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Marian and Holy Trinity Columns sculpted by Anton Jörg in Silesia and the Kłodzko Region in the first half of the 18th century. A contribution to further research on the artist and his work

Introduction

Anton Jörg was a sculptor of unknown origin who appeared in Silesia before the year 1702. For almost 30 years, until 1732, he sculpted for the Cistercian monastery in the town Kamieniec Ząbkowicki. After 1732, he settled in Nysa, where he received commissions from individual founders. Despite a number of works being performed for the monks, it is the Baroque, ornate monuments crowned with the image of Mary or the Holy Trinity that can be considered his most resplendent and widely known works, decorating the town squares of significant towns of early modern Silesia and the County of Kłodzko (also named Kłodzko Land): Otmuchów, Bystrzyca Kłodzka and Głubczyce. In the 17th and 18th centuries, the main artistic centre for Silesia was Wrocław, though Prague also had an equally profound influence on the region. The County of Kłodzko, adjoining the Silesian principalities, despite having a modest number of major centres, was a kind of cultural and religious bridge between the Kingdom of Bohemia (and formally a constituent of it) and Silesia.

Through an analysis of the Holy Trinity and Marian columns from Anton Jörg's hand, this article aims to provide an introduction to further research on the eponymous artist by identifying elements that may evidence direct and indirect references to epidemics and disasters in Silesia and the Kłodzko Land during the early modern era. Notably, special emphasis is given to the facts that may reveal the actual purposes of these columns: were they a peculiar expression of the local community's religiousness and did they influence

people's experience of disasters? The columns may also have had protective intentions against them. Such research can be conducted by analysing the history of the object, the characteristics of its founder, the monument's placement in the urban space, the artistic workshop and, above all, the symbolism incorporated into the composition of the work. The comparative studies and comparison with other similar objects from the regions of Silesia and the Kłodzko Land are considered to be crucial issues. Works from the early 1830s, whose authorship is attributed to Jörg, have been mentioned. This paper examines six monuments: the Marian Column in Otmuchów, that is credited to Jörg and his workshop, the Holy Trinity Column in Śrem, Kamieniec Żąbkowicki, Bystrzyca Kłodzka, and the Marian Column in Śrem and Głubczyce. The monuments have been presented chronologically, preceded by characteristics of Jörg's craftsmanship. The memorial in Głubczyce is particularly remarkable due to its comprehensive iconography. The research questions highlighted in this text may also apply to similar objects, occurring in Silesia and the Kłodzko Land.

The intense interest¹ among European researches in the subject of Marian and the Holy Trinity columns as well as other Baroque freestanding sculptures² began at the turn of the 20th and 21st centuries. Since 1997, the National Heritage Institute (Národní památkový ústav – NPÚ) in the Czech Republic has been publishing a series of publications devoted to Marian columns, the Holy Trinity and other monuments of saints placed on decorative pedestals or simple columns, mainly created in the second half of the 17th century and the first half of the 18th century³. In 2014, similar studies were published by

¹ More on the state of research on Marian and the Holy Trinity columns: J. Polcyn, *Issue of the Holy Trinity and Marian columns in the Habsburg Monarchy in the 17th–18th centuries (with particular reference to Polish lands) – the state of studies and research demands*, „Klio” 2024, No. 70, pp. 79–102.

² Marian and the Holy Trinity Columns were erected on a large scale at the end of the 17th and until the second half of the 18th century throughout the territories belonging to the Habsburg Empire. The extent of the phenomenon covered the contemporary territory of Poland, the Czech Republic, Slovakia, Austria, Hungary, Germany and even Croatia, Romania or Serbia. More on the first columns, Marian cult and the Holy Trinity in the former Habsburg Monarchy: Ch. M. Boeckl, *Vienna's Pestsäule: the analysis of a seicento plague monument*, „Wiener Jahrbuch für Kunstgeschichte” 1996, No. 49, pp. 41–56; O. Jakubec, P. Suchánek, *Mariánský sloup na Staroměstském náměstí v Praze: počátky rekatolizace v Čechách v 17. století*, Prague 2020.

³ Fifteen publications-catalogues have already been released concerning particular regions of the Czech Republic. A number of researchers have worked on the series. These are the works in chronological order: I. Maxová, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Svitavy*, Prague 1997; eadem, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Ústí nad Orlicí*, Prague 1998; I. Maxová, V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Rychnov nad Kněžnou*, Prague 1999; I. Maxová, V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Hradec Králové*, Prague 2000; I. Maxová, V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Náchod*, Prague 2002; I. Maxová, V. Nejedlý, P. Zahradník, *Mariánské trojiční a další světecké sloupy a piliře v okresech Chrudim a Pardubice*, Prague 2002; K. Adamcová, *Mariánské, trojiční a další světecké sloupy a piliře v Karlovarském kraji (okresy Cheb, Karlovy Vary a Sokolov)*, Prague 2004; V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v Pardubickém kraji*, Prague 2008; I. Maxová, V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v Jihočeském kraji (okresy České Budějovice, Český Krumlov, Jindřichův Hradec, Písek, Prácheň, Strakonice, Tábor)*, Prague 2009; K. Adamcová, Z. Gláserová-Lebedová, V. Kovařík, V. Nejedlý, *Mariánské, trojiční a další světecké sloupy a piliře*

the Slovaks as well, which has so far resulted in two resembling the Czech, extensively elaborated catalogues⁴. The author of the idea of compiling monuments of this type located within the borders of contemporary Slovakia was Peter Šimon. However, the most valuable position in the current historiography of Silesia and the Kłodzko Land remains the pre-war catalogue authored by Lidia Baruchsen⁵. Although the aforementioned catalogue has been diligently created, it is incomplete, as it concerns the territory of the Prussian Silesia, not its territory in the late 17th and early 18th centuries, belonging to the Habsburg Empire. The most prominent value of this work involves descriptions of objects that do not exist anymore as well as the citation of inscriptions of monuments that were destroyed as a consequence of the Second World War⁶. The phenomenon of the foundation of these distinctive monuments has also been observed throughout the years by Polish researchers. The first initiative that in some way recorded the monuments was the The Catalogue of Art Monuments in Poland, published since 1951 by the Institute of Art of the Polish Academy of Sciences. Opolskie voivodeship was elaborated comprehensively with mentions of objects from Głubczyce⁷ and Otmuchów⁸. Lower Silesian voivodeship has not yet received a complete inventory. Furthermore, the volumes that have appeared in the series do not include Kamieniec Żąbkowicki and Bystrzyca Kłodzka. In 1974, the authors, who were working on an inventory with the aim of creating the catalogue, also issued a separate publication devoted to art in Opolian Silesia⁹. In the latter one, concise sections are dedicated to Jörg's sculptures. From the end of the 1950s, on the initiative of the Association of Art Historians, the series *Śląsk w zabytkach sztuki* was published. The cycle comprises 29 publications, including those on Otmuchów and Paczków¹⁰ as well as

v *Ústeckém kraji (okresy Děčín, Chomutov, Litoměřice, Louny, Most, Teplice Ústí nad Labem)*, Prague 2012; K. Adamcová, *Mariánské, trojiční a další světecké sloupy a piliře v Plzeňském kraji (okresy Domažlice, Klatovy, Plzeň-jih, Plzeň-město, Plzeň-sever, Rokycany a Tachov)*, Prague 2015; K. Adamcová, Z. Gläserová-Lebedová, V. Kovařík, V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v Středočeském kraji*, Prague 2018; K. Adamcová, Z. Gläserová-Lebedová, V. Kovařík, V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře ve Středočeském kraji*, Svazek 2, Prague 2019.

