

**Dominican Basilica  
of St. Stanislaus Bishop and Martyr  
The Sanctuary of the True Cross Relics**

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**Holy Mass:**

Sundays: 6:30, 8:00, 9:00, 10:30, 12:00,  
16:00, 18:00, 19:30 (20:00 in summers)  
Weekdays: 6:30, 8:00, 12:00, 18:00  
Fridays additionally: 9:00

**Religious service:**

Weekdays: 17:30  
Fridays: The Way of the Cross after the 9.00,  
Mass at 17:15;  
Sundays: after the 16:00 Mass



"The Fire of Lublin in 1719", painted around 1740

In 2015 the City of Lublin received the European Heritage Label as the place of creating and signing the Union of Lublin. It is a unique symbol of peaceful and democratic integration of two countries which were religiously and culturally different. These ideas have been materially represented by the monuments – the witnesses and commemorators of the Union of Lublin – preserved in the landscape of the city: Trinity Chapel at Lublin castle, Monument of the Union of Lublin as well as St. Stanislaus' Church and Dominican monastery.



Detail of "The Fire of Lublin in 1719", around 1740



PLEASE DO NOT FORGET  
THAT YOU ARE IN CHURCH.  
DO NOT VISIT/TOUR DURING THE SERVICE.  
ACT WITH RESPECT, WHISPER  
WHEN NECESSARY.

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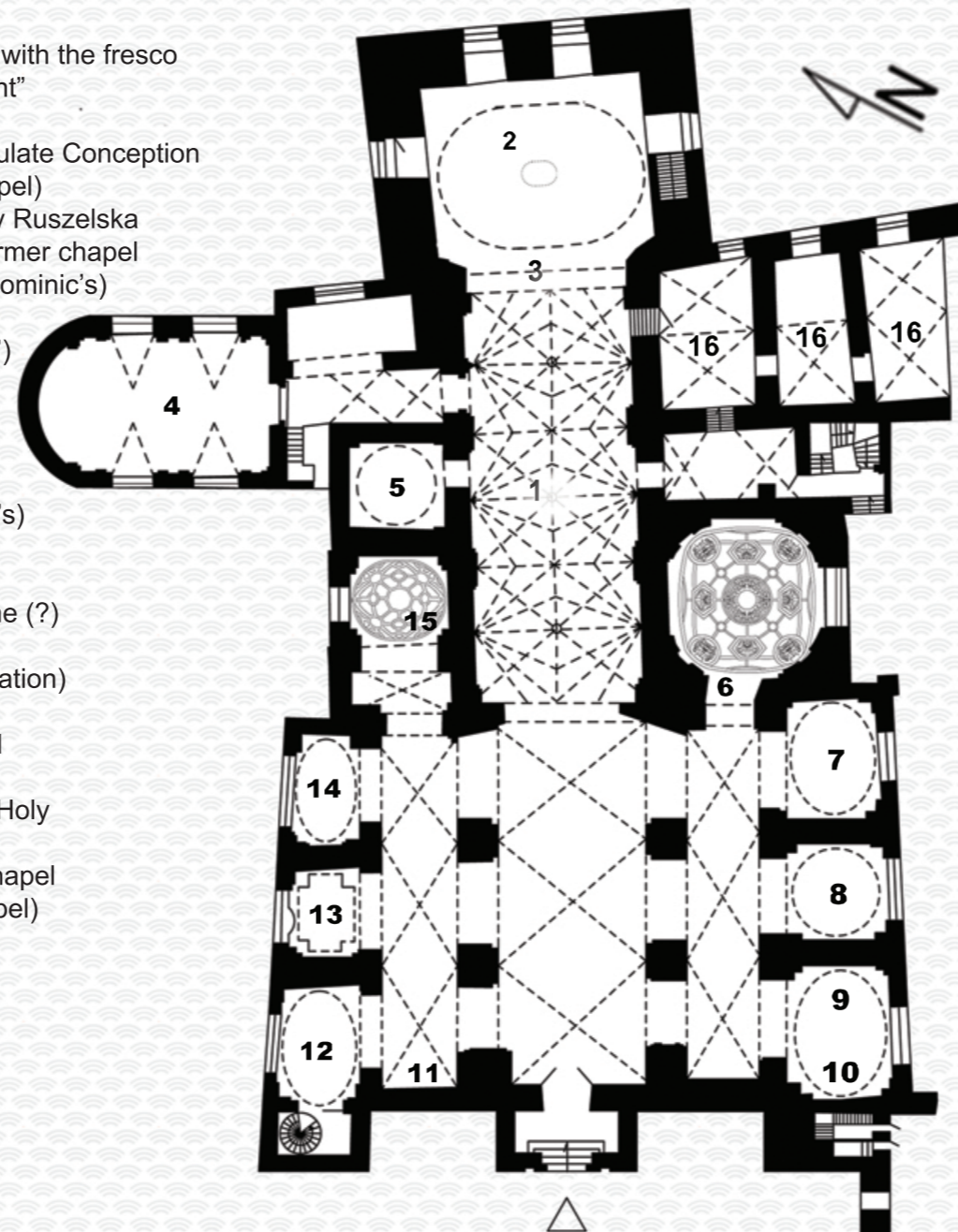
Publisher:  
City of Lublin  
– City Monument  
Conservator  
Lublin 2017  
1st Edition



