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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

Problematyka kolumn Trójcy Świętej i maryjnych w Monarchii
Habsburgów w XVII–XVIII w. (ze szczególnym uwzględnieniem
ziem polskich) – stan badań i postulaty badawcze

Abstract: The article summarises the state of research on the Holy Trinity and Marian columns created in the 17th and 18th centuries. Some of the most relevant and valuable monuments located in Silesia and the Kłodzko Land have been selected for this research. The national historiographies of contemporary countries that were part of the former Habsburg Monarchy were classified: Austria, the Czech Republic, Slovakia, Hungary, Poland (Silesia and Kłodzko Land), Germany, Slovenia, Croatia, Romania, and researchers from the United States. Furthermore, new research recommendations will be proposed, addressing issues that have not been sufficiently elaborated in the cited literature.

Keywords: state of research, Holy Trinity columns, Marian columns, Baroque, the Counter-Reformation, epidemics

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Streszczenie: W artykule zestawiono stan badań dotyczących problemu kolumn Trójcy Świętej i maryjnych, powstających w XVII i XVIII w. Wybrano prace, które są najważniejsze i najbardziej użyteczne w analizie tych monumentów znajdujących się na Śląsku i ziemi kłodzkiej. Przyjęto podział na historiografie narodowe współczesnych państw wchodzących w skład byłej monarchii Habsburgów: Austrii, Czech, Słowacji, Węgier, Polski (Śląsk i ziemia kłodzka), Niemiec, Słowenii, Chorwacji, Rumunii, oraz naukowców ze Stanów Zjednoczonych. Zaproponowano również nowe postulaty badawcze dotyczące kwestii, które nie zostały dostatecznie opracowane w przytoczonej literaturze.

Słowa kluczowe: stan badań, kolumny Trójcy Świętej, kolumny maryjne, barok, kontr-reformacja, epidemie

The objective of this text is to reflect on historiography by capturing the issue of the spatial functioning of Baroque monuments – Marian columns and the Holy Trinity. These objects, being created in large numbers in the Habsburg Monarchy from the 17th to the middle of the 18th century, in addition to Counter-Reformation ideas, served various social functions. The columns were usually placed in crucial locations of towns and villages, becoming an integral part of the landscape. Additionally, a religious life was centred around them. The works that are most relevant and useful for further research have been selected. Focus will be given to the possibilities of conducting research on a larger scale on such objects, located in Silesia and the Kłodzko Land, within the contemporary borders of Poland and the Czech Republic.

For the sake of clarity of the discussed issue, a distinction has been made between the national historiographies of the contemporary countries comprising the former Habsburg monarchy, from Austria, through the Czech Republic and Slovakia, finally ending with Hungary. In addition, in this state of research, individual publications by researchers representing Germany, Slovenia, Croatia, Romania and even the United States will be mentioned. The text outlines the most relevant works on the subject, especially those relevant to further research on the issue of objects located in Silesia and Kłodzko Land. The most detailed analysis will be conducted on Polish and German-language works dating back to the Interwar Period, relating to the two aforementioned regions. They belonged to the Kingdom

of Bohemia, part of the Austrian monarchy, until the Silesian Wars of the 18th century. Unfortunately, very frequently, the works that have been created only mention the above subject. So far, no major synthesis has appeared characterising the above monuments in the region of historic Silesia and the Kłodzko Land. It should be noted that the subject matter may belong to the analysis of separate scientific disciplines: the sciences of art and history, as well as architecture and urban planning, literary studies, the study of culture and religion or even sociology (in the context of the contemporary perception of these monuments). In this text, however, the greatest concern will be focused on the considerations of art historians and historians. It seems that this issue can still be an area where it is worth raising new research questions, especially in historical considerations.

The placement in urban space of monuments with the image of Mary crowning them began as early as the first half of the 17th century in Italy, and is inextricably linked to the resolutions of the Council of Trent. The statue of Mary was erected in 1618 in Rome, as the finial of an ancient obelisk. Pope Sixtus IV made a reference to the Mary's Immaculate Conception in 1476, glorifying the image of the Mother of God and putting it on a pedestal.¹ The cult of the Virgin Mary intensified in the Habsburg Empire, when Emperor Ferdinand III issued a decree entrusting the Austrian territories to Mary's protection and intercession.² The end of the 17th century and the foundation of the Holy Trinity column in Vienna by Emperor Leopold I after the plague epidemic of 1679 introduced a new kind of Baroque monument. The tragic events provided it with a number of new functions. For the column was first and foremost a votive offering of thanksgiving for the end of the plague, and was a kind of penance for the emperor, who had left the capital in fear for his health. The foundation of the Holy Trinity column in Vienna initiated the mass placement of similar objects in towns and villages, which were part of most of the lands of the

¹ R. Nowak, *Maria Zwycięska na śląskich kolumnach maryjnych – geneza przedstawienia*, "Quart" 2012, vol. 4, p. 60.

² More on the first columns and Marian cult in the former Habsburg Monarchy: O. Jakubec, P. Suchánek, *Mariánský sloup na Staroměstském náměstí v Praze: počátky rekatolizace v Čechách v 17. století*, Praha 2020.

Habsburg state. Subsequent realisations of Marian and Trinity monuments expanded to include images of saints, frequently local ones. The monuments were most widespread in the areas now within the borders of modern Bohemia. Since the very first variant of the Viennese plague monument appeared on the Graben square, even some Marian images, in addition to the Counter-Reformation ideas, were inextricably linked to epidemics, numerous in the modern era, through their sophisticated symbolism. The miasma, taking its toll especially in cities, sometimes killed a third of the population.³ Medicine of that time in the fight against disease repeatedly proved ineffective. A man, convinced of divine punishment sent for sins, in addition to fasting, participation in religious practices, confession and pilgrimages, was also left with fervent prayer through the intercession of Mary and the pantheon of saints. Plagues of infectious diseases, however, were not the only reason to fund votive offerings. Fear of disasters such as floods and fires, which regularly plagued society at that time, was equally reflected in the visualisation of Marian columns and the Holy Trinity.