⁴ P. Šimon, I. Pilný, et. all, *Mariánske a Trojičné stĺpy v premenách času. Trnavský Kraj*, Nitra 2014, P. Šimon, I. Pilný, et. all, *Mariánske a Trojičné stĺpy v premenách času. Nitriansky Kraj*, Nitra 2019.

⁵ L. Baruchsen, *Die schlesische Mariensäule. Ursprung, Wesen und Beziehungen zu verwandten*, Wrocław 1931.

⁶ Other twentieth-century works from the then Prussian area of Silesia focusing on Marian columns and the Holy Trinity are publications by Robert Becker. As with Baruchsen, the great value of the publication lies in preservation of the inscriptions that no longer exist and the references to archival sources that were lost during the Second World War. See: R. Becker, *Die Mariensäule auf dem Ringe der Stadt Reinerz*, Reinerz 1916; idem, *Die Mariensäule auf dem Ringe der Stadt Glatz*, Glatz 1917; idem, *Die Dreifaltigkeitssäule auf dem Ringe der Stadt Habelschwerdt*, Habelschwerdt 1921.

⁷ *Katalog zabytków sztuki w Polsce*, Vol. 7: *Województwo opolskie*, issue 2: *Powiat głubczycki*, eds. T. Chrzanowski, M. Kornecki, Warsaw 1961, p. 30.

⁸ *Katalog zabytków sztuki w Polsce*, Vol. 7: *Województwo opolskie*, issue 3: *Powiat grodzkowski*, eds. T. Chrzanowski, M. Kornecki, Warsaw 1964, p. 80.

⁹ T. Chrzanowski, M. Kornecki, *Sztuka Śląska Opolskiego. Od średniowiecza do końca XIX w.*, Kraków 1974.

¹⁰ B. Steinborn, *Śląsk w zabytkach sztuki. Otmuchów. Paczków*, Warsaw 1982.

Bystrzyca Kłodzka, which was extended in 2024¹¹, mention Jörg's columns. The art historian Konstanty Kalinowski and his student Agnieszka Adamczewska, both associated with the Institute of Art History at the Adam Mickiewicz University in Poznań, contributed significantly to the study of Baroque columns, among them those created by Anton Jörg. Kalinowski, in one of his most remarkable works on Baroque sculpture in Silesia¹², attempted to conduct a brief analysis of the Holy Trinity and Marian columns and characteristics of the workshop of the artist that is currently under discussion. However, a study of the Holy Trinity columns was conducted even more profoundly by Agnieszka Adamczewska, who, under the supervision of Professor Kalinowski, wrote her master's thesis on the Holy Trinity concerning the Holy Trinity columns in Silesia¹³. Additionally, another of her works is a German-language article on the equivalent subject, prepared under the editorship of Kalinowski, in a volume focusing on the study of European Baroque sculpture¹⁴. Moreover, in collaboration with, among others Adamczewska, Kalinowski published a work entitled *Katalog rzeźby barokowej na Śląsku*¹⁵, which was a probable answer to the lack of a complete study of the Lower Silesian Voivodeship by the Institute of Art of the Polish Academy of Sciences. As a result, a column from Bystrzyca Kłodzka was described there under number 22, together with a bibliography, considering primarily pre-war works. Unfortunately, the initiative to publish a catalogue, for unknown reasons, culminated in the publication of only a single volume. At this point, it is worth mentioning the fact that research on this subject from the period of the Polish People's Republic, concentrates principally on linking the phenomenon of foundation of columns with the process of the Counter-Reformation, while marginalising the impact of epidemics and disasters on their formation. In the opinion of both Kalinowski and his student Adamczewska, the plague had a negligible influence on the foundation of the monument. One of the few recent publications is an article by Romuald Nowak¹⁶ in which he refers to the Otmuchów column. It is also worth noting the work of Bogusław Czechowicz¹⁷ in which he devotes one chapter to plague foundations in the County of Kłodzko, a publication regarding Otmuchów¹⁸. The most recent research also addresses extensively the subject of

¹¹ K. Bartnik, *Śląsk w zabytkach sztuki. Bystrzyca Kłodzka*, Warsaw 1992; eadem, *Bystrzyca Kłodzka w zabytkach sztuki*, Wrocław 2024.

¹² K. Kalinowski, *Rzeźba barokowa na Śląsku*, Warsaw 1986.

¹³ Two-volume typescript of the master's thesis provided by the Library of the Institute of Art History of the Adam Mickiewicz University – A. Adamczewska, *Kolumny Trójcy Świętej na Śląsku*, Poznań 1980, sig. M.819/1/2.

¹⁴ Eadem, *Die Dreifaltigkeitssäulen in Schlesien*, [in:] *Studien zur europäischen Barock und Rokoko-skulptur*, ed. K. Kalinowski, Poznań 1985, pp. 273–288.

¹⁵ *Katalog rzeźby barokowej na Śląsku*, Vol. 1: *Hrabstwo Kłodzkie*, ed. K. Kalinowski, Poznań 1987.

¹⁶ R. Nowak, op. cit., pp. 59–69.

¹⁷ B. Czechowicz, *Ars lucrum nostrum. Prace z historii sztuki i kultury*, Wrocław 2008.

¹⁸ M. Dziedzic, G. Dziedzic, *Zabytki Otmuchowa. Miasto i ludzie*, Wrocław 2019.

Baroque artists and the functioning of their workshops in Silesia and the Kłodzko Land, including Marian and Trinity columns in their literary output¹⁹.

The article is based predominantly on *in situ* sources. The work of art in itself embodies an excellent testimony, not only to the aesthetics, but also to the worldview of the era. The inscriptions found on the objects or the location itself, or even the iconography applied, provide a wide range of valuable information. Of vital importance is the German-language pre-war literature (some of the discussed objects were massively destroyed during the Second World War), which is supplemented by existing findings of art historians. The innovative course of the considerations is given by the reflections on the strong impact of the traumatic events of the epidemic, developing in society the need to locate in the urban space a votive and protective monument. Contemporary people suffered the tragedy of the plague every few or dozens of years. Infectious diseases caused the death of hundreds of lives, and man was still helpless against them due to insufficient medical knowledge. Hope was reposed in supernatural forces. The emphasis is placed on the potential feelings of society, externalised in the form of a religious monument. Regarding manuscript sources to the subject, the issue still requires meticulous archival research, thus the present text only illustrates research problems that need to be addressed in a wider sense.

