17].



Fig. 9. Choir above the main entrance with the organ, view of the widest part of the church nave and chandeliers designed by Z. Gawlik, existing state [3]

Il. 9. Chór nad wejściem głównym z organami, widok na najszerszą część nawy kościoła i zyrandole projektu Gawlika, stan istniejący [3]

were built: the Sacred Heart of Jesus (Fig. 7.4) and St. Therese's of the Child Jesus made of marble from Sławniowice. In that year the church was given seven steel forged chandeliers which were made by the 'Pancerpol' company from Katowice (Fig. 8–10). Maria Kozłowska and Zofia Szczerba started to make the polychrome in St. Joseph' Chapel according to their own design. They worked for over two years and the Mother of God Chapel received pews designed by Pośpieszalski and a dado made of kielecki marble. In 1959 there were 76 pews in the church, which gave 576 seats. Gawlik designed the pews (Fig. 11.1) and they were made by a carpenter J. Światała from Sternalice. An architect and engineer Włodzimierz Ściegienny from Częstochowa made three paintings for the Sacred Heart of Jesus altar: Sacred Heart of Jesus', St. Francis' and Jude the Apostle (Fig. 7.4) and for the St. Theresa altar also three paintings: St. Therese's of the Child Jesus, St. Stanislaus Kostka's and St. Dominique Savio's; he also made plaster cast relieves for the retable of these altars. Fixing of stained glass windows, which were designed by an artist Zofia Baudouin de Courtenay¹⁹, was commenced in the church and they were made by a stained glass artist

¹⁹ Zofia Baudouin de Courtenay – painter, born in 1887 in Dorpat (Estonia), died in 1967 in Częstochowa, studied in painter's studios in Petersburg, Kraków and Munich and in Fine Arts Academy in Paris. Some of her significant works are: frescos in Chruslin and Bielawy near Łowicz, in Radziejów, Grodziec near Konin, in Wierzbnik (today it is part of Starachowice), in Dobre and Pomiechówek near Warszawa, in Radomsko, in Gdańsk (St. Elizabeth's and St. James's Church and the cathedral in Oliwa) and in Częstochowa (cathedral, Christ the King's Church and St. Anthony's Church). She also painted on board by a tempera technique mainly for altars; she used the technique of sgraffito in stations of the cross: in the church in Pomiechówek and St. Cross's Church in Częstochowa, she also designed the stained glass in St. Elizabeth's Church in Gdańsk, the cathedral in Oliwa, in Chruslin, in Dąbrowa Górnica, in the cathedral and St. Cross's Church in Opole, in the cathedral and St. Anthony's Church in Częstochowa. She also was preoccupied with theory and history of art [8].



Fig. 10. St. Anthony's Church interior – view of presbytery, existing state [2]

Il. 10. Wnętrze kościoła św. Antoniego – widok na prezbiterium, stan istniejący [2]



Fig. 11. Pew and confessional according to the design by Gawlik, existing state [3], 1) Pew, 2) Confessional

Il. 11. Ławka i konfesjonał wykonane według projektu Gawlika, stan istniejący [3], 1) ławka, 2) konfesjonał

Nawrocki (Fig. 7.1–7.3, 10). The motives depicted on the stained glass windows comprise biblical scenes from the Old and New Testament. In 1960 all the work was completed in St. Joseph Chapel. In the church nave two big confessionals – designed by Gawlik (Fig. 11.2) – were situated and 15 years later two small confessionals were added, which were made according to the design of Pośpieszalski. Big confessionals were made by Światała and the small ones were made by Ars Catholica Company from Katowice. The sacristy was furnished with a big chest of drawers and two big wardrobes. The next year three bells having the names of St. Anthony, St. Leon and St. Therese of the Child Jesus were fixed on the tower; the bells were cast in Wrocław. The church cemetery²⁰ was surrounded by a low fence (Fig. 12) made of granite and it was not until 40 years later that spans were fixed in the fence and it was finally given its target shape. The door to the tabernacle was covered with silver metalwork representing Jesus Christ and the disciples from Emmaus (Fig. 7.1) and the inscription: Lord, stay with us. Everything was made by the artist Zygmunt Kempa from Częstochowa according to the design of Pośpieszalski. The church was painted in two colours (blue and white)

²⁰ The church cemetery – this is a symbolic name of the consecrated area around the church, which resulted from the tradition of burying the deceased in the area around the church in the past. Officially, this name has not been changed.