While the issue of Counter-Reformation in art is reasonably thoroughly elaborated,⁴ there are few books, both in Polish and foreign languages, completely devoted to the plague columns. Particularly with regard to the historical region of Silesia and the Kłodzko Land, the issues of the complexity and richness of symbols of these monuments, relating to the epidemic are usually not the main focus of research. The phenomenon of the formation of Marian and Trinity columns in the art historian community is treated rather in general terms. No one has so far addressed the historical features of the issue, i.e. the characteristics of the founders' environment, or the matter of the monument's location in urban and rural space. No major publication has been written that collects monuments from the entire area of the former Habsburg Empire and discusses their functioning

³ J. Delumeau, *Strach w kulturze Zachodu XVI–XVIII w.*, transl. A. Szymankowski, Warszawa 2011, pp. 116–117; A. Karpiński, *W walce z niewidzialnym wrogiem: epidemie chorób zakaźnych w Rzeczypospolitej w XVI–XVIII wieku i ich następstwa demograficzne, społeczno-ekonomiczne i polityczne*, Warszawa 2000, pp. 193–213.

⁴ See J. Tazbir, *Reformacja, kontrreformacja, tolerancja*, Wrocław 1997; *Dziedzictwo Tridentinum: religia – kultura – sztuka*, eds. S. Nabywaniec, B. Lorens, S. Zabraniak, Rzeszów 2019.

in religious life. However, it should be noted that such an endeavour would require international professionals from various fields and enormous financial resources. Naturally, only published research is considered, not internal catalogues and studies prepared by conservationists, unavailable for examination by the general public. Much more insightfully, historians, on the contrary, write about epidemics, their course and effects,⁵ and these works sometimes mention columns, rather as a brief curiosity.

Austria

Austrian historiography recognised the problem already in the 1920s. The Vienna monument was meticulously described and analysed by art historian Erice Tietze-Conrat.⁶ The Holy Trinity Column in Vienna's Graben Square, also known as the *Pestsäule*, is a kind of model for subsequent similar foundations throughout the Habsburg Monarchy. The column was highly influential in capturing the whole trend of similar monuments that appeared in this part of Europe in various forms even in the 19th century. This object, completed in 1694, is the most important iconographic source that cannot be ignored when referring to all monuments created in the 18th century that are crowned with the Holy Trinity and Mary. Tietze-Conrat's several-page work was devoted to the history and iconographic analysis of the column from Graben Square. It is a fundamental publication that was cited in all subsequent works. After World War II, the analysis of the monument from Vienna⁷ was regularly revisited, examining its various elements.⁸

⁵ See A. Karpinski, op. cit.; K. Pękacka-Falkowska, *Dżuma w Toruniu w trakcie III wojny północnej*, Lublin 2019.

⁶ E. Tietze-Conrat, *Die Pestsäule am Graben in Wien*, Augsburg 1921.

⁷ G. Coudenhove, W. Mrazek, *Die Wiener Pestsäule: Versuch einer Deutung. Die Dreifaltigkeitssäule als Kunstwerk*, München 1958; A. Grünberg, *Pestsäulen in Österreich*, Wien 1960; M. Koller, *Die Wiener Pestsäule*, Wien 1982; E. Lintschinger, *Barocke Dreifaltigkeits- und Mariensäulen in Oberösterreich*, Wien 1999; R. Witzmann, *Die Pestsäule am Graben in Wien*, Wien 2005; M. Koller, *Zur Restaurierung der Pestsäule auf dem Wiener Graben 2005*, "Österreichische Zeitschrift für Kunst und Denkmalpflege" 2006, vol. 1, pp. 557–572.

⁸ M. Göbl, *Die Pestsäule in Wien und ihre Heraldik*, "Adler" 2012, vol. 8, pp. 305–311.

Other sites, located within the borders of contemporary Austria,⁹ were also considered. Still, it is the Viennese column that has been at the forefront of researchers' interest. Furthermore, such objects are described in general studies on Baroque art¹⁰ or the history of Austria and Vienna.¹¹ They usually appear on the issue of the plague of 1679 (the issue of epidemics in the second half of the 17th century has been elaborated quite well¹² and is eagerly developed even contemporarily¹³), the Counter-Reformation or the Ottoman threat.¹⁴ The exception is a chapter in the monograph, by the Austrian historian, Martin Scheutz, discussing extensively the change in the function of the centre of Austrian cities – the relocation of pillories for the construction of columns of the Holy Trinity.¹⁵ Such a situation occurred, among others, in Zwettl or Perchtoldsdorf. This research is very useful when it comes to describing similar issues relating to the regions of

⁹ Columns of the Holy Trinity were placed in the main squares of major cities. Illustrative examples can be found here from centres such as Ödenburg/Sopron (1701), Grieskirchen (1708), Wels (1712), Ofen (1712), Langenlois, Mödling und Perchtoldsdorf (1713–1714), Steyr (1714), Stockerau (1716), Aschach (1717), Baden (1718), Eferding (1720), Traiskirchen (1721/1722), Neunkirchen (1725), Linz (1713, 1726), Zwettl (1727), Krems (1738), Rohrbach (1743), Hallstatt (1744), Zistersdorf (1747). Marian columns: Wels (1660), Graz (1664), Wiener Neustadt (1679), Horn (1680), Tulln (1695), Linz (1706); M. Scheutz, *Säulentauch im Stadtzentrum. Vom Pranger als Inszenierung bürgerlicher Gerichtsbarkeit zur Dreifaltigkeitssäule als Ausdruck katholischer Frömmigkeit*, in: *Kommunale Selbstinszenierung Städtische Konstellationen zwischen Mittelalter und Neuzeit*, eds. M. Stercken, Ch. Hesse, Zürich 2018, pp. 331–334.

¹⁰ G. Brucher, *Die Kunst des Barock in Österreich*, Salzburg 1994; I. Schemper-Sparholz, *Dreifaltigkeitssäule [Wien]*, in: *Barock. Geschichte der Bildenden Kunst in Österreich* 4, ed. H. Lorenz, München 1999, p. 495.