Marian and Holy Trinity columns, which reveal references to disasters and epidemics are the so-called plague columns. These Baroque monuments were founded in the second half of the 17th and first half of the 18th century in central Europe. In addition, they were particularly popular in the territories of the Habsburg Monarchy²⁰. These objects constitute a type of votive art, and their purpose is, among others, to express gratitude to God for the cessation of epidemics (mainly pestilence, which swept through Europe in the modern era and devastated it every few or dozens of years²¹) and to commemorate the victims of these dramatic events. Over time, they acquired a protective function,

¹⁹ Among others, these can be mentioned: A. Kolbiarz, *Problem istnienia rzeźbiarskiego warsztatu henrykowskiego w 4 ćw. XVII wieku*, „Dzieła i Interpretacje” 2008, No. 9; idem, *Osiemnastowieczny ośrodek rzeźbiarski w Bardzie Śląskim*, [in:] *Splendor i fantazja*, ed. P. Migasiewicz, Warsaw 2012, pp. 230–231; K. Brzezina-Scheuerer, *Rzeźba i mała architektura sakralna księstw opawskiego i karniowskiego w XVIII w.*, Kraków 2004; J. Jagiełło, P. Migasiewicz, *Słownik rzeźbiarzy aktywnych w Jeleniej Górze od 1600 do 1800 r.*, Warszawa 2016; A. Kolbiarz, *Między Pragą a Legnicą. Matthaus (Matthias) Knote. Śląski rzeźbiarz epoki baroku i jego warsztat*, Legnica 2017; idem, *Michael Klahr Starszy, Paul Stralano i rzeźba barokowa w Świdnicy. Nowe uwagi na temat edukacji artystycznej Klahra*, „Roczniki Sztuki Śląskiej” 2018, No. 27, pp. 121–158; J. Gernat, *Od Kłahrów do Thammów – modele funkcjonowania rodzinnych przedsiębiorstw rzeźbiarskich w Kotlinie Kłodzkiej i na Śląsku w XVIII–XX w.*, Vol. 1, Poznań 2022, typescript of a doctoral thesis written under the supervision of Prof. Tadeusz J. Żuchowski at the Institute of Art History of the Adam Mickiewicz University in Poznań, Repository of the Adam Mickiewicz University in Poznań.

²⁰ Nowadays, plague columns are present on the territories of Austria, Hungary, the Czech Republic, Slovakia, Poland (Silesia) or Germany (Bavaria). Few monuments of this type can also be encountered in Serbia, Croatia or Turkey.

²¹ A. Karpiński, *W walce z niewidzialnym wrogiem: epidemie chorób zakaźnych w Rzeczypospolitej w XVI–XVIII wieku i ich następstwa demograficzne, społeczno-ekonomiczne i polityczne*, Warsaw 2000.

namely to shield the locality from further plagues and disasters. Religious issues were of fundamental importance, as participation in the Corpus Christi processions, during the re-Catholicisation efforts in Silesia and the Kłodzko Land, was compulsory for all, and the columns located particularly in the central locations of towns were elements of the processions. The emperor of the Habsburg state, Joseph I in 1710 issued a decree ordering the inclusion of religious monuments in the celebration. Saying prayers near them was an obligation, along with the placement of altars²². The more modest columns or even small obelisks, usually found in smaller towns and villages, bear only the image of the Holy Trinity (God the Father, Son of God, Holy Spirit) or Mary solely placed on a cloud. In larger centres, able to afford a more superior monument, or having a wealthy founder, the columns are monuments that are fabulously decorated, brimming with sculptures, reliefs and gold elements of exceptional artistic quality. Mary, along with a pantheon of saints, was believed to be an intercessor who helps humanity propitiate God to prevent plague and all calamities. In this representation, the Mother of God is frequently seen holding a small Jesus in her arms, praying, blessing, or holding golden arrows in her hands while perched on a globe. Furthermore, there appear patron saints such as St Sebastian, St Roch, St Rosalia, St Florian, and St John of Nepomuk, regional saints and those whose cult was particularly significant in the area. The most representative and pioneering monument, which determined the formation of the subsequent objects in relation to epidemics, is the one situated on the Graben Square in the heart of Vienna. It was founded by Emperor Leopold I²³ soon after the capital was decimated by the plague in 1679.

The artist and the workshop

Anton Jörg was a sculptor whose style might indicate that he came from southern Germany. The date and place of his birth, his academic background remain unknown, however, he appeared in Silesia before 1702, most probably between the age of 20 and 25²⁴. As previously mentioned, between 1702 and 1732 he performed the commissions of the Cistercians from Kamieniec Ząbkowicki²⁵. In the first half of the 18th century, this mon-

²² K. Kalinowski, *Rzeźba barokowa...*, p. 272.

²³ Noteworthy is the fact that Leopold I in 1667 completed the Marian column, the construction of which had been initiated in 1647 by his predecessor, Ferdinand III, on the Am Hof Square. This monument, however, does not refer directly to the epidemic, since Ferdinand III in 1647 entrusted his principalities to the protection of Mary Immaculately Conceived – *ibidem*, p. 273.

²⁴ The age of attainment of artistic independence can be estimated on the basis of the model of training of the baroque sculptor developed by Konstanty Kalinowski – K. Kalinowski, *Warsztat barokowego rzeźbiarza*, „Atrium Quaestiones” 1995, No. 7, p. 112.

²⁵ He was employed as a *statuaries* – R. Nowak, *Rzeźba śląska XVI–XVIII w. Katalog wystawy*, Wrocław 1994, p. 171.



Fig.1. Facade of the Cistercian church in Kamieniec Ząbkowicki with figures of Christ with Cross, Mary mother of God (right side) and St Joseph (left side)

Source: own photo made on 18th May 2024.

astery became one of the most crucial centres determining the style of Silesian sculpture²⁶. In 1702, the abbey was given to Gerard Woywoda, who led the convent until 1732²⁷. Jörg was a member of the larger artistic group, working on the furnishings of the

²⁶ The monks were significant founders of Marian columns and the Holy Trinity. In the area of Silesia and the Kłodzko Land the contribution of Cistercians (Lubiąż, Krzeszów, Kamieniec Ząbkowicki, Henryków), the Jesuits (Kłodzko) or the Augustinians (Żagań), as well as female convents such as the monastery of the Benedictine nuns (Lubomierz) can be mentioned. See: M. Derwich, *Zarys dziejów benedyktynów i benedyktynek na Śląsku*, „Śląski Kwartalnik Historyczny Sobótka” 1998, No. 53, p. 454; A. Kolbiarz, *Barokowy wystrój rzeźbiarski kościoła poaugustiańskiego w Żaganiu i jego twórcy*, [in:] *Barokowi malarze i rzeźbiarze w dawnym opactwie augustianów w Żaganiu*, eds. A. Kozieł, A. Kolbiarz, M. Kwaśny, M. Macura, A. Szeląg, Zielona Góra 2015, p. 199; Z. Lec, *Jezuici na Śląsku i w hrabstwie kłodzkim do 1776 r.*, Wrocław 2020.

²⁷ His successor in 1732 was Amandus Fritsch – *900 Jahre Kamenz – Kamieniec Ząbkowicki*, eds. J. Rzepa, A. Franke, W. Grzelak, et al., Görlitz 1996, p. 11.

monastery church. Moreover, to the association belonged Thomas Weisfeldt and Christopher Königer. Around 1708, Jörg sculpted the figures in the side altars (St Benedict and St Bernard) of this temple and the pulpit²⁸.

In addition, the artist created other exceptional works, such as the altar of the pilgrimage church in Bardo Śląskie (which was later sold and located in Ziębice²⁹), the sculptures of Christ with Cross, Mary mother of God (right side) and St Joseph (left side) on the facade of the monastery church in Kamieniec Ząbkowicki, the statues of St John of Nepomuk and St Florian on the bridge leading to the monastery and a number of other monuments and decorations associated with the group.

