

## Parish of the Conversion of St. Paul

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### Holy Mass:

Sundays and public holidays: 7:00, 8:30, 10:00, 11:30,  
13:00, 16:30 (except summer holidays), 18:30

Weekdays: 7:00, 8:30, 10:00, 18:30



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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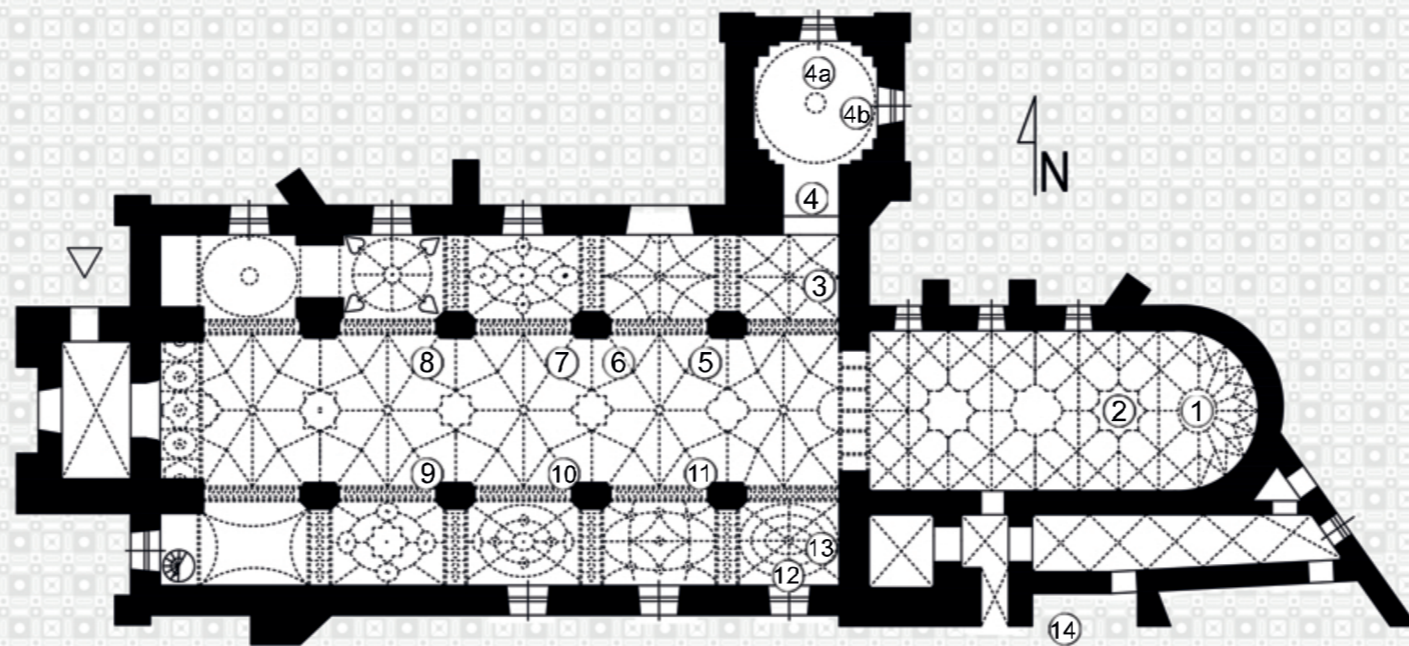


### Legend:

1. Main altar
2. Chancel
3. St. Francis' Altar
4. Uhrowiecki's chapel
- 4a. Our Lady of Częstochowa's Altar
- 4b. St. Thecla's Altar
5. St. John of Dukla's Altar
6. Andrzej Osmólski's tombstone (?)
7. St. Anne's Altar
8. Altar of Merciful Jesus
9. St. Valentine's Altar with relics
10. Altar of the Sacred Heart of Jesus
11. St. Iwon's Altar
12. Epitaph of Wojciech Oczko
13. Altar of Our Lady of Immaculate Conception
14. Sacristy