¹¹ P. Csendes, F. Opll, *Wien. Geschichte einer Stadt. Band 2: Die frühneuzeitliche Residenz (16. bis 18. Jahrhundert)*, Wien 2003.

¹² F. Olbort, *Die Pest in Niederösterreich von 1653 bis 1683*, Wien 1973; F. Patzer, *Die Pest in Wien, 300 Jahre lieber Augustin*, Wien 1979.

¹³ H. Schmölzer, *Die Pest in Wien*, Innsbruck 2015; A. Wendel, *Neueste Erkenntnisse zur Symbolik und Funktion der Dreifaltigkeitssäule auf dem Alten Platz in Klagenfurt, "Carinthia"* 2006, vol. 196, pp. 611–613; W. Lamm, *Säulenordnung. Marien-, Pest- und Dreifaltigkeitssäulen als Zeichen barocker Volksfrömmigkeit*, "Niederösterreich-Perspektiven" 2015, vol. 4, pp. 28–29.

¹⁴ M. Scheutz, op. cit., p. 334.

¹⁵ Ibidem, pp. 315–352.

Silesia and Kłodzko Land. The situation when the pillory was moved to build a column of the Holy Trinity in this place occurred, for instance, in Bystrzyca Kłodzka.¹⁶

Czech Republic

The present issue has been studied most comprehensively in the Czech Republic, as Marian and Holy Trinity monuments have enjoyed widespread popularity and are found in exceptional numbers in that country. Nowadays, it is inconceivable to imagine the landscape of a Czech city centre without an ornamental Baroque monument. The first work, by Antonín Šorm and Antonín Krajča on the matter appeared before World War II and was an attempt to collect and inventory Marian columns.¹⁷ In 2000, one of the most monumental objects located in Olomouc, dedicated to the Holy Trinity, was included in the UNESCO World Heritage List. At the turn of the 20th century, large-scale efforts were made to advance the description and cataloguing of similar Baroque obelisks. Between 1997 and 2019, the National Heritage Institute in the Czech Republic released publications dedicated to Marian columns, the Holy Trinity and other monuments,¹⁸ placed on decorative pedestals or plain columns, created mainly in the second half of the 17th century and the first half of the 18th century. Nevertheless, objects from the 19th and even single ones from the 20th century were not omitted. It is worth mentioning that they are definitely more minimalistic in their composition than their Baroque counterparts. Individual regions were discussed in sequential order according to the then and contemporary administrative division.¹⁹ They include the districts of Svitavy,²⁰

¹⁶ State Archive in Wrocław, Hrabstwo Kłodzkie 82, syg. 340.

¹⁷ A. Krajča, A. Šorm, *Mariánské sloupy v Čechách a na Moravě*, Praha 1939.

¹⁸ Other Baroque monuments include depictions placed on columns such as the Throne of Grace, pietas, crucifixes, images of local saints or columns of St. John Nepomucene.

¹⁹ The current division of the Czech Republic into regions (Kraje in Czech) has come into effect since 2000, and since 2003 the districts do not constitute a local government unit.

²⁰ I. Maxová, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Svitavy*, Praha 1997.

Ústí nad Orlicí,²¹ Rychnov nad Kněžnou,²² the Hradec Králové Region,²³ the region of Náchod,²⁴ Chrudim and Pardubice,²⁵ the regions: Liberec Region,²⁶ Karlovy Vary Region,²⁷ Vysočina Region,²⁸ Pardubice Region,²⁹ South Bohemia Region,³⁰ Ústí Region,³¹ Plzeň Region³² and Central Bohemian Region divided in two parts.³³ The aforementioned publications, published in album form, are of exceptional value. In addition to cataloguing Czech objects, they devote a considerable amount of space to their history, reconstruction and iconographic analysis. In the latest editions, the

²¹ Eadem, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Ústí nad Orlicí*, Praha 1998.

²² I. Maxová, V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Rychnov nad Kněžnou*, Praha 1999.

²³ Eadem, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Hradec Králové*, Praha 2000.

²⁴ Eadem, *Mariánské, trojiční a další světecké sloupy a piliře v okrese Náchod*, Praha 2002.

²⁵ Eadem, *Mariánské trojiční a další světecké sloupy a piliře v okresech Chrudim a Pardubice*, Praha 2002.

²⁶ V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v Libereckém kraji: (okresy Česká Lípa, Jablonec nad Nisou, Liberec a Semily)*, Praha 2003.

²⁷ K. Adamcová, *Mariánské, trojiční a další světecké sloupy a piliře v Karlovarském kraji: (okresy Cheb, Karlovy Vary a Sokolov)*, Praha 2004.

²⁸ I. Maxová, V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v kraji Vysočina: (okresy Havlíčkův Brod, Jihlava, Pelhřimov, Třebíč a Žďár nad Sázavou)*, Praha 2006.

²⁹ V. Nejedlý, P. Zahradník, *Mariánské, trojiční a další světecké sloupy a piliře v Pardubickém kraji*, Praha 2008.

³⁰ 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, Prachovice, Strakonice, Tábor)*, Praha 2009.

³¹ K. Adamcová et al., *Mariánské, trojiční a další světecké sloupy a piliře v Ústeckém kraji (Okresy Děčín, Chomutov, Litoměřice, Louny, Most, Teplice Ústí nad Labem)*, Praha 2012.

³² K. Adamcová et al., *Mariánské, trojiční a další světecké sloupy a piliře v Plzeňském kraji: (okresy Domažlice, Klatovy, Plzeň-jih, Plzeň-město, Plzeň-sever, Rokycany a Tachov)*, Praha 2015.