**FLOOR PLAN**

**Legend:**

1. Chancel
2. Tyszkiewicz's chapel with the fresco of "The Last Judgment"
3. Main altar
4. Chapel of the Immaculate Conception (called the Paris Chapel)
5. Chapel of Virgin Mary Ruszelska
6. Firlej's chapel (the former chapel of True Cross or St Dominic's)
7. Pszonka's chapel (St. Thomas Aquinas')
8. Chapel of St. Catherine of Siena
9. Szaniawski's chapel (St. Mary Magdalene's)
10. Painting "The Fire of Lublin in 1719"
11. Piotr Firlej's tombstone (?)
12. Hulewicz's chapel (Chapel of Transfiguration)
13. Korczmiński's chapel
14. St. Stanislaus' chapel
15. Ossoliński's chapel (called the chapel of Holy Mother of Protection, the former Rosary Chapel or St. Hyacinth's chapel)
16. Sacristies



**GLOSSARY**



J. Cegliński, drawing by A. Lerue, 1860

**cartouche** – decoration in the form of a shield which constitutes a frame for a coat of arms, monogram or emblem;

**hall church** – in architecture, type of Christian church with central nave and aisles of the same height;

**pilaster** – a vertical element of architectural decor with a capital and plinth – the equivalent of a column, used to divide the space of the wall;

**refectory** – a room serving as a dining room.



**BASILICA OF ST. STANISLAUS  
AND DOMINICAN MONASTERY**



## HISTORY

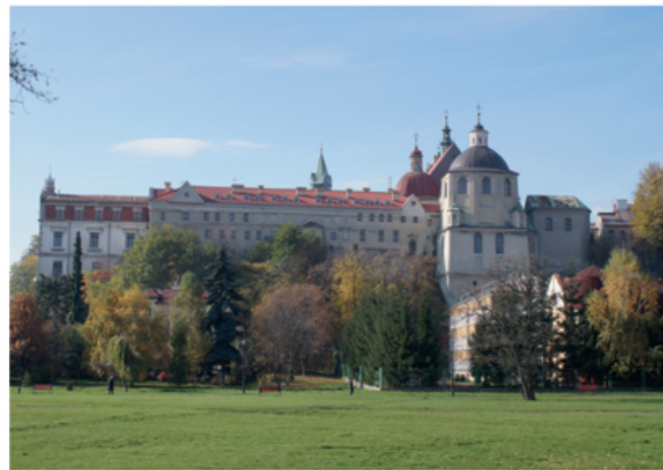
According to the prominent chronicler, Jan Długosz, after the arrival in Lublin, probably in the 1250s, the Dominicans took over the existing wooden oratory of the True Cross in the south-east end of the Old Town Hill. The first monastery was probably built then. It is assumed that the church was founded in 1342 by Kazimierz Wielki (Casimir III the Great) and was given the name of St. Stanislaus, Bishop and Martyr. The construction of the brick church was divided into stages: first the chancel, then the central nave and, finally, the aisles with chapels.

According to the chronology of erecting monasteries compiled at the beginning of the 14th century by Bernard Gui, Lublin monastery was built between the monasteries in Greifswald and Cieszyn. According to the historian Jerzy Kłoczowski, the monastery in Lublin was approved by the provincial chapter probably in the 1260s. It is assumed that the new buildings absorbed the older ones: the oratory of the True Cross (where the chancel is today) and the tower (first mentioned in 1288) in which the prince of Mazovia, Konrad II, took refuge during the battle of Lublin. It is possible that in the early stage the church had two naves of various sizes. At the time, the monastery consisted of the lower floors of the present eastern wing, based, on the side of the slope, on the medieval city wall.



*Gothic portal in the first sacristy*

There are two different accounts of the arrival of the relics of the True Cross in Lublin. According to Jan Długosz, the relics were brought and given to the Dominicans by Grzegorz, the prince of Kiev, during the reign of Kazimierz Wielki. Later Dominican sources contain the information that the relics appeared in Lublin during the reign of Władysław Jagiełło thanks to the Dominican bishop of Kiev, Andrzej.