## FLOOR PLAN



## ARCHITECTURE

The church is oriented to the east. It is a five-bay basilica with an elongated, clearly lowered rectangular chancel, narrower than the central nave and closed with a semicircular **apse**. On the northern side there is a square chapel (with a dome and lantern). Over the **chancel arch** there is an eastern gable with **ferrule ornament** designed by Vredeman de Vries and topped with a ridge turret. On the southern side in the corner there is a high quadrangular three-storey tower. Classical facade with crow-stepped gable is preceded by a small **church porch**. Inside the church, the central nave has a tall arcade with

slender pillars which leads to lower aisles. A choir gallery supported by pillars is located in the western part of the church. Church porch and the central nave have **groin vaults**, aisles have **sail vaults** and the chancel has **barrel vault with lunettes**. Vaults and arcade arches are covered with stuccos, decorative forms molded from sand and lime mortar that have the shape of **astragal** or **cymatium**. Each bay in the aisles has a diverse decoration. The Bernardine church is the place where such type of large-scale decoration was used in Lublin for the first time. It was later popularised among Lublin's masons.

## GLOSSARY

**Three-nave hall** – in architecture, type of Christian church with central nave and aisles of the same height;  
**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;  
**Apse** – type of architectural recess with semicircular, semi-oval or polygonal cross-section, isolated from or embedded in a building, open to the building's interior;  
**Church porch** – an antechamber usually located at the church's main entrance, sometimes also at a side entrance;  
**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);  
**Ferrule ornament** – flat ornament in the form of openwork plaques imitating iron ferrule, often in the shape of circular and straight slats with rolled ridges;  
**Groin vault** – built on a square plan by means of two intersecting barrel vaults;  
**Sail vault** – built from hemispherical dome trimmed at its four sides with vertical planes;  
**Barrel vault with lunettes** – a vault in the shape of a semicircular arch with smaller perpendicular arches, usually with window openings;  
**Astragal** – an ornament in the form of a semi-convex band with little sticks separated by single or double rings or beads;  
**Cymatium** – an ornament in sculpture or painting, consisting of a number of stylized plant motifs, placed on reliefs;  
**Sansovino pose** – type of figure presentation designed by Italian sculptor Andrea Sansovino; in sculpture, presentation of the deceased person in sleeping or resting position – lying freely on the side, with crossed legs and the body supported on the bent arm.



POST-BERNARDINE CHURCH  
OF THE CONVERSION OF ST PAUL



## HISTORY

Founded in 1459, the monastery of Friars Minor, known in Poland as the Bernardines, was the third monastery in Małopolska (Lesser Poland). It was also the first Franciscan monastery in Lublin. The area where it was located belonged first to Stefan Lublinianin, a hospital chaplain. Then in 1459 it was bought by Jakub Kwanta, a burgher and councillor, who handed the land over to the monks. Other councillors, Maciej Kuninoga and Mikołaj z Lublina (Nicholas of Lublin) gave the new monks additional areas around the church, mostly gardens and orchards.

The first monastery buildings were wooden, but according to father Jan Ambroży Wadowski, who relied on Jan Długosz, in 1473 the construction of a brick church started thanks to King Kazimierz Jagiellończyk (Casimir IV Jagiellon). The church was completed in 1497 and in the subsequent years the monastery was rebuilt.

According to the legend, an anonymous donor helped to build the Bernardine complex. One night during a storm, men in the town hall saw a cart driven by two oxen illuminated by the lightning. There was a huge pine chest on the cart. The men brought it into the town hall and, with the mayor's consent, opened it. The chest contained valuables which were an anonymous donation to the completion of the church. The legendary chest can be found till this day in one of the monastery corridors.



*A photograph from the inter-war period. The archive of the „Grodzka Gate - NN Theatre” Centre.*

In its Gothic phase, the Bernardine church was probably a **three-nave hall**, with a straight-walled or three-sided chancel. Back then, the church was one bay shorter from the west side.

The great fire that broke out in 1557 consumed part of Krakowskie Przedmieście and did not spare the Bernardine church. All altars were burned down; the vaults collapsed. During the reconstruction of the church, the hall structure was preserved, the walls were crowned with a renaissance cornice, and lancet windows were probably replaced by semicircular ones.

According to father Jan Ambroży Wadowski, it was in the Bernardine church that „Te Deum laudamus” hymn was sung after the Union of Lublin was signed in 1569.