³³ Eadem, *Mariánské, trojiční a další světecké sloupy a piliře v Středočeském kraji*, Praha 2018; eadem, *Mariánské, trojiční a další světecké sloupy a piliře ve Středočeském kraji. Svazek 2*, Praha 2019.

authors include archival sources, providing specific signatures. A bibliography is also included for each object. The whole provides a powerful basis for further consideration and the formulation of new research problems, the search for correlations and the drawing of further conclusions. Two scholars, participating in an extensive program of album cataloguing of Czech columns, in addition to this series, have elaborated in a separate publication a Marian column from Prague's Hradčany Square.³⁴ The object was particularly significant because it had been absent from the landscape of the Czech capital for almost a century, and was reconstructed and repositioned in its original place in 2020. The same year further publication on the subject was published, expanded to include the history of the beginnings of recatholisation in the Czech Republic.³⁵ From other works, it is worth noting a study of non-existent and unreconstructed monuments by V. Kovařík and P. Zahradník.³⁶ Nevertheless, Czech historiography has projects that have some deficiencies. One of the widely accessible works created by I. Slouka attempts to describe and catalogue some of the more relevant Czech columns, unfortunately based mainly on websites and pre-war literature, which consequently renders it more of a popular than even a popular scientific item.³⁷

Slovakia

In 2014, following the pattern of the Czechs, similar works cataloguing Baroque monuments in specific regions began to be published in Slovakia as well. This has so far resulted in two comprehensive albums. The author of the idea of compiling monuments of this type located within the country's contemporary borders was Peter Šimon, justifying the initiative by the inspiration of Czech works. The form of work reflects similarity. The Slovaks

³⁴ K. Adamcová, P. Zahradník, *Mariánský sloup na Hradčanském náměstí*, Praha 2017.

³⁵ O. Jakubec, P. Suchánek, *Mariánský sloup na Staroměstském náměstí v Praze: počátky rekatolizace v Čechách v 17. století*, Praha 2020.

³⁶ V. Kovařík, P. Zahradník, *Zaniklé či torzálně dochované mariánské, trojiční a další světecké sloupy i piliře v Poohří*, "POOHŘÍ 2. Památky a společnost" 2012, pp. 95–115.

³⁷ J. Slouka, *Mariánské a morové sloupy Čech a Moravy*, Praha 2010.

focus on the object's history, iconography and extensive photographic documentation. The research team included several scientists representing disciplines such as history, art sciences, monument restoration, as well as geology. So far, the Trnava³⁸ and Nitra Region³⁹ have been described. It is hoped that the remaining six regions will be compiled in the future. The series is realised thanks to the cooperation of the Ministry of Culture of the Slovak Republic, the Bishopric of Nitra and the RESTART association, which works for the restoration and renovation of monuments.⁴⁰ However, these are not the only works on the subject. Quite recently, a study concerning a single column in Kremnica⁴¹ and in Banská Štiavnica⁴² has been published.

Hungary

In Hungary, in the Interwar Period, the unique character of these objects was noted, as evidenced by the work of A. Schoen, in which the author considers the statue of the Holy Trinity in Budavár as a monument.⁴³ It is worth indicating other studies addressing the monument in Zsigmond Square in Budapest.⁴⁴ Hungarian historiography on Marian and Trinity columns has so far specialised on specific sites. What is lacking here is a collection of the monuments in question and publication in the form of a catalogue, similar to the works known from the Czech Republic and Slovakia. Perhaps, this issue will be addressed someday, but at present few important works can be distinguished. A three-volume monograph on Ba-

³⁸ P. Šimon et al., *Mariánske a Trojičné stĺpy v premenách času. Trnavský Kraj*, Nitra 2014.

³⁹ Eidem, *Mariánske a Trojičné stĺpy v premenách času. Nitriansky Kraj*, Nitra 2019.

⁴⁰ For more on the two Slovak publications, see J. Polcyn, *Recenzja Mariánske a trojičné stĺpy v premenách času. Nitriansky kraj, Nitra 2019*, "Roczniki Dziejów Społecznych i Gospodarczych" 2022, vol. 84, pp. 350–354.

⁴¹ D. Bednářová, *Morový stĺp sv. Trojice v Kremnici: história moru a vzniku jednej z najkrajších barokových pamiatok na Slovensku*, Kremnica 2015.

⁴² M. Pötzl-Malikova, *Ku vzniku prvého morového stĺpa v Banskej Štiavnici a jeho významu v cirkevnom živote mesta*, "Ars: časopis Ústavu Dejín Umenia Slovenskej Akadémie Vied" 2005, vol. 38, pp. 160–173.

⁴³ A. Schoen, *A budavári Szentháromság-szobor emléké*, Budapest 1936.

⁴⁴ Idem, *A Zsigmond-téri Szentháromság-szobor*, Budapest 1936.

roque art in Hungary, published at the end of the 1950s, also marks the presence of such objects.⁴⁵ Almost 20 years later, a very brief article was published on a specific monument in Veszprém.⁴⁶ Exceptionally, Hungarian historiography will mention a book on a monument in the Slovak town of Gabčíkovo,⁴⁷ contemporarily mostly inhabited by Hungarians and thus with a strong national and linguistic affiliation. Gabčíkovo was incorporated into Czechoslovakia after World War II, but in Hungarian, the name of the town is Bős. The most recent Hungarian publication is a brochure on Kecskemét, which has the form of a guidebook rather than a study.⁴⁸ Nevertheless, it reports on the monument's connection to epidemics.

Issues of the Holy Trinity and Marian columns in other countries

In addition to the national historiographies described above, the former Habsburg Monarchy comprised regions that are now within the borders of Germany, Slovenia, Croatia and Romania. Following the pattern stemming first from Rome and later from Vienna, several Marian and Holy Trinity columns were built there. In the case of the above-mentioned areas, there is little interest in the subject in the literature of the present time. The issue appears in syntheses on Baroque art. There are also individual publications describing specific monuments.

Within contemporary Germany, the Bavarian capital is home to one of the earliest Marian columns (1638), representing the classical Counter-Reformation trend. The monument in Munich was well elaborated in the 1970s.⁴⁹ In the 21st century, its iconography was revived, juxtaposing it

⁴⁵ In volume one, an entire chapter is dedicated to the Holy Trinity and Marian columns; M. Agghazy, *A barokk szobrászat magyarországon*, vol. 1–3, Budapest 1959.

⁴⁶ K. Imre, *A veszprémi Szentháromság szobor*, "A Veszprém Megyei múzeumok közleményei. Történelem = Historia" 1978, vol. 13, pp. 183–187.

⁴⁷ A. Józsa, *A bősi Szentháromság-szobor = Trojičný stĺp v Gabčíkovo*, Bős 2008.