Fig. 12. St. Anthony's Church – front façade, existing state [2]

Il. 12. Kościół św. Antoniego – elewacja frontowa, stan istniejący [2]

according to the design of the stained glass windows, author Z. Baudouin de Courtenay. An elevator with a basket was used while painting the church. In 1962, a stained glass artist finished his work in the church nave. The work connected with the installation of the electric heating in the church was commenced. An unusually

ingenious catafalque, which moved out from under the floor, was installed according to the project of Priest Stasiński and made by a mechanic Stanisław Danielak from Łagisza (Fig. 5). In the years 1963–1965 twelve-voice Rieger²¹ organs were made and the stairs of the main entrance to the church were tiled with granite slabs. Ten years after the consecration of the church, the relics of St. Anthony were brought for which Kempa made a silver reliquary according to the project of Ściegienny.

During the next years, the building work was carried out mainly around the church. A sculptor Ignacy Proszowski from Krynica made a figure of St. Anthony of Padua talking to the fish, which was situated in the recess above the church entrance (Fig. 12) and on the wall, which surrounded the church grounds from the east, he made 17 scenes of St. Anthony's life with the use of colourful ceramic mosaic. This is called The Path of St. Anthony. In 1983, the Second Vatican Council table altar was placed in the presbytery, which was made by a masonry master Roman Trąbski from Częstochowa according to the project of the next parish priest of the church Wincenty Kochanowski²² (Fig. 10).

On 2nd April 1997, by the Decree of the Metropolitan Archbishop of Częstochowa, St. Anthony's of Padua and St. Therese's of the Child Jesus Church became a Sanctuary of Saint Anthony. The relics of this Saint are placed behind the main altar. The believers, who follow the tradition existing in St. Anthony's Church in Padua, touch the reliquary and ask the Saint to support them and thank him for the favours which they received through his intercession.

²¹ In 1980 Rieger's organ was replaced by the mechanical twenty-five-voice organs made by Włodzimierz Truszczyński from Warszawa (Fig. 9).

²² Priest Wincenty Kochanowski was a parish priest in the years 1980-1995.

Architectonic values of the church – analysis

The entrance façade of the church is situated in the south-east direction. The church is located relatively close to Szczytowa Street without any arranged square (foreground) (Fig. 5). Originally, the avenue, which ran from Górka Street and was parallel to Szczytowa Street to the direction of the south, with two rows of trees lead to the church (Fig. 1.1, 13); the avenue ran beneath the elevation where the church was situated. Nowadays, at the place of the avenue there is a school and there is no possibility to see the church façade from a distant perspective (Fig. 12).

The main church constitutes a one-storey high spatial structure and is 17 meters in height with the nave whose width was reduced threefold. The widest nave is at the entrance and narrows in the direction of the presbytery which is finished with the apse. The main entrance to the church leads through the vestibule in the lower part of the tower; on the tower there are two side chapels finished with apses. One can approach the chapels both from the

vestibule as well as from the main nave of the church²³. Looking at the projection of the church, it is possible to draw an equilateral in it; thus, we can assume that the church has a triangle shape and each of its tops is finished with a semicircular shape (Fig. 1.2, 5).

In the side walls of the presbytery there are two similar architectonic elements in the shape of pulpits along with massive stairs leading to them. The first element constitutes the actual pulpit (Fig. 7.2, 10); in the other element, which is similar and situated symmetrically, there is the entrance to the sacristy. The sacristy was situated under the presbytery. There is also a basement

²³ Originally, there were to be two passages to each of the chapels leading from the nave but finally, only one passage to each chapel was built; at the place of the other passage, which was not built, confessionals were situated.



Fig. 13. View of church front façade dated circa 1956; from Górska Street there was an avenue of trees leading the church [4]

Il. 13. Widok elewacji frontowej kościoła z około 1956 r., od ul. Górskiej do kościoła prowadziła aleja wysadzana drzewami [4]

under the narrowest part of the nave. In the basement, there is a before-funeral chapel, a boiler room (at present, a utility room), sanitary and additional rooms. There is also a basement under the tower. Above the church nave, there is a sizeable non-utilitarian attic (roof space). The arrangement of side entrances constitutes a very significant element in the interior design. In the original design, there were supposed to be four entrances (Fig. 1.2) situated in the subsequent off-sets of the nave. But finally, only two entrances were built and they were treated as emergency exits in the past (they are treated in the same way today) (Fig. 5). The location of those doors was questioned as wrong already in the designing stage by the curial commission as regards the possibility of distracting people gathered in the church by those who are late for the mass.