After completing his works for the monks, he settled in Nysa, from where he was accepting further commissions and remained there until his death. Around 1731, he finished the Holy Trinity Column and most probably a Marian column in the village of Śrem, near Kamieniec. It is believed that he is also the author of the Marian column in Otmuchów from 1734. In 1735, he sculpted a plain figural group with the Holy Trinity for Kamieniec Ząbkowicki. A year later, he began work on the Holy Trinity Column in Bystrzyca Kłodzka, which is now his most famous piece of art and acts as a distinctive mark of the artist. Subsequently, in 1738, his monumental Marian column was erected in Głubczyce, which does not differ in quality of the Bystrzyca realisation. After 1740, the artist's performance clearly declined, which may have been due to old age and political upheavals (the First Silesian War). He died in Nysa in 1758³⁰.

The map below, made with the free spatial analysis software QGIS, illustrates the artist's artistic path and activities in Silesia and the County of Kladsko, taking into account Jörg's potential direction of arrival, the locations of his workshops and his most important known works.

Jörg was a traditionalist in the Baroque sense, which manifested itself in the portrayal of figures in contrapposto pose (with the figure's weight resting on one leg extended forward), sculpting lavishly rich robes and creating monumental works. He worked with both wood (altars) and stone. His stone sculptures were more balanced and proportionate, yet at the same time massive, conveying the impression that the whole composition was eminently majestic. When compared to other artists carving in stone of his time, Jörg surpassed others in skills thanks to his exquisite craftsmanship and aesthetic sensibility. Despite his involvement with the monastery for a number of years, it can be concluded that it was only the building of the columns that became his distinctive mark. As many as 6 columns could be built by Anton Jörg, two of which (Bystrzyca Kłodzka, Głubczyce)

²⁸ J. Kostowski, *Figury Czternastu Wspomożycieli Thomasa Weisfeldta w kościele klasztornym w Kamieńcu Ząbkowickim*, [in:] *900 Jahre Kamenz...*, p. 53.

²⁹ K. Kalinowski, *Rzeźba barokowa...*, p. 230.

³⁰ Ibidem, p. 198.

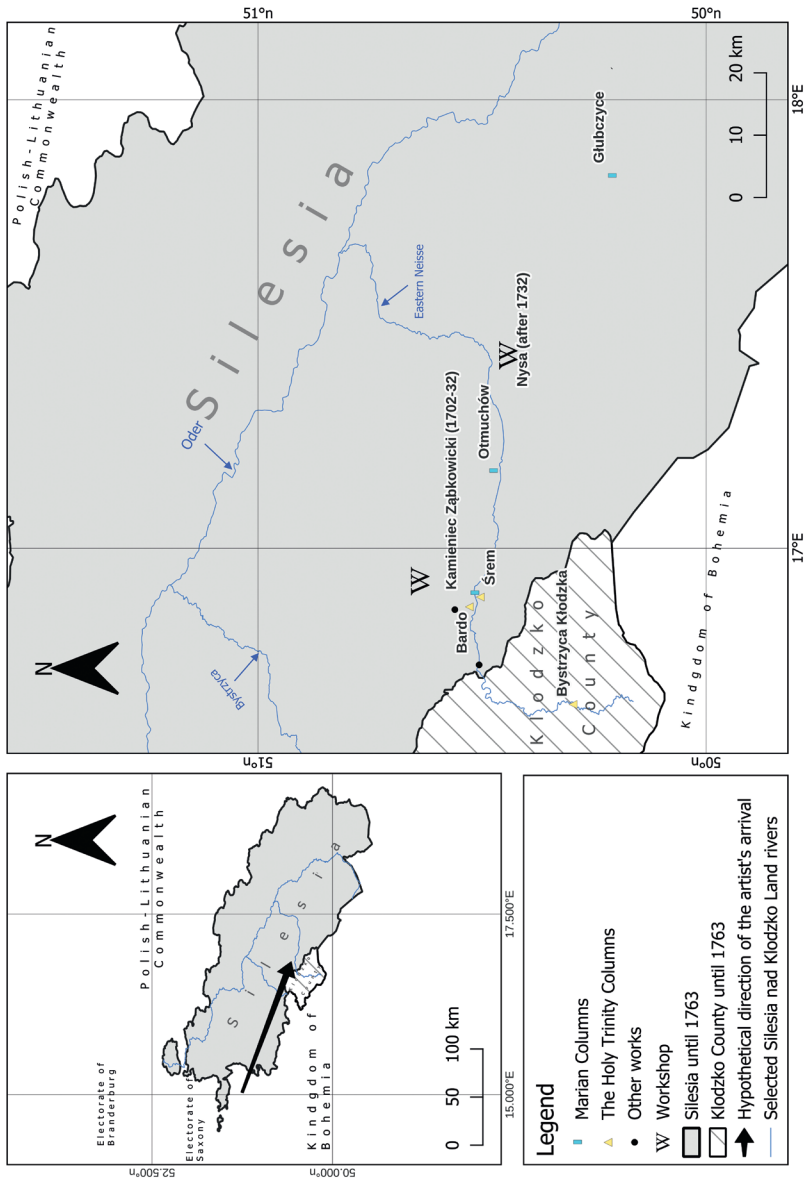


Fig. 2 Map reflecting the artistic activity of Anton Jörg

Source: own compilation based on L. Baruchsen, op. cit.: K. Kalinowski, *Rzeźba barokowa na Śląsku; Katalog rzeźby barokowej na Śląsku...*; R. Nowak, *Maria Zwycięska na śląskich kolumnach maryjnych – geneza przedstawienia*, „Quart” 2012, No. 4, pp. 59–69.

are advanced compositionally. This may suggest the extraordinary contribution of his students or assistants³¹.

The Marian and Holy Trinity Column in the village of Śrem

Around 1731, Anton Jörg created a Holy Trinity column and most probably a Marian column in the village called Śrem, near Kamieniec. These works have been recognised and attributed to the artist by art historian Konstanty Kalinowski and then, Romuald Nowak³². The first of the objects, the Holy Trinity Column, was located at the entrance road to the village, next to the former manor house of the village administrator (*sołtys*). The founder of this work was Kaspar Shönwiese, who served as the village administrator at the time. The figural group in the finial of the building comprises an image of God the Father (on the left), the Son of God holding a cross (on the right) and the Holy Spirit in the form of a dove (above the Father and the Son), seated on a cloud. A globe is visible as well. The figures are accompanied by decorative angelic images. There is an inscription on the massive pedestal of the column. The present poor state of preservation of the text allows only a partial reading of it. The above-mentioned founder is to be identified in the inscription, as well as the date of execution of the object – 1731. Below the inscription, there exists an equally scarcely preserved decorative relief, which probably originally contained the artist's house mark. The whole pedestal is visually similar to, for instance, the statues of St Florian and St John of Nepomuk on the bridge leading to the monastery church in Kamieniec Ząbkowicki. This object was omitted in the 20th century work by Lydia Baruchsen.