⁴⁸ H. Nándor, *A Nagy-Halál és a fogadalmi emlékmű: a Szentháromság-szobor története és megújulása*, Kecskemét 2015.

⁴⁹ M. Schattenhofer, *Die Mariensäule in München*, München 1970.

with other similar objects.⁵⁰ Also worth mentioning is the Trinity Column of Wallerstein, which is an object modelled on the one in Vienna from the Graben Square. This monument is analysed in a separate article.⁵¹ Moreover, there are many other roadside obelisks and shrines in Germany depicting the image of Mary, or having an epidemic character. However, these are usually sculptures either from before the Baroque era or from the 19th century. They will not be mentioned in this compilation, as they are outside the chronological scope of considerations.

An example from Slovenia is the Holy Trinity Column, located opposite the Ursuline Church, the parochial church of the Holy Trinity in the contemporary capital of the country, Ljubljana.⁵² Regarding Romania, the two best-known sites of Timișoara (Holy Trinity column) and Cluj Napoca (Marian column), have been linked by researchers to recent plagues. The Marian column from Cluj Napoca, found its place in the work on medicine in Romania, in terms of iconography.⁵³ At the end of the 20th century, two books were written: the first on the Baroque in the Banat⁵⁴ region and the second on the metamorphosis of the Baroque in Transylvania.⁵⁵ In both of them, a late (from 1740), epidemic statue of the Holy Trinity from the city of Timișoara was included. In Croatia, the problem of the influence of the miasma on the iconography of the Holy Trinity columns has been recognised as well. A more recent work is an article by Croatian scientist Bruno Atalic, a medical historian and radiologist. The text is based on a confer-

⁵⁰ W. F. Kalina, *Die Mariensäulen in Wernstein am Inn (1645/47), Wien (1664/66), München (1637/38) und Prag (1650)*, in *Bundesdenkmalamt (Hg.), "Österreichische Zeitschrift für Kunst und Denkmalpflege"* 2004, vol. 58 (1), pp. 43–61.

⁵¹ L. Brutscher, *Die Pestsäule in Wallerstein (Oettingen-Wallerstein)*, "Verein Rieser Kulturtage (Hrsg.): Rieser Kulturtage, Dokumentation, IX/1992" 1993, pp. 307–324.

⁵² F. Robba, *Znamenje svete trojice seminarska naloga*, Ljubljana 2008.

⁵³ A study published in French; G. Barbu, G. Brătescu, V. Manoliu, *Aspects du Passé de la Médecine dans la République Populaire Roumaine. Iconographie*, București 1957, p. 66.

⁵⁴ A. Buzilă, R. Vârtaciu, *Barocul în Banat- Catalog de Expoziție*, Timisoara 1992, p. 12.

⁵⁵ N. Sabău, *Metamorfoze ale barocului transilvan. Vol. I. Sculptura*, Cluj-Napoca 2002, pp. 191–193.

ence lecture, with the same title, held as part of the international conference European Networks in the Baroque Era (Josephinum, Vienna, September 26–29, 2012).

A researcher from outside the European continent is American Christine M. Boeckl who has depicted infectious diseases in art.⁵⁶ Moreover, she has released an article that is an analysis of the Vienna column, taking into account its character as a plague monument.⁵⁷ Like the aforementioned Atalic, Boeckl presented a lecture entitled *Vienna's imperial plague monument: Its symbolism and functions* on the 7th of September 2012 in Vienna at the international conference *European Networks in the Baroque Era*.

From 5th to 8th August 2013, a Conference on the Transregionality of the Cult and Cultural Regions of Bavaria, Bohemia and Silesia during the Counter-Reformation was held in Teplá (Czech Republic), which resulted in the publication three years later of a monograph⁵⁸ containing texts by researchers from different countries. Of particular value to the topic are the texts by Damien Tricoire⁵⁹ on the subject of Marian columns in Prague and Munich of their religious-political context, and Aurelia Zduńczyk⁶⁰ considering the spread of the phenomenon of the foundation of Marian columns in Silesia.

⁵⁶ Ch. M. Boeckl, *Images of plague and pestilence: Iconography and iconology*, Kirksville 2000.

⁵⁷ Eadem, *Vienna's Pestsäule: The analysis of a seicento plague monument*, "Wiener Jahrbuch für Kunstgeschichte" 1996, vol. 49, pp. 41–56.

⁵⁸ *Transregionalität in Kult und Kultur: Bayern, Böhmen und Schlesien zur Zeit der Gegenreformation*, ed. M. Bogarde, Köln 2016.

⁵⁹ D. Tricoire, „Sklave sein heißt herrschen“. *Die Münchner und Prager Mariensäulen in ihrem religiösen und politischen Kontext*, in: *Transregionalität in Kult und Kultur...*, pp. 59–70.

⁶⁰ A. Zduńczyk, *Schlesische Mariensäulen als Zeugnisse der transregionalen Verbreitung eines Typus sakraler Freilichtdenkmäler zur Zeit der Gegenreformation*, in: *ibidem*, pp. 145–162.

Poland

Polish literature describes contemporary plagues very comprehensively, although it has not dedicated much space to “epidemic” art and the subject of plague columns, which can be distinguished from the Holy Trinity and Marian columns. These monuments were mentioned, for instance, by Andrzej Karpiński in his monumental work devoted to infectious diseases in the modern Republic of Poland with reference to the entire Europe.⁶¹ About a hundred Holy Trinity and Marian columns have survived in Poland. The vast majority were located in modern Lower Silesia, which in the modern period was under the rule of the Habsburgs, and then as a result of the Silesian Wars came under Prussian rule. Only after Poland regained its independence did it receive a small fragment of Silesia, while after World War II, almost all of the rest of the region, including the Kłodzko Land, was annexed to the Republic. Individual Holy Trinity and Marian columns also appeared in the 18th century in the territory of the Republic. Two periods of interest in Baroque Silesian votive monuments can be distinguished – the first half of the 20th century (before World War II) and since the 1960s of the Polish People’s Republic. For greater precision, one of the more relevant German-language works of pre-war historians concerning Silesia will be discussed in this part, as will the issue of literature concerning the Kłodzko Land. This part is the most comprehensive and detailed, with the explicit objective of signalling the need for further, in-depth research into the historical aspects of the creation of the monuments discussed in historic Silesia and the Kłodzko Land.