There are no windows in the side walls of the church. The church is rather poorly illuminated. High and narrow windows are situated only in the off-sets of the narrowing nave. The whole arrangement of windows can also be seen in the presbytery apse (Fig. 10). There is a round window above the choir, which is now covered by the organs (Fig. 9). In the apse, the stained glass windows show biblical themes and their rich symbolism reflects the spirit of renewal and the conciliation of the Easter and Western churches, which was born in the atmosphere of the Second Vatican Council whose sessions were just beginning at that time [18]. These windows give north-eastern light which illuminates the church in the best way during sunny days in the morning hours. However, the stained glass windows are in quite dark tones. Thanks to this, the church interior receives a particular atmosphere of sacrum, which is conducive to prayers by the virtual total separation from the exterior. Probably, the effect of not sufficiently lighted church would have been less noticeable or it would not have existed at all if the original location of the church had not been changed. (The church presbytery was to be south directed, while the main entrance to the direction of the cathedral. In this situation, dark stained glass windows with small divisions were much more justified).



Fig. 14. St. Anthony's Church – fragment of side façade, existing state [2]

Il. 14. Kościół św. Antoniego – fragment elewacji bocznej, stan istniejący [2]

The church façade is illuminated by the south-western light which gets into the church only through the glass interior entrance door when the exterior door is open and through a round, relatively small window situated above the choir. The interior is symmetric and quiet and it constitutes the composition of well considered forms. The only disturbing element in the interior design is the cantilever and the fragment of the choir which 'walks' into the inner part of the church nave (Fig. 8, 9). Both the cantilever and the shape of the choir constitute absolutely alien elements as if they were not designed by the author of the whole church. However, we can see a very similar shape of the choir in the Felician Sisters' church in Wawro, which was also designed by Gawlik [see 7, catalogue, item 11c]. The dynamic of slanting forms of the cantilever does not have any equivalent to the quiet geometrical solutions of architectural elements designed by the author both inside the church as well as outside. Geometrical forms based on the rectangular, semicircle and circle constitute characteristic architectural elements of this church. A little bit gloomy and even bleak character of the church is intensified by massive and deep dark pews as well as confessionals designed by Gawlik (Fig. 11) which perfectly correspond to the character of the church; the shape of pews and their general look refer to the forms which dominate in the church in contrast to the confessionals designed by



Fig. 15. St. Anthony's Church among blocks of flats, circa 1970 [1]

Il. 15. Kościół św. Antoniego wśród zabudowy blokowej z około 1970 r. [1]

Pośpieszalski (the confessionals seem to be too delicate and unnecessarily ornamented with metal elements – strange for the interior decoration). Simple and of secondary importance side altars complement the composition of the stained glass windows designed in the set-offs of the nave walls; similarly, the one-colour plaster cast Stations of the Cross, which fulfil the space between pilasters of the side walls, masterly suits austere surfaces of the side walls (Fig. 8, 9).

The church is built of traditional size bricks. The final execution is slightly different from the approved documentation (see Fig. 1.1 and Fig. 5). The reinforced concrete columns and beam structures, which are not visible from the outside, are hidden in the walls (v 2). The prefabricated elements along with small windows arranged under the structural ceiling around the church nave (Figs 8–10) are made of reinforced concrete; the top of the tower with openwork prefabricated and ornamented elements which cover the bells situated in this part of the tower and the tower lantern are made of reinforced concrete as well (Fig. 12, 14). Huge steel trusses constitute the roof construction.

The structure of the church is massive and compact. Outside, the church is impressive through its austerity and enormous size and inside, through its simplicity, rigorist regularity of divisions and the consequence which undoubtedly, is an effect of remarkable cooperation between the designer and investor²⁴. Thus, St. Anthony's Church is simple, concise and really monumental in its appearance. As for its times, it is very modern and departs from the tradition of eclecticism, historicism as well as secession. In a large part it is deprived of ornamental details. Excellent proportions and consequent symmetry of the structure in the interior as well as in the exterior give the church a particular harmony. Austerity of the architecture is emphasized by the use of not plastered bricks of which the church was built. The walls are deprived of window holes and they have unquestionable significance thanks to monumental pilasters which divide the walls into the vertical and slightly concave strips. Similar effect is achieved by concrete and prefabricated elements of the tower top as well as of a simple frieze which runs around the church and is full of small windows. The grey colour of reinforced concrete elements on the church façade perfectly corresponds to the faded red colour of brick walls. According to the architect's

²⁴ As the records in the chronicle suggest, the architect supervised the execution of the structure all the time although he commuted from Kraków. Being the author of the interior, he also gave other artists room to display their talents, however, within strictly specified limits. We must assume that even the size of the Stations of the Cross was imposed on the sculptor by the architect [16].

original idea, relieves were to form the frieze outside the church, while the strip of figures made in polychrome was to form the frieze inside the church. The above solutions were changed to prefabricates with windows – perhaps, as a result of changing the church location which meant the need to provide more light in the interior (which was not possible before because of the height at which the small windows were situated and their size). Additionally, the author's intention had an impact on this change as he wanted to lower the costs of the investment and to resign from sculptures. Although these small windows did not provide too much light inside the church, they contributed to the lightness of the massive structure (Fig. 14) by being an openwork, delicate solution to finish simple and empty walls just under the ceiling in the interior in the place where polychrome and sculptures on the façades were planned, which apparently shortened the significant slenderness of walls and soothed their austerity; and, as we know, this was the effect intended by the designer.

The façades are virtually deprived of details – we can see the only detail at the main entrance to the church in form of the recess with St. Anthony's figure talking to the fish (a motif from legends about St. Anthony), which additionally emphasizes the main entrance to the building (Fig. 12, 13).

Thus, the church – situated on a considerable elevation and surrounded by trees – was seen by the parishioners from a distant perspective and in their opinion it undoubtedly assumed the proportions of an impressive as well as a majestic structure (Fig. 13), and it still has this effect till today in spite of the fact that some other buildings appeared just in the immediate surroundings; therefore, nowadays, there is no possibility to observe the church from a distant perspective.

In the front façade we can distinguish six explicit horizontal divisions which are presented in Illustration 13. The ground floor constitutes the lowest part. It is formed by the level of the main entrance and the chapels – the first storey of the tower. The second level constitutes the choir – the second storey of the tower and in the background the main church nave on the sides of the choir. Levels three and four – explicitly outlined on the front façade – constitute one space in the interior of the tower – the third storey of the tower. Level five is formed by the reinforced concrete top of the tower along with bells behind openwork elements and a viewing deck around – storey four of the tower. Level six constitutes the tower lantern with the cross²⁵.

²⁵ The designation of the tower as a three-storey structure, which is presented in the Catalogue of Art Monuments in Poland, is wrong [19, p. 23].

Elements of western European functionalism in the architectonic solution of the church

At the beginning of the 20th century, the architecture of Western Europe perceived modernity as an opposition to naturalism, impressionism or estheticism by promoting expressionism, brutality, Fauvism, cubism,

primitivism or simply industrial architecture even for the needs of sacral architecture [10, p. 298–314]. To some extent, functionalism constituted a designing basis which resulted from the necessity to take advan-

tage of the most modern technical and constructional achievements as well as new materials such as steel, glass or prefabricates.

The churches, which were built in Western Europe at that time, underwent new tendencies. Churches in Poland also followed those tendencies. The similarity of sacral structures built in Poland to those ones built in France, Germany or Italy is simply striking. We can see particular similarities when we compare St. Anthony's Church with the church in Le Raincy near Paris built in 1923, which was designed by two brothers August and Gustaw Perret – architects [13, p. 301]. We can also see some similarities when comparing St. Anthony's Church with Salesian St. John Bosco's Church in Rome [13, p. 308]. It particularly refers to the smooth and austere walls with simplified pilasters and niches for statues, small windows and a simple openwork tower. Similar churches were also built in Poland, for instance, St. Anthony's Church in Piła, which was designed by a German architect Hans Herkommer in the years 1929–1930. The form of shaping the interior is also subordinated to the church architecture of that period. Stained glass windows and reliefs dominate in austere interiors and polychrome with geometric or even cubistic forms imitating primitives of folk art constitutes ornaments of the walls [13, p. 315–343]. In St. Anthony's Church, we can observe the influence of new tendencies, especially in side altar paintings or figures in polychrome at these altars as well as in the biblical scenes of the Mother of God's and St. Joseph's chapels. The drawing of figures is geometric and even useful deformation is used here. The whole interior of St. Anthony's Church reflects arising tendencies which were becoming even obligatory in the sacral architecture of the interwar period [14].

The church was built in the poorest district of the city and it perfectly corresponds to the atmosphere of simple and severe lifestyle of the working class. Several years later, it became the church of a blocks of flats district – with the buildings simple and austere in their appearance as well as deprived of any architectonic style (Fig. 15).

* * *

In spite of the fact that St. Anthony's Church seems to be a completed work of art (although its execution was

extended in time), with the passage of time it requires different redecoration works or simply adjustment to new needs. Therefore, there is a danger of carrying the building work inconsistently with the author's spirit and intentions and not appreciating a timeless value of this structure for the city and its residents.

It turned out to be unfavourable for the harmony and symmetric composition order of the main entrance to introduce greenery into the stairs when the ramp to the church was built. But probably, the granite stairs were not disassembled and it is still possible to come back to the original structure of stairs in spite of the fact that the ramp was built, which does not interfere with the entrance symmetry, while unjustified greenery does.

While clearing up the area around the church, the workers used the cobblestone with a good cut but with a really unfortunate colourful pattern, which shook the harmony of the nearest surroundings of the church and introduced the atmosphere which was more joyful than majestic. We can suspect that the cobblestone was laid without any supervision of a competent person.

There has recently been some alarming news about plans to paint (in many colours) the Stations of the Cross – which were designed as monochromatic. This would do considerable harm to such a remarkable work of art of this great Lwów artist²⁶.

Some years ago metal spans – of good proportions and image – were fixed in the church fence; however, we may ask whether it was a good idea to use concave and convex elements within one span interchangeably.

The St. Joseph Chapel, which is covered with Sgraffito presenting the scenes of St. Family life, also ought to be restored. It is a good idea to make it look similar to the recently restored Black Madonna of Częstochowa Chapel which at the moment performs the function of the Blessed Sacrament Adoration Chapel.

Taking into account the great architectonic value of this structure, all the renovation works inside as well as outside the church ought to be supervised by an official monument restorer.

²⁶ In 2008 the Stations of the Cross were painted in many colours.

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Kościół pw. św. Antoniego Padewskiego i św. Teresy od Dzieciątka Jezus w Częstochowie

Kościół pw. św. Antoniego Padewskiego i św. Teresy od Dzieciątka Jezus w Częstochowie został zaprojektowany przez krakowskiego architekta Zygmunta Gawlika na jednym ze wzgórz częstochowskich, na terenie robotniczej dzielnicy Ostatni Grosz w latach trzydziestych XX w. i realizowany głównie po II wojnie światowej. Reprezentuje modernizm w architekturze sakralnej. Architekt uzyskał rzadką możliwość doprowadzenia swojego dzieła do końca, zaprojektował zarówno bryłę kościoła, jak i wystrój wnętrza oraz wyposażenie. Bryła kościoła jest masywna, zwarta, prosta, lapidarna, prawdziwie monumentalna w wyglądzie. Bardzo nowoczesna jak na owe czasy. Szczególnej harmonii nadają kościółowi znakomite proporcje i konsekwentna symetria obiektu, zarówno wewnątrz, jak i na zewnątrz. Surowość architektury podkreślona jest

Key words: monumental sacral architecture, modernist church in Poland, modernist architecture in Częstochowa, architect Gawlik

przez zastosowanie nieotynkowanej cegły, z której wzniesiono kościół oraz szare, betonowe, prefabrykowane elementy, zarówno zakończenia wieży, jak i skromnego fryzu, biegnącego naokoło kościoła, wypełnionego maleńkimi okienkami. Elewacje praktycznie pozbawione są detalu, posiadają zdecydowaną artykulację dzięki monumentalnym pilastram, dzielącym ściany na pionowe, lekko wklęsłe pasy. Kościół doskonale wpisnął się w otoczenie prostych, pozbawionych wyrazu architektonicznego bloków.

Z uwagi na wysokie walory architektoniczne kościoła i jego ponadczasową wartość warto, aby wszelkie prace remontowe przy nim, wewnątrz i na zewnątrz, odbywały się pod nadzorem konserwatora zabytków, co nie zawsze ma miejsce współcześnie, ze szkodą dla obiektu.

Słowa kluczowe: monumentalna architektura sakralna, kościół modernistyczny w Polsce, architektura modernistyczna w Częstochowie, architekt Gawlik