Another fire, which took place in 1602, again damaged the monastic buildings. Rebuilt between 1602 and 1630, the church gained renaissance shape thanks to the work of Rudolf Negroni and Jakub Balin, masons of Italian origin whose inspiration was Italian and Dutch architecture. Instead of a three-nave hall they built a **basilica** with the central nave slightly raised above the aisles. The church was extended by one bay to the west, and the chancel with a semicircular apse was extended by another bay to the east.

The vaults and domes were then covered with decorations forming a geometrical net of ornamental shapes, typical of the Lublin region in the first half of the 17th century. The walls of the central nave were crowned with Lombard band and richly profiled entablature. The collegiate church in Zamość was the precursor for these transformations. Still, it had some local features typical of forms used by local masons. In 1607 the church and the new Magi altar were consecrated.

The reconstruction of the church was possible thanks to numerous benefactors whose tombstones and epitaphs still adorn the church, for instance, the epitaph of Wojciech Oczko, a physician for kings Zygmunt August (Sigismund II Augustus), Stefan Batory (Stephen Báthory) and Zygmunt III (Sigismund III Vasa). The epitaph is made of bicolour marble and shows the deceased adoring the cross.

The benefactors at that time included also the Sobieski, Kochanowski and Poniatowski families. It is also worth mentioning the tombstone of Andrzej Osmólski



ski (the end of the 16th century) from the workshop of Hieronim Canavesi, in which the deceased is presented in the so-called **Sansovino pose**.

In the first half of the 17th century four chapels were erected thanks to the foundations of wealthy families: the chapel of the Assumption of Mary (founded by Marek Sobieski), St. Anne's chapel, St. Anthony of Padua's chapel (founded by the Uhrowiecki family), and St. Peter's chapel (founded by Piotr Czarny). Around 1671 St. Francis' chapel was added.

Another renovation of the church took place between 1732 and 1733 thanks to the support of the castellan Józef Potocki. New organs and St. Iwon's (St. Yvon's) altar were installed then. In 1749, the curator of the church, father Franciszek Koźlewski, commissioned the strengthening of the foundations, the clearing of graves beneath the church's floor and moving the corpses to Uhrowiecki's chapel. In the second half of the 17th century, the Society of St. Thecla took charge of the chapel and the original name of St. Anthony of Padua was gradually replaced by St. Thecla's.

At the beginning of the 19th century the monastery was in a very bad economic situation. Lack of consecutive renovations led to the pulling down

of four chapels. Only Uhrowiecki's chapel has been preserved to this day. In 1827, the facade was renovated and given classicist shape. Church porch was also added.

Between 1858 and 1860 the domes of the chapels in the western bays of the aisle were dismantled and roofs were lowered.

It is worth mentioning that almost from the very beginning of the Bernardine activity in Lublin, there were many fraternities at the church and there was a school for religious youth at the monastery. The monastery also had an archive and a library whose collection did not survive to our time.



In 1864, the monastery was dissolved. Twenty years later a parish was established there by the bishop of Lublin, Kazimierz Wronowski. The church was renovated and its interior transformed. The main altar was moved deeper into the chancel, and the pulpit was moved one pillar closer to the main altar. In the years 1908-1910 the renaissance choir gallery was rebuilt and new organs made by the Rieger brothers were installed.

In 1954, the preservation of the church under the supervision of Jan Ogórkiewicz began. It was then that the renaissance dome over Uhrowiecki's chapel was reconstructed.

## INTERIOR

In the chancel there is a wooden altar made in 1739 with a miraculous image of St. Anthony of Padua from the first half of the 17th century and a retractable painting of the Conversion of St. Paul painted by Władysław Barwicki in 1922. In the chancel there are also carved renaissance stalls. On the pillars between the naves there are eight altars from the 18th century. In the right side-aisle there are altars of Our Lady of Immaculate Conception, St. Iwon, the Sacred Heart of Jesus and St. Valentine (with a miraculous image and relics of St. Valentine in the altar stone). In the left side-aisle there are altars of St. Francis of Assisi, St John of Dukla, St. Anne and Merciful Jesus. In the northern part of the church there is Uhrowiecki's chapel with two altars: Our Lady of Częstochowa and St. Thecla. The wooden pulpit from 1760-1761 is ornamented with baroque sculptures of St. Francis and the Evangelists. In the central nave there are renaissance benches and confessionals.



*St. Valentine's relics.*