In the first half of the 20th century, there appeared several publications and press references. Already during World War I, art historian Robert Becker expressed interest in the subject. He was the author of two books on Marian columns in Duszniki Zdrój⁶² and Kłodzko,⁶³ in which he used

⁶¹ A. Karpiński, op. cit.

⁶² R. Becker, *Die Mariensäule auf dem Ringe der Stadt Reinerz*, Reinerz 1916.

⁶³ Idem, *Die Mariensäule auf dem Ringe der Stadt Glatz*, Glatz 1917.

archival materials. Apart from that, he wrote a press brochure on the Holy Trinity column in Bystrzyca Kłodzka.⁶⁴ Unfortunately, for unknown reasons, his analysis ended with only three objects. A slightly later published and by far the most relevant publication, already of the Interwar Period, is a catalogue by Lidia Baruchsen,⁶⁵ taking into account the Marian Columns, the Holy Trinity, as well as the statues of St. John Nepomucen. The whole is preceded by a brief study of the subject. This catalogue, although well done, is not complete, as it is missing several objects. The author, next to each object, has only included a bibliography, but it does not include information on archival sources. The greatest value of this catalogue is the characterisation of monuments that no longer exist, and the consolidation of inscriptions, some of which were destroyed as a result of World War II. In most such cases, the inscriptions have not been restored (e.g., the Marian column in Glubczyce) or have been partially restored during reconstruction and restoration work (the Holy Trinity column in Bystrzyca Kłodzka). Both the Becker books and brochure together with the Baruchsen catalogue, as well as other works from the 19th and early 20th centuries, can be treated as sources.

In the Polish People's Republic, when Silesia once again became part of the Republic, the phenomenon of the foundation of Baroque characteristic monuments began to be scrutinised by Polish researchers. The first initiative that in some way captured the monuments under analysis was the Catalogue of Art Monuments in Poland, which has been publishing since 1951 by the Institute of Art of the Polish Academy of Sciences. Each of the subsequent volumes is divided into two parts, preceded by an introduction – an alphabetical list of locations with their monuments and illustrations. Photographs, however, do not apply to each of the listed monuments, but only to selected ones. The editions also contain a bibliography relating generally to all the inventoried localities, and these are mostly pre-war, German-language works. In 1960–1968,

⁶⁴ Idem, *Die Dreifaltigkeitssäule auf dem Ringe der Stadt Habelschwerdt*, Habelschwerdt 1921.

⁶⁵ L. Baruchsen, *Die schlesische Mariensäule. Ursprung, Wesen und Beziehungen zu verwandten*, Breslau 1931.

the Opole Voivodeship was inventoried under the editorship of Tadeusz Chrzanowski and Marian Kornecki, resulting in 14 notebooks. Noteworthy here are the Brzeg district⁶⁶ (Brzeg⁶⁷), Głubczyce district⁶⁸ (Głubczyce,⁶⁹ Kietrz,⁷⁰ Opawica⁷¹), Grodków district⁷² (Otmuchów⁷³), Olesno County⁷⁴ (Olesno⁷⁵), Prudnik district⁷⁶ (Prudnik⁷⁷), Racibórz district⁷⁸ (Racibórz,⁷⁹ Krzanowice⁸⁰), Strzelce district⁸¹ (Wysoka⁸²). The catalogue functions as a database of monuments, forming an introduction to further research (as its creators also indicate). From the perspective of this analysis, the information contained in it is abbreviated and very basic. The Lower Silesian Voivodeship has so far received only six editions of the inventory. Within the individual editions, Oleśnica, Bierutów and surroundings⁸³ (Brzezia

⁶⁶ *Katalog zabytków sztuki w Polsce*, vol. 7: *Województwo opolskie*, no. 1: *Powiat brzeski*, eds. T. Chrzanowski, M. Kornecki, Warszawa 1961.

⁶⁷ *Ibidem*, p. 32, fig. 210.

⁶⁸ *Katalog zabytków sztuki w Polsce*, vol. 7: *Województwo opolskie*, no. 2: *Powiat głubczycki*, eds. T. Chrzanowski, M. Kornecki, Warszawa 1961.

⁶⁹ *Ibidem*, p. 30, fig. 142.

⁷⁰ *Ibidem*, p. 45, fig. 143.

⁷¹ *Ibidem*, p. 67, fig. 146.

⁷² *Katalog zabytków sztuki w Polsce*, vol. 7: *Województwo opolskie*, no. 3: *Powiat grodkowski*, eds. T. Chrzanowski, M. Kornecki, Warszawa 1964.

⁷³ *Ibidem*, p. 80, fig. 266.

⁷⁴ *Katalog zabytków sztuki w Polsce*, vol. 7: *Województwo opolskie*, no. 10: *Powiat oleski*, eds. T. Chrzanowski, M. Kornecki, Warszawa 1960.

⁷⁵ Two objects; *ibidem*, p. 23, fig. 79.

⁷⁶ *Katalog zabytków sztuki w Polsce*, vol. 7: *Województwo opolskie*, no. 12: *Powiat prudnicki*, eds. T. Chrzanowski, M. Kornecki, Warszawa 1960.

⁷⁷ *Ibidem*, p. 63, fig. 171.

⁷⁸ *Katalog zabytków sztuki w Polsce*, vol. 7: *Województwo opolskie*, no. 13: *Powiat raciborski*, eds. T. Chrzanowski, M. Kornecki, Warszawa 1967.

⁷⁹ *Ibidem*, p. 54, fig. 236.

⁸⁰ *Ibidem*, p. 18, fig. 238.

⁸¹ *Katalog zabytków sztuki w Polsce*, vol. 7: *Województwo opolskie*, no. 14: *Powiat strzelecki*, eds. T. Chrzanowski, M. Kornecki, Warszawa 1961.

⁸² *Ibidem*, p. 56, fig. 115.

⁸³ *Katalog zabytków sztuki w Polsce*, vol. 4: *Województwo wrocławskie (dolnośląskie)*, no. 1: *Oleśnica, Bierutów i okolice*, eds. J. Pokora, M. Zlat, Warszawa 1983.

Łąka⁸⁴) as well as Olawa district⁸⁵ (Lizawice⁸⁶) were classified. In 1974, the authors were not only working on the inventory to create a catalogue but also issued a separate publication on art in Opole Silesia.⁸⁷ The publication is a synthetic examination of works through all eras, and the Baroque monuments in issue also figured in here. However, their issue is treated rather superficially.

Since the late 1950s, on the initiative of the Association of Art Historians, the series *Śląsk w zabytkach sztuki* (*Silesia in the art monuments*) was being published. A total of 29 publications were compiled, each created by a different author. In several of them, one can find brief information on Marian columns and the Holy Trinity. Some of the descriptions may be considered valuable, while others are decidedly less elaborated. In a publication on the city of Brzeg,⁸⁸ a massive monument to the Holy Trinity was described for almost a page in the company of a photograph placed there as well. Mieczysław Zlat did not address the elaboration of its complex ideological and iconographic program. The same author, in the section dedicated to the town of Bardo,⁸⁹ in addition to an illustration of one of the two columns, located in the area of the town, included a one-page, but informative description of the history of the two statues, along with a consideration of the alleged author of the works. In the work on Bystrzyca Kłodzka,⁹⁰ both the monumental Holy Trinity column and the more modest Marian column are described in greater detail by Krystyna Bartnik. In the publication devoted to the town of Głogówek,⁹¹ the Marian column, located in the market square, was completely omitted. In the

⁸⁴ Ibidem, p. 17, fig. 235.

⁸⁵ *Katalog zabytków sztuki w Polsce*, vol. 4: *Województwo dolnośląskie*, no. 4: *Powiat oławski*, ed. E. Kołaczkiwicz, Warszawa 2013.

⁸⁶ Holy Trinity Column of which only a fragment of the pedestal has remained; *ibidem*, p. 78, fig. 398.

⁸⁷ T. Chrzanowski, M. Kornecki, *Sztuka Śląska Opolskiego. Od średniowiecza do końca XIX w.*, Kraków 1974.

⁸⁸ M. Zlat, *Śląsk w zabytkach sztuki. Brzeg*, Warszawa 1979, pp. 156–158.

⁸⁹ Idem, *Śląsk w zabytkach sztuki. Bardo*, Warszawa 1980, pp. 46–47.

⁹⁰ K. Bartnik, *Śląsk w zabytkach sztuki. Bystrzyca Kłodzka*, Wrocław 1992, pp. 166–172.

⁹¹ T. Broniewski, M. Zlat, *Śląsk w zabytkach sztuki. Głogówek*, Warszawa 1977.

case of the study on Jelenia Góra,⁹² the unique Holy Trinity column was not mentioned, and the other object showing Mary received only a photograph with a caption. As for the Holy Trinity column in Kłodzko,⁹³ it was described as not very interesting and trivial in composition,⁹⁴ while the Marian column was linked to an epidemic in Kłodzko in 1680.⁹⁵ However, this theme was not extended. According to the author, the programme of the monument dedicated to the Holy Trinity from Świdnica⁹⁶ is very laborious to establish and she did not attempt to conduct an analysis of it. Other cities appear in the series of Silesian art monuments with brief descriptions of these monuments. They include: Lubomierz,⁹⁷ Lubiąż,⁹⁸ Otmuchów,⁹⁹ Wambierzyce.¹⁰⁰ Each volume includes a modest text devoted to the monuments in focus. In the context of other, more significant monuments, they seem to be of rather minor significance in the opinion of the authors.

An outstanding art historian Konstanty Kalinowski and his student Agnieszka Adamczewska, affiliated with the Institute of Art History at Adam Mickiewicz University in Poznań, made a significant contribution to the existing Polish research on Baroque columns. He was the author of one part of the aforementioned series *Śląsk w zabytkach sztuki*, dedicated to the town of Lubiąż. Kalinowski's interests, however, focused on Baroque-era sculpture in Silesia. This was also the subject of his greatest and most es-

⁹² E. Różycka, J. Rozpędowski, *Śląsk w zabytkach sztuki. Jelenia Góra*, Warszawa 1975, p. 127.

⁹³ T. Broniewski, *Śląsk w zabytkach sztuki. Kłodzko*, Warszawa 1970.

⁹⁴ Ibidem, pp. 94–96.

⁹⁵ Ibidem, pp. 112–115.

⁹⁶ D. Hanulanka, *Śląsk w zabytkach sztuki. Świdnica*, Warszawa 1973, pp. 163–164.

⁹⁷ The Marian column founded by the Tanner family; J. Bachmiński, *Śląsk w zabytkach sztuki. Gryfów. Lubomierz*, Warszawa 1964, pp. 186–188.

⁹⁸ The Marian column; K. Kalinowski, *Śląsk w zabytkach sztuki. Lubiąż*, Warszawa 1970, pp. 170–172.

⁹⁹ The Marian column; B. Steinborn, *Śląsk w zabytkach sztuki. Otmuchów. Paczków*, Warszawa 1961, pp. 114–118.

¹⁰⁰ The Marian column; A. Mitkowska, *Śląsk w zabytkach sztuki. Wambierzyce*, Warszawa 1984, p. 158.

sential work.¹⁰¹ The author, in several subsections of the book, addressed the issue of Marian and Holy Trinity columns and presented their history and, moreover, even distinguished and characterised some workshops in which they were created. Agnieszka Adamczewska, who wrote her master's thesis on the Holy Trinity columns in Silesia¹⁰² under Kalinowski's supervision, was more insightful about the Holy Trinity columns. She was also the author of a synthetic German-language article on the same subject. The work was included in a volume devoted to research on European Baroque sculpture.¹⁰³ In cooperation with Adamczewska, among others, Kalinowski published *Katalog rzeźby barokowej na Śląsku* (*Catalogue of Baroque Sculpture in Silesia*),¹⁰⁴ modelled on the ISPAN catalogue, but much more detailed. Unfortunately, the initiative to publish this catalogue, for unknown reasons, ended with the publication of only one part concerning the County of Kladsko.¹⁰⁵ Kalinowski's contribution to the study of Marian and Holy Trinity columns in Silesia was undoubtedly the greatest. Besides, his contribution means a considerable amount of other remaining materials, stored at the Institute of Art History of the Adam Mickiewicz University and in the Archives of the Polish Academy of Sciences in Warsaw, Poznań Department.