³¹ A Baroque sculptor received instruction in the master's workshop as part of their training, which started at the age of 10–16. Boys were instructed in craft techniques and drawing. About six years passed during the lessons. After completing the stay with the master and being granted apprentice status, the young artist had to travel to various artistic centres, serve a one- or two-year apprenticeship in a single town, and pass the master's examination. This route in theory gave the opportunity to become a master around the age of 20, but practically the artist reached full independence at the age of 25–30. Not everyone had the possibility to work as an independent master, and people who completed the training process could work as assistants. In order to achieve master status, one needed to obtain town privileges and have one's own workshop. It was acquired in several ways: by inheritance, by marrying the daughter of a master or his widow. A Baroque sculptor had several apprentices, and the number of apprentices was regulated by guild regulations, which varied in specific countries and towns. In the 18th century, a sculptor had academic ones in addition to his workshop training. However, this usually applied to French artists, while Silesia was dominated by a more vocational education. A peasant background did not limit the possibilities of training as an artist. The profession of sculptor was characterised in part by manual labour and functioning among a group of men, hence women are not recorded in this profession: K. Kalinowski, *Warsztat barokowego rzeźbiarza*, p. 112; A. Kolbiarz, *Między Pragą a Legnicą...*

³² K. Kalinowski, *Rzeźba barokowa...*, p. 199; R. Nowak, *Rzeźba śląska...*, p. 171.



Fig. 3. The Holy Trinity column in Šrem

Source: own photo made on 18th May 2024.

Another object associated with Jörg³³ is a Marian column³⁴ located a short distance away within the same village. It was placed opposite the Church of the Holy Spirit at a distance of about 20 metres from the temple. Believers, on their way to mass, had to pass the image of the Immaculate Mother of God, placed on an ornamental pedestal. Four reliefs adorn the column: St John of Nepomuk, the patron saint guarding against the element of water, St Florian, who is associated with the element of fire, the scene of Christ's burial, and the image of the apostle St James the Elder. The relief of a plaque, which most likely once contained inscriptions that are now lost, decorates the front of the pedestal. There is a cartouche below, whose form might indicate that an artist's house mark was

³³ R. Nowak, *Rzeźba śląska...*, p. 171.

³⁴ L. Baruchsen, op. cit., p. 103.

once inside. Based on the adjacent Holy Trinity column, executed in 1731, it can be inferred that this image of Mary was sculpted around 1730–1732.



Fig. 4. The marian column in Śrem

Source: own photo made on 18th May 2024.

The Marian Column in Otmuchów

The Marian Column in Otmuchów, which dates to 1734 and is attributed to Anton Jörg, is the second monument to be analysed. Art historians' research reveals a very distinct stylistic resemblance to his other monuments³⁵. Furthermore, the monument's date corresponds with the artist's activity period. Nevertheless, neither the artist's signature

³⁵ R. Nowak, *Maria Zwycięska...*, p. 61.

(found on other works, such as *Anton Jörg opus*³⁶) nor the existing sources confirmation are present. However, the object is presented in this dissertation as most probably created in his workshop.

As a consequence of the plague of 1633 related to the events of the Thirty Years' War, Otmuchów and surrounding towns experienced tremendous population losses³⁷. The literature states that another major epidemic was the plague of 1663. Therefore, it can be concluded that the events of 1633 had the greatest impact on the mentality of the inhabitants. They participated in an annual pilgrimage to Bardo Śląskie, a tradition that persisted until the Second World War³⁸. It is highly possible that the ornamental Marian column in the centre of the town was founded as a result of this significant population decline. How is the epidemic conveyed through symbols in this representation? It is challenging to locate it in the reliefs portraying biblical scenes (the Annunciation, the Visitation of St Elizabeth, the Temptation of Adam and Eve by the serpent), but the dragon being punctured by Mary's spear should receive special attention in this regard. The dragon, symbolic of Satan, is associated with the battle against heresy, namely the Reformation, as well as the calamities that affect the city, while Mary is expected to protect it from them. It is interesting to note that the building is located in the central point of the town, at the market square opposite the Church of St Francis Xavier, the patron saint of the plague, to whom prayers were addressed intensely in Kłodzko and Bystrzyca Kłodzka. Who could have been the founder of this monument? It is immensely possible that the person originated from the town council or it was also the inhabitants themselves. Looking at the extent to which the epidemic has become ingrained in the memory and has been reflected in the form of annual pilgrimages to Bardo Śląskie, there is a possibility that it was the townsmen who provided the funds for the creation of the column. Perhaps, the phenomenal altar from the present Basilica of the Visitation of the Blessed Virgin Mary in Bardo, authored by Jörg, which was located there until 1715, prompted the pilgrim inhabitants to commission this artist to realise the column. Conceivably, a wealthy individual may have founded the building and included its creation in his last will, as was the case in Głubczyce. The literature indicates as probable, a will written by the parish priest of the Church of St Francis Xavier, Johann Michael Radig, who died in 1734³⁹. Nonetheless, against this concept speaks the fact that Radig died in the same year as the column was constructed. A viable solution to this issue is to begin this realisation while the parish priest remains alive. Confirmation of this concept, however, requires further archival research.

³⁶ For instance, in the case of the column in Głubczyce.

³⁷ H. Głowacki, *Z badań nad stratami ludnościowymi parafii otmuchowskiej w 1633 r.*, „Przeszłość Demograficzna Polski” 1971, Vol. 4, p. 142.

³⁸ Ibidem, p. 143.

³⁹ M. Dziedzic, G. Dziedzic, op. cit., p. 158.

The crowning figure of Mary is portrayed here with a child with a halo of 12 stars. This is a reference to the Apocalypse of St John. Initially, the quadrilateral pedestal was enclosed by a stone balustrade, on which four angels in the form of children were positioned.⁴⁰ Unfortunately, these elements have not survived or been reconstructed. The frontal relief depicts the Fall of Man and an inscription in Latin derived from the Book of Genesis: I will put enmity between you and the woman⁴¹. On the left, the Annunciation is depicted, captioned with a passage from the Gospel according to St Luke: *Hail, full of grace*⁴². Right side – the Visitation: *My soul magnifies the Lord*⁴³.

On the back of the monument's pedestal are positioned inscriptions in honour of the Assumption of the Virgin Mary, and their continuation can be noticed on the cartouche⁴⁴. The capital letters in the text, written as Roman numerals comprise a complete chronogram, in which the date 1734 is coded⁴⁵.

The Holy Trinity Column in Kamieniec Ząbkowicki

Acknowledging the authorship of the Otmuchów monument, the Holy Trinity column in Kamieniec Ząbkowicki was another plague column in Anton Jörg's oeuvre. The sculpture, characterised by a simplified composition, was erected in 1735.

The monument is currently located on the forecourt of the church, in front of the Church of the Assumption of the Blessed Virgin Mary, within the monastery complex. Given that the artist performed for the Cistercians from Kamieniec until 1732, it is entirely plausible that the monks, under the leadership of abbot Amandus Fritsch, provided the funding for the diminutive stone arrangement. What was the function of this monument? By looking at the representation, revealing the Holy Trinity, it can be presumed that the monks intended to protect themselves from an epidemic. The finial portrays God the Father in a gesture of blessing, holding a globe, throning on a cloud, from which angelic heads emerge. Christ as the apocalyptic lamb is on his right and the Holy Spirit appears as a dove on his left. These considerations are confirmed by the location of other sculptures on the bridge preceding the entrance to the monastery area. The statues of St John of Nepomuk, protecting against the element of water, and St Florian, associated with the element of fire, are placed there. The pedestal, on a quadrilateral plan, has a brief inscription on the front with a date, glorifying God⁴⁶.

⁴⁰ L. Baruchsen, op. cit., p. 129.

⁴¹ The Latin original reads: *Inimicitias / ponam inter te / & Mulierem / gene.: C: 3., V. 15.*

⁴² *Ave / Gratia plena / Luc. C. 1. V. 28.*

⁴³ *Magnificat / anima mea Dom / Luc: C: 1: V: 46.*

⁴⁴ *In honoreM / Delparae VIrgl / nls CULtor / aLIqVIs InstaV / raVIt, saLVe / absolVe MaCVLa / Del genlrlX / Virgo.*

⁴⁵ I + M + D + I + VI + I + I + C + V + L + L + I + VI + I + V + VI = MDCCXXXIV means 1734.

⁴⁶ *Dominus / DEUS Saba / oth plenj Sunt/ cæli & tera majestatis / gloriae / tuae / 1735.*



Fig. 5. The Holy Trinity column in Kamieniec Ząbkowicki

Source: own photo made on 18th May 2024.

The Holy Trinity Column in Bystrzyca Kłodzka

The plague of the late 1770s, which intensified in the summer of 1680, annihilated almost a third of Kłodzko but did not reach nearby Bystrzyca Kłodzka⁴⁷. On 3 May 1680,

⁴⁷ Local residents developed a range of social behaviours as a result of epidemics and experiences related to them. The intensification of various practices and the emergence of new cults and religious traditions constituted a crucial issue. One form of religious response of people at that time to a tragic event was to perform various kinds of solemn vows and promises in the local church. Not only did individuals make these commitments, but entire communities did as well. These promises included foundation of a specific church, a monument (like the Marian Column in Kłodzko), a statue, or the creation of a feast day for thanksgiving that was connected to a Catholic saint, through whom prayers were expressed for the stopping of the epidemics. The statue at the market square in Kłodzko was to be the main object attending the services. In addition, litanies were to be sung there on all Saturdays. Processions were arranged around the market's ring for each Marian feast. In

the inhabitants of Bystrzyca encouraged by the parish priest, in gratitude for the rescue, following the example of Kłodzko, entrusted themselves to St Francis Xavier to protect the town against the plague. The figure belonged to the group of Jesuit saints, and his cult flourished during the Counter-Reformation. A year later, a chapel was built in honour of this patron saint⁴⁸.

In 1710, during the epidemic, which ravaged Europe from 1709 to 1711, a Marian column was erected in the town. Moreover, Bystrzyca was destroyed by fire several times, strengthening the cult of St Florian⁴⁹. Saint John of Nepomuk became one of the saints venerated in the region as well, whose individual monument was built in 1704. Was the Holy Trinity column another manifestation of the society's fear of disasters? Undoubtedly, since its iconography includes fear of both epidemics and other disasters such as fires. Thus, St Francis Xavier and St Florian found their place in the composition of the monument⁵⁰. The monument was founded in 1736 by the town councillor of Bystrzyca Kłodzka, then known as Habelschwerdt, Kasper Rudolf Kleinwächter. He may have chosen the artist Anton Jörg to realise the monument, because during his time working for the Cistercian Order in Kamieniec Ząbkowicki, one of the monks, Robert Kleinwächter, was a probable relative of the town councillor from Bystrzyce, as well as Franz Rautenstauch, who was the son of one of them⁵¹. The monument's placement, in the most prominent, central location next to the town hall, fundamentally altered the town's character. The Holy Trinity Column was situated where the pillory formerly stood.

Similarly to Kamieniec, the finial of the monument depicts God the Father, the Holy Spirit and Christ pictured as an apocalyptic lamb. Such a representation is a sort of phenomenon and a characteristic element of Jörg's Holy Trinity. To illustrate this, the lamb does not appear on any other Silesian column. Interestingly, below the Trinity, one can also discern an image of 'Maria Immaculata' on a globe in the act of prayer. To the left of Mary can be found her spouse, St Joseph, the patron saint of a good death. St Anne and her husband St Joachim can be seen further on, slightly hidden at the back of the monument. This portrayal can be recognised as a kind of Christ's genealogical tree. Exploring a meaning related to disasters, St Anne can be interpreted as the patron saint of widows, and St Joachim as the patron saint of gravediggers. Beneath Mary, Michael the Archangel

1713, when the plague affected Kłodzko again, the inhabitants renewed the oath already mentioned from 1680, which this time concerned the figure of St Francis Xavier and the establishment of his feast day. The celebration was decided for 5 April and already in 1714, the first feast of thanksgiving was held. The inhabitants then organised a procession leading from the parish church to the Marian column. During the march, crosses were carried accompanied by fervent prayer and singing – R. Becker, *Die Mariensäule auf dem Ringe der Stadt Glatz*, pp. 54–55; H. Bulik, op. cit., p. 132.

⁴⁸ S. Rosik, M. Ruchniewicz, P. Wiszewski, *Bystrzyca Kłodzka. Zarys miasta na przestrzeni dziejów*, Łódź 2018, p. 101.

⁴⁹ Ibidem, p. 98.

⁵⁰ Ibidem, p. 101.

⁵¹ K. Bartnik, *Bystrzyca Kłodzka...*, p. 172.



Fig. 6. The Holy Trinity column in Bystrzyca Kłodzka

Source: own photo made on 24th of April 2023.

can be observed fighting evil, in other words, the dragon. The monument strongly emphasised the aspect of the fight against the Reformation. On the lowest floor, St Florian can be seen, intended to warn the town against the fires that regularly and severely damaged Bystrzyca Kłodzka in the modern era. An intriguing saint placed on the monument is the gaining popularity St John Nepomucen, whose cult came from Bohemia to Silesia even before his canonisation. He was supposed to protect against floods. The figure of St Francis Xavier may be considered the most compelling here, according to local beliefs, an essential patron in the prevention of epidemics.

In the case of this work of art, it can be presumed that the artist was inspired by certain elements of the Holy Trinity Column on the Graben Square, commissioned by Emperor Leopold I, after the epidemic that devastated Vienna in 1679. The crest of Austria

and the town of Habelschwerdt at the time has also found its place there, but above all Jörg referred to the three-storey and three-sided division of the monument: the decorative front side and the back split into two world sides. On the reverse, the column originally contained two plaques with inscriptions with an ornamental framing. The first of these is unpreserved, and its content can be learned thanks to a pre-war pamphlet⁵². Beneath the wall with the Austrian crest, there existed a text dedicated to inseparable the Holy Trinity, God the Father, the Son and the Holy Spirit⁵³. Another page with the emblem of Bystrzyca, depicting a lion, has a note addressed to the Immaculate Mary, Mother of the Word Incarnate, and the patron saints⁵⁴. The signature of the artist is visible below⁵⁵. Both text fields contain chronograms. In each appears the date of the creation of the monument—the year 1736⁵⁶. The Holy Trinity Column can be considered his most monumental work and, in addition, one of the most advanced of its kind in the area of the County of Kladsko.

The Marian Column in Głubczyce

The Marian Column in Głubczyce, which has been least analysed in the literature to date, is the final object to be examined. The monument under discussion is located in the main square, next to the town hall in Głubczyce. The column was founded by the town councillor Andreas Anton Hamm. His intention to create the sculpture was included in his will, which was executed by his widow, Catharina Barbara. Thanks to the funds left by her deceased husband, the woman was able to fund the monument⁵⁷. The formation of the column was mentioned as early as the time of Johan Martin Meylandsky's chronicle of 1720. The plan was said to have been completed in 1718⁵⁸. The founder's widow also donated 100 guilders for the erection and maintenance of an iron fence around it⁵⁹. Yet, the precise cost of building the monument as a whole remains unknown. The pestilence was nearly eradicated in Europe after 1720, whereas illnesses such as varicella, typhoid, and influenza continued to decimate the population. A significant escalation of similar diseases was recorded between 1717–1719, which may have influenced the decision to plan the Marian monument. Moreover, sources from the years 1736–1740 refer to in-

⁵² R. Becker, *Die Dreifaltigkeitssäule...*

⁵³ Original text: *ter sanCtae / et / InDIVIsae / Vn ItatI / patrI, nato / splrItVI, VtrIq.*

⁵⁴ *Marlae / absqVe / orIgInaLI Labe / ConCeptae / VtrgInI / InCarnatI Verbl / IntaCtae / genItrICI / sanCtIsqVe / patronIs.*

⁵⁵ Antonij Jörg opus.

⁵⁶ First panel: C + I + D + I + VI + V + I + I + I + I + I + VI + V + I + V + C + M + I = MDCCXXXVI, which means 1736. Second panel: M + I + V + I + I + L + I + L + C + C + VI + I + I + I + C + I + V + I + I + C + I + I + C + I + C + I + V + I = MDCCXXXVI, which means 1736.

⁵⁷ F. Troska, *Geschichte der Stadt Leobschütz von Ferdinand Troska*, Leobschütz 1892, p. 167.

⁵⁸ L. Baruchsen, op. cit., p. 131.

⁵⁹ F. Troska, op. cit., p. 167.

creased morbidity, which might have evoked people's memories of the votive-protective monuments⁶⁰. This is clearly indicated by the presence of sculptures of plague patrons. Anton Jörg was the artist who decided to contribute to the project. The Marian Column was raised in the centre of the town in 1738. Antonio Stanjeck renovated the monument in 1834 thanks to Johann Weiß⁶¹. Głubczyce experienced tremendous destruction during the Second World War. The Marian column suffered damage as well. Among others, its inscriptions have been lost. The Marian Column in Głubczyce, standing in the central point of the town in the main square, is an example of late-Baroque small architecture. The column is carved in stone, presumably sandstone, and the structure is complemented by individual gilded elements. Apart from that, marble was used to create the Mary statue. The figure was constructed on a triangular plan, facing three directions of the world and surrounded by a hexagon-shaped iron fence. As numerous other plague columns, the monument's representation is more intricate than following the rigid shape of a pillar. Here, one can distinguish multiple 'storeys'. A stone balustrade encircles the massive pedestal. Undoubtedly, the level just above the base is linked to the epidemic. The front side of the ground level is decorated with figures of plague patrons positioned at the corners of the balustrade. These are St Sebastian (on the left) in his characteristic portrayal in the moment of martyrdom, tied to a tree, pierced with golden arrows and crumpled due to excruciating agony, and St Roch (on the right). Besides, the saint is depicted in a classic representation for him, in contrapposto, with his exposed leg, evidently to indicate a wound caused by bubonic plague with a walking stick, wearing loosely tailored robes, accompanied by a dog. Between the images of the saints is visible a sculpture of death, being thrown into hell by an angel holding a cross and a golden arrow. This depiction appeared on the Holy Trinity column on the Graben Square in Vienna⁶². A statue of a man fighting a dragon and St Giles adorn the back of the monument. He is portrayed with one of his attributes, namely a doe pierced by an arrow. St Giles and his cult related to epidemics tends to be very local in character. The entire floor of the monument is decorated with reliefs featuring rectangular frames, representing ornaments, guilloche patterns and leafage. A further level, comprising a link between the intercession of the saints and Mary, forms a panel embellished with volutes. Here are situated three angels, which most likely represent purity, devotion and humility. Specifically, the decorative gilded frames in which the inscriptions are placed attract attention. Although the column's ornate inscriptions are no longer visible in its current state of preservation, it can be established that they once existed thanks to pre-war photographs. They were listed in their original Latin

⁶⁰ A. Karpiński, op. cit., p. 72.

⁶¹ Inscription on the left: *Antonio Stanjeck Barocho et Decano renovat.*

⁶² The author of the Vienna sculpture was Paul Strudel. Its title states: *Faith conquered the plague – Glaube besiegt die Pest* – see: Ch. M. Boeckl, op. cit.

form in a work published in 1931 by Lydia Baruchsen⁶³. On the front side of the column was an inscription in two versions: German and Latin: *Mary without original sin / Conceived in her mother's womb / Every Christian venerates her / Who desires to draw near to God*⁶⁴. There were two inscriptions beneath the one above. On the left: the artwork of Anton Jörg⁶⁵, whereas on the right: Johann Weiß 1834⁶⁶, the only two inscriptions of the front side are preserved until today. On the left side of the monument was an inscription that stated: *This / Memorial of piety / Erected / Soul of the deceased God-fearing Lord Andreas / Anton Hamm / Citizen of the Austrian nation / That by the year thirty-three / For the third time, a distinguished member of the town council / In the year 1738 / Whose full executor (executor of the will) / (was) Catherina Barbara Hamm*⁶⁷. The right side contained the following inscriptions: *To / For the greater glory of God, thrice / The greatest, the most magnificent, full of glory / In honour of Mary, Mother of God, the Virgin / Most dignified, conceived without the taint of original sin / With the intention of arousing in their fellow citizens towards the Mother of God once / a more fervent adoration/ And respect and fervent devotion*⁶⁸.

Emperor Leopold I's prayer for the Graben Square monument may have served as the model for the plague columns' prayerlike inscriptions⁶⁹. Above the spaces designed for inscriptions one can admire cartouches in which there emerge reliefs depicting the Fall of Man (front), the Annunciation of Mary (left side) and the Visitation of St Elisabeth (right side). A sophisticated level featuring volutes and three childlike images of a putto can be seen just above the cartouches. The whole composition is topped by stone clouds with the heads of angels, on which the final representation of Mary has been substantialised. She is standing on a globe surrounded by a serpent, pierced through the cross. Mary, carved from white marble and dressed in loosely tailored but light robes, is captured in the act of prayer. Her head is entwined with a stellar halo.

⁶³ L. Baruchsen, op. cit., p. 132.

⁶⁴ Original content of the inscription: *Maria ohne Erbsündy/ in Mutterleib empfangen / Verehere Sie ein jeder Christ/ der zu Gott will gelangen / Venerat haeC IntaCta proba / genltriCIs ab ALVo / HanCirCoI arqVIsO VIs / VVLt sIne Labe MorI* – see: ibidem, p. 132.

⁶⁵ Ibidem, p. 132.

⁶⁶ First and last name of the man who renovated the monument and the year.

⁶⁷ *Hoc / Pietatis monumentum / posuere / Pij Manes Domini Andreae / Antonij Hamm / Natione Austriaci Civitatis / Hujus in Annum Trigesimum / Tertium Senatoris Spectabilis / Ao MDCCXXXVIII / cujus plena Executrix / C. B.: Hammin* – see: L. Baruchsen, op. cit., p. 133.