After subsequent fires in 1505 and 1575, the church partially lost two Gothic gables and a vault, and in the 17th and the 18th century acquired the late renaissance and baroque form. The extended construction works took place in the years 1615-1630, 1645-1658 and 1668. At that time two rows of chapels in the aisles were added. Among the particularly interesting chapels one can indicate Firlej's chapel by Jan Wolff (1615-1630), Tyszkiewicz's chapel by Jan Cangerle (1645-1658) or Katarzyna Bierecka Ossolińska's chapel by Rudolf Negroni (completed in 1624) which is preceded by an antechamber – the remaining part of the Gothic chapel of the True Cross. After the 17th-century construction works, the church gained the body and spatial arrangement preserved until present. In 1728-1729, however, two chapels were added on the northern side of the chancel: St. Andrew's chapel (later referred to as the chapel of Virgin Mary "Ruszelska") and the chapel of Immaculate Conception, also called Kaplica Paryska (the Paris chapel) founded by Eleonora Rzewuska Krasicka.

In 1758, choir gallery designed by the architect Józef Grinzenberger was built. Part of the structure was designed by the architect Francesco Placidi, but it was never realised. The following characteristic elements of the church interior also date back to the 18th century: late-baroque altars in the naves and chapels made in Sebastian Zeisl's workshop in Puławy; neoclassical main altar (1794) separating the central nave from the choir, and two rococo pulpits (according to the tradition of „two-pulpit disputes” continued until today, this was a place where disputes with infidels were held). In 1864, the dissolution of the monastery by tsarist authorities took place. Monastery buildings became barracks and since 1886 the church was managed by the diocesan clergy. In 1900, monastery buildings were handed over to Lubelskie Towarzystwo Dobroczynności (Lublin Charity Society), which organised parties and exhibitions there. Also, the Lublin Museum and orphanage were temporarily located there.



*Large courtyard*

Although the Dominicans regained their church only in 1938, the church and monastery buildings needed renovation, especially after the damages of World War II. In 1967, the Dominican Church acquired the title of Basilica Minor. In 1991, the relics of the True Cross were stolen. Since 1994 there have been successive comprehensive studies conducted and conservation works done in the monastery and the basilica. Intensification of conservation work, including extensive construction work, renovation of vaults and walls of the side chapels which are richly decorated with stucco, has taken place in the recent years.



## INTERIOR



After construction works and the completion of furnishing in the 17th and 18th centuries, the church has mostly preserved its body and spatial arrangement. The preserved oriented church is a hall church (rare in Polish sacral architecture of the Baroque era) and has a three-nave layout with an elongated chancel, central nave, aisles and a row of chapels. The rich interior includes baroque altars with high-class sculptures; large-format paintings in the central nave from the workshop of Tomasz Dolabella, dating back to 1651-1653 and illustrating the history of the Order; excellent gravestones of the Firlej family and epitaphs of the distinguished Lublin families, probably moved from the chancel. A large painting by anonymous painter from the second quarter of the 18th century illustrating "The Fire of Lublin in 1719" was also preserved in Szaniawski's chapel.

The monastery was probably built parallel to the church during the Gothic period. It was successively extended until the end of the 17th century with two cloisters – smaller adjacent to the southern facade of the church and bigger with a large courtyard. The monastery was rebuilt in the 19th and at the beginning of the 20th century (the part which until 2016 housed H. Ch. Andersen Theatre, was rebuilt in the eclectic neo-renaissance style).

According to some historians, the Union of Lublin was signed in 1569 in the Gothic refectory with a lierne vault, the same place where the oath was taken by Polish and Lithuanian envoys. However, most historians claim that the Union was signed in Lublin castle. In the north-west corner of the larger cloister there is an iron casting of the Virgin Mary from 1904, founded on the occasion of the 50th anniversary of the dogma on the Immaculate Conception. Above the gate in the eastern wing of the same cloister there is a stone cartouche with a pair of putti in helmets and stone pilasters with candelabra decoration (from Berrecci's workshop), presumably moved from the castle or made at the beginning of the 20th century during the neo-renaissance reconstruction of the southern wing. Some scholars see the putti as the personification of the 1569 union between Poland and Lithuania. In the northern wing of the monastery, it is worth visiting Dominican museum which preserves the most valuable collections, including the historic crucifix on which Polish and Lithuanian envoys took an oath during the Union of Lublin.



*Vault in Firlej's chapel*