¹⁰¹ K. Kalinowski, *Rzeźba barokowa na Śląsku*, Warszawa 1986.

¹⁰² Two-volume typescript of the master's thesis submitted for review by the Library of the Institute of Art History of the Adam Mickiewicz University (UAM); A. Adamczewska, *Kolumny Trójcy Świętej na Śląsku*, Poznań 1980, sygn. M.819/1/2.

¹⁰³ Eadem, *Die Dreifaltigkeitssäulen in Schlesien*, in: *Studien zur europäischen Barock und Rokokoskulptur*, ed. K. Kalinowski, Poznań 1985, pp. 273–288.

¹⁰⁴ *Katalog rzeźby barokowej na Śląsku*, vol. 1: *Hrabstwo Kłodzkie*, ed. K. Kalinowski, Poznań 1987.

¹⁰⁵ The catalogue of Baroque sculpture in Silesia was to include 8 volumes. In addition to the published part concerning the County of Kladsko, the following parts were intended: 2. *Księstwo świdnicko-jaworskie i ziebickie*; 3. *Księstwo legnickie, głogowskie i żagańskie*; 4. *Księstwo wrocławskie i miasto Wrocław*; 5. *Księstwo oleśnickie i brzeskie*; 6. *Księstwo nyskie, opolskie, raciborskie i cieszyńskie*; 7. *Zbiory muzealne*; 8. *Dzieła rzeźbiarzy śląskich znajdujące się poza Śląskiem*, in: *ibidem*, p. 5.

Bogusław Czechowicz, in one of the chapters of his book,¹⁰⁶ entitled *Morowe fundacje artystyczne we wschodnich Czechach (ze szczególnym uwzględnieniem Hrabstwa Kłodzkiego)*¹⁰⁷ indicates a clear need for conducting new research on epidemic art in Silesia. In this brief text, the author demonstrates the influence of the 1680 plague on the creation of Marian and Holy Trinity columns and shrines in the mentioned region. He notes that previous research has not only overlooked the plague, but also included the contemporary borders of Poland in its territorial scope. A more detailed study of this issue should be expanded to include the areas that were part of Silesia in the late 17th and early 18th centuries, now located in the Czech Republic. The theme of selected Marian columns in the Upper Silesia area and their connections with representations from Munich, Vienna and Prague was also approached by art historian Jerzy Gorzelik.¹⁰⁸ In addition to the text by Aurelia Zduńczyk, mentioned in the previous section and found in the pro-conference monograph, one of the most recent publications from the 21st century on Marian columns is a cross-sectional article by Romuald Nowak,¹⁰⁹ a scholar associated with the already discussed work entitled *Katalog rzeźby barokowej na Śląsku*. The work is an abbreviated description of several examples. However, it resembles the already somewhat abandoned and forgotten theme of images of Mary in urban space. Dobrochna Kozłowska,¹¹⁰ in the German-language text, cites examples of Marian columns from Głubczyce, Otmuchów or Racibórz. The greater interest of researchers focuses on images of Mary, while the columns of the Holy Trinity occupy much less space in Polish historiography. The latest research on Silesian Baroque sculpture

¹⁰⁶ B. Czechowicz, *Ars Lucrum Nostrum. Prace z historii sztuki i kultury*, Wrocław 2008.

¹⁰⁷ Ibidem, pp. 185–201.

¹⁰⁸ J. Gorzelik, *Katolicka AXIS MUNDI w dobie trydenckiej konfesjonalizacji. Kolumny maryjne na Górnym Śląsku do roku 1740*, "Portret. Rocznik głogówecki", vol. 3, pp. 117–136.

¹⁰⁹ R. Nowak, op. cit., pp. 59–69.

¹¹⁰ D. Kozłowska, *Die schlesische Mariensaule als Abbild des konfessionellen, politischen und kulturellen Einflusses der Habsburger Monarchie in Schlesien*, "Szkice Archiwalno-Historyczne" 2012, vol. 9, pp. 43–50.

is being conducted, among others, by Artur Kolbiarz,¹¹¹ Paweł Migasiewicz¹¹² and Jakub Jagiełło.¹¹³

Summarising the achievements of historiography on Silesia, both of the early 20th century, the Interwar Period and the People's Republic of Poland, it is worth mentioning that research on this topic mainly focuses on linking the phenomenon of founding columns with Counter-Reformation processes. There occurs a marginalisation of the influence of epidemics and elementary disasters on their formation. Interest in the issue has been expressed by art historians, and so far no broader research has been undertaken in a historical context. No notice has been given to at least the question of the location of these monuments in urban space, or what social functions they may have had. Nor has the environment of the founders, who were very often mentioned in the inscriptions, been characterised. Both Kalinowski and his student, Adamczewska, believe that the presence of miasma had little influence on the monument's foundations, while Zlat wonders about the randomness of the placement of the statue of St. Rosalia in the composition of Brest's Holy Trinity column. Recent studies of Silesian Baroque art tend to focus on the interior design of churches and painting, with much less focus for small architecture. The issue of the presence of the plague motif in Silesian statues is still underexplored in a broader context.

¹¹¹ *Rzeźba barokowa na Dolnym Śląsku w 2. poł. XVII w.*, ed. A. Kolbiarz, Katowice 2020; A. Kolbiarz, *W kregu Steinla, Königa i Schröttera. Wpływy barokowej rzeźby Dolnego Śląska na terenie Księstwa Opolskiego około 1700 roku*, in: *Sztuka dawnego Opola*, eds. B. Czechowicz, J. Filipczyk, A. Kozieł, Opole 2018, pp. 87–104; idem, *Osiemnastowieczