

HISTORY

According to most researchers, the construction of the church of the Holy Spirit ended in 1419. The date of the hospital's erection in the vicinity of the church still raises controversy among scholars. Some believe that the hospital existed even before the church was built, others connect hospital construction with the construction of the church. Bishop of Cracow, Wojciech Jastrzębiec, presented a groundbreaking plaque on 10 March 1421. **Provost** appointed by him, father Stanisław, son of Mikołaj, was responsible not only for the church, but also for the hospital and its patients. The original layout and furnishing of the church remain



A. Lerue, Album Lubelskie 1857-1860.

unknown, but according to Jan Ambroży Wadowski, from the very beginning it was a brick building.

In 1508, church and hospital property were leased to Mikołaj Czudło, a citizen of Lublin. At that time, after many years of development and smooth functioning, chaos and disorder set in. Two years later, it was decided to hand over the church and hospital to the councillors of Lublin in order to restore the buildings' glory. In spite of these measures, the income of the benefice decreased significantly in the middle of the 16th century. Fires of 1575 (the great fire of Lublin) and 1602 contributed to the poor condition of the church and hospital. The church was badly damaged and only the chancel was renovated a year after the fire.

It can be presumed, however, that the reconstruction of the church proceeded quite systematically, since the church was re-consecrated in 1608, together with a new chapel of St. Stanislaus and one of the altars. The church acquired new architectural shape after 1623, probably thanks to Jan Cangerle, a Lublin mason, who is also credited with part of the stucco decoration and covering the chancel with a dome on the oval plan.



Design of the polychrome for chancel vault from 1924.

It is worth mentioning the settlement of the Discales Carmelites in the first half of the 17th century in order to save the deteriorating church and hospital. They turned out, however, to be bad administrators and soon left the benefice, erecting their own monastery in the immediate vicinity. Hospital provostry lost much of its land to the Order at that time. For years there were ownership disputes between the provost, the Carmelites and city authorities, which again led the church to a terrible condition. „Rain-water leaking from the roof and flowing down the wall, and gutter made next to the wall (behind the great altar) caused the stones to drop out near the altar. During the thaw, water from the gutter not only flooded the cemetery, but also the church porch”. Probably already in the 15th century there was a morgue and cemetery by the church. It remains unknown when they were formally closed and liquidated, but inspection from 1721 states that there were residential buildings on the site of the former cemetery.



Detail of the painting "The Fire of Lublin in 1719", around 1740.



Materials from the church archives, photograph by S. Komornicki 1917.

Thorough renovation of the deteriorated church was carried out in the 1640s. A miraculous event took place in the church on 18 July 1642. Jakub Lenczowski, a student praying before an exam, saw bloody tears in the painting of Our Lady. The painting was considered a miraculous image by means of vox populi, i.e. publicity, and not by means of papal decree. Many people came to the image of Our Lady of Good Council to ask for intercession. Among them there were Lublin burghers, local inhabitants and such distinguished figures as Piotr Skarga or queen Marysienka Sobieska (Marie Casimire d'Arquien). The restoration of the church which took place in the middle of the 17th century was documented by the inspection from 1721, during which the condition of the church was described as good. The church was vaulted and shingled.

Further reconstruction of the church took place after another fire in 1733. At that time, the walls of the central nave were heightened, transforming the hall church into a basilica. In addition, the towers were heightened and a baroque gable with **pilasters** curving inward was added. Paweł A. Fontana was probably the author of these changes.

In 1846, the church tower acquired the pyramid helmet. Hospital buildings and Brama Świętoduska (Świętoduska Gate) were almost entirely dismantled in 1858. In 1866, tsarist government abolished provostry and the church became the property of state treasury. The church became a rectoral one, with the first rector father Jan Jaworski. In the 20th century there were many reconstruction and renovation works inside and outside the church. In 1967, the church was entered into the Register of Monuments and 25 years later the 350th anniversary of the appearance of bloody tears in the painting of Our Lady of Good Council was celebrated.



Southern aisle.

GLOSSARY

Provost – administrator of church and hospital property;

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;

Basilica – in architecture, type of Christian church with central nave higher than aisles, lit by the windows in the walls above the roofs of the aisles;

Cordon cornice - architectural element in the form of a horizontal ledge protruding from the wall and separating the storeys;

Church porch – an antechamber usually located at the church's main entrance, sometimes also at a side entrance;

Lisene – flat, vertical strip of the wall slightly protruding from the wall, unlike pilaster, does not have a capital or plinth;

Groin vault – built on a square plan with two intersecting barrel vaults;

Buttress – a strip adjoining the vault which strengthens barrel vault and separates bays;

Chancel arch – in Catholic church, the upper part of the arcade at the junction of the central nave (secular part of the church) and the chancel (priestly part);

Lublin renaissance style – architectural style developed in the Lublin province at the beginning of the 17th century by masons of Italian origin; the term introduced to the history of art by Władysław Tatarkiewicz in the first half of the 20th century.

The style combines elements of Gothic with Italian and Dutch renaissance. It is characterised by slender body and architectural details, such as richly decorated cornices and pilasters, stucco networks of decorations on barrel vaults with lunettes;

Church of the Holy Spirit

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Holy Mass:

Sundays: 7.30*, 9.00, 10.30, 12.00, 13.00
and 17.30*, 19.30;
Weekdays: 7.00*, 12.00 and 17.00

Service:

Weekdays: 12:00, 17:00
* (Except July and August)



Fragment of copperplate showing the view of Lublin,
A. Hogenberg, *Civitates orbis terrarum*, 1618.

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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ARCHITECTURE



The church of the Holy Spirit is situated in the compact building pattern of Krakowskie Przedmieście in the centre of Lublin. The oriented church is a basilica with a chancel which is narrower than the central nave. There are sacristies on the both sides of the chancel. From the west, the lower parts of the facade and tower are blocked from the view by tenement houses of Krakowskie Przedmieście 1 and 3. Baroque gable, however, can be seen from the west.

The southern elevation with a tower, aisle and the chancel with a sacristy is the most exposed part of the church. The tower has four storeys separated with cordon cornices and a plastered portal with the main entrance to the church. The portal leads to the church porch. The elevation of the southern aisle consists of two storeys and four bays with diversified windows. Above the roof of the aisle there is the elevation of the central nave articulated with lisenés. Above the roof of the southern sacristy there is the chancel elevation which has a wide window with a round arch. The whole structure of the church is crowned with a gourd-like helmet with a lantern.



Inside, the central nave has high decorated pillar arcades which lead to the lower aisles. Pilasters with Corinthian capitals are the main element of vertical divisions in the church. The nave is covered with a groin vault on buttresses and separated from the chancel by means of a chancel arch. The chancel is covered with oval dome, which, similarly to the vaults and arcade arches, is decorated with stucco in the Lublin renaissance style.



Our Lady Świętoduska (called Our Lady of Good Council).

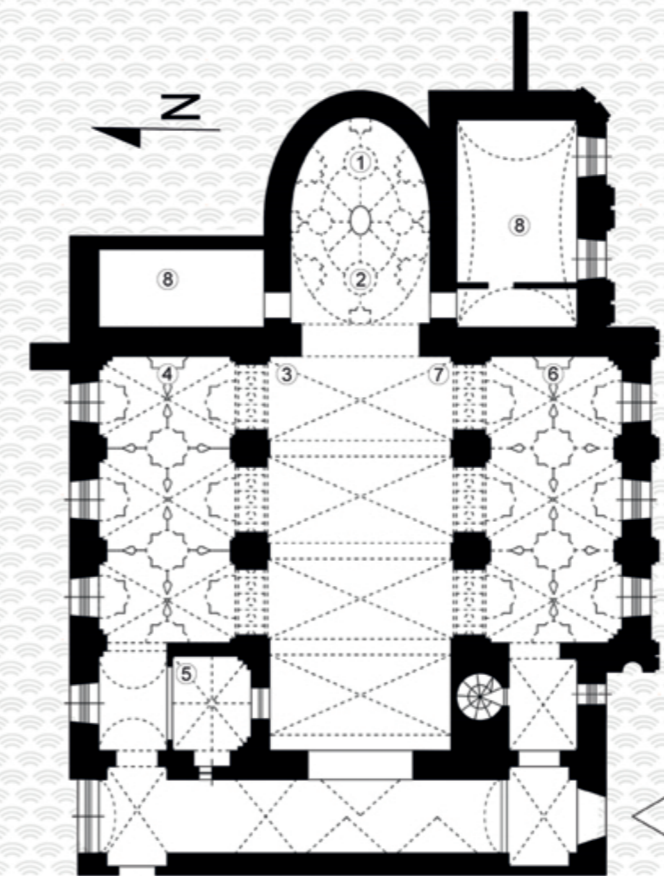
INTERIOR



The main altar with the miraculous image of Our Lady of Good Council (from the beginning of the 17th century) has a late-baroque form. The painting can be covered with a 19th-century painting of the Virgin Mary by unknown author. There are also the statues of St. Peter and St. Paul in the main altar. On both sides of the chancel there are large-format paintings by unknown painter. The first painting depicts the miracle of bloody tears in the painting of Our Lady from 1642. The second painting shows the scene of investigating witnesses of the aforementioned event by ecclesiastical court.

In the church there are also four late-baroque side altars from the 18th century. Similarly to the main altar, they have architectural form and probably were made in Hoffmann's workshop in Puławy. On one of the pillars on the northern side of the church there is a late-baroque wooden pulpit with 18th-century sculptures depicting four Evangelists and Good Shepherd. Choir gallery situated in the western part of the central nave has organ casing which was rebuilt in 1902 by Stanisław Jagodziński. The walls of the church are covered with 17th- and 18th-century paintings depicting scenes from the history of universal church.

FLOOR PLAN



Legend:

1. Main altar
2. Chancel
3. Altar of St. John Nepomucene
4. Altar with the Ecce Homo painting
5. Chapel of St. Anthony of Padua
6. Altar of St. Cajetan
7. Altar of the Holy Family
8. Sacristies



CHURCH OF THE HOLY SPIRIT