⁶⁸ *Ad / Optimi Maximi Glóriam / In / Gloriossimae sine macula Ori / ginalis peccati Coceptae (conceptae) Virginis / Genetricis Del MARIAE honorem / Ad / Excitandos Concivium quondam / suorum erga Deiparae ferven / tiorem Cultum Reverontiam / et Devotionem animosi* – see: ibidem, p. 133. The translations of all inscriptions were undertaken by me in consultation with a classical philologist with a master's degree – Alina Pawłowska.

⁶⁹ Ch. M. Boeckl, op. cit., p. 45.

Conclusion

The Marian and the Holy Trinity Columns by Anton Jörg are late but model examples of monuments whose foundation on a large scale began in the second half of the 17th century and covered practically the entire area of the Habsburg Monarchy. The creation of such buildings was frequently correlated with epidemics and disasters that regularly affected early modern society. Despite the lack of direct references to plague in the inscriptions found on the monuments, one of their many functions may have been to protect against cataclysms and to commemorate those that occurred in previous years. This is particularly well illustrated by the examples of columns from Bystrzyca Kłodzka and Głubczyce, where, among the rich composition, the presence of patron saints in the form of accompanying figures is marked explicitly. They include saints such as St Francis Xavier, St Sebastian, St Roch, St Giles and the patrons of other disasters – St Florian and St John of Nepomuk. Following the example of the Viennese column from the Graben Square, allegorical representation of death being thrown into hell was also used in the case of Głubczyce. The Holy Trinity in this form, however, is associated with the plague of 1679, after which the first representation of this type appeared in Vienna, and Mary was already seen in mediaeval tradition as an intercessor in the fight against disease. The monuments chiselled by Jörg were located at essential points in the town—three of them were situated in the market square (in the case of Bystrzyca, the pillory was deliberately relocated), and one was located within the monastery complex. The realisations in the village of Śrem, attributed to the artist, were also found in relevant locations in the urban space—right next to the manor house of the village administrator and in front of the church. The sculptor in his monumental works in Bystrzyca Kłodzka and Głubczyce may have been inspired by the concept and symbolism of the Viennese monument. Even the triangular plan and division of the object into three levels are maintained. It can be argued that the Marian column in Głubczyce is the most ideologically similar to the Vienna one. The fact that both of these monuments were created within a short period of time suggests that assistants may have been involved in the process of creation. The function of the plague columns was not only to commemorate the plagues, but also to protect the town in the future through the intercession of Mary or saints. Further in-depth analysis, source investigation and a formulation of research questions are required on this subject.

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Marian and Holy Trinity Columns sculpted by Anton Jörg in Silesia and the Kłodzko Region in the first half of the 18th century. A contribution to further research on the artist and his work

Summary: The article analyzes the Holy Trinity and Marian Columns sculpted by Anton Jörg and encourages further research on the artist by identifying elements in his work that directly or indirectly reference epidemics and natural disasters in Silesia and the Kłodzko Region in the early modern period. Six historical monuments are examined in the article: the Marian column in Otmuchów attributed to Jörg and his artistic style, Holy Trinity columns in Śrem, Kamieniec Żąbkowicki, and Bystrzyca Kłodzka, and Marian columns in Śrem and Głubczyce. These monuments are discussed in chronological order, and the features characteristic of Jörg's style are identified. In the 1980s, Polish art historian Konstanty Kalinowski made the greatest contribution to research on Anton Jörg in his seminal study of Baroque sculpture in Silesia. One of the chapters contains a brief analysis of Marian and Holy Trinity Columns and an overview of the artist's craftsmanship. This article builds on previous research and encourages further study of Anton Jörg and his work.

Keywords: Marian columns, Holy Trinity columns, Silesia, Anton Jörg, Kłodzko Region, 18th century

Marien- und Dreifaltigkeitssäulen im Werk von Anton Jörg in Schlesien und im Glatzer Gebiet in der ersten Hälfte des 18. Jahrhunderts. Ein Beitrag zu weiteren Forschungen über den Künstler und sein Werk

Zusammenfassung: Ziel des Artikels ist es, die Dreifaltigkeits- und Mariensäulen Anton Jörg zu analysieren und in die weitere Forschung über den Künstler einzuführen, indem Elemente aufgezeigt werden, die auf direkte und indirekte Bezüge zu Epidemien und Katastrophen in Schlesien und im Glatzer Gebiet in der frühen Neuzeit hinweisen könnten. In diesem Beitrag werden sechs Denkmäler analysiert: die Mariensäule in Otmuchów, die Jörg und seiner Werkstatt zugeschrieben wird, die Dreifaltigkeitssäulen in Śrem, Kamieniec Ząbkowicki und Bystrzyca Kłodzka sowie die Mariensäulen in Śrem und Głubczyce. Die Denkmäler werden chronologisch vorgestellt, vorangestellt ist eine Charakteristik der Kunstfertigkeit Jörgs. Den größten Beitrag zur Erforschung des Künstlers leistete in den 1980er Jahren der polnische Kunsthistoriker Konstanty Kalinowski in einer seiner bedeutendsten Arbeiten über die Barockskulptur in Schlesien. In einem der Kapitel unternahm er den Versuch einer kurzen Analyse der Marien- und Dreifaltigkeitssäulen sowie einer Charakterisierung der Werkstatt des genannten Künstlers. Der vorliegende Text erweitert die bisherigen Forschungsperspektiven und erwägt Möglichkeiten für weitere Studien über den Künstler und seine Werke.

Schlüsselwörter: Mariensäule, Dreifaltigkeitssäule, Schlesien, Anton Jörg, Glatzer Land, 18. Jahrhundert

Kolumny maryjne i Trójcy Świętej w twórczości Antona Jörga na Śląsku i ziemi kłodzkiej w pierwszej połowie XVIII w. Przyczynek do dalszych badań nad artystą i dziełem

Streszczenie: Celem artykułu jest analiza kolumn Trójcy Świętej i maryjnych spod ręki Antona Jörga oraz wprowadzenie do dalszych badań nad tytułowym artystą poprzez wskazanie elementów, mogących świadczyć o bezpośrednich i pośrednich odniesieniach do epidemii i klęsk na Śląsku i ziemi kłodzkiej w okresie wczesnonowoczesnym. W artykule zanalizowano sześć zabytków: kolumnę Maryjną w Otmuchowie, przypisywaną Jörgowi i jego warsztatowi, kolumny Trójcy Świętej w Śremie, Kamieńcu Ząbkowickim, Bystrzycy Kłodzkiej oraz kolumnę maryjną w Śremie i Głubczycach. Zabytki zostały przedstawione chronologicznie, poprzedzone charakterystyką sztuki Jörga. Największy wkład w badania nad artystą wniósł w latach 80. XX w. polski historyk sztuki Konstanty Kalinowski w jednej ze swoich najwybitniejszych prac poświęconych rzeźbie barokowej na Śląsku. W jednym z rozdziałów podjął on próbę krótkiej analizy kolumn maryjnych i Trójcy Świętej oraz charakterystyki warsztatu wspomnianego artysty. Niniejszy tekst rozszerza dotychczasowe badania i rozważa możliwości dalszych studiów nad artystą i jego dziełami.

Słowa kluczowe: kolumny maryjna, kolumny Trójcy Świętej, Śląsk, Anton Jörg, ziemia kłodzka, XVIII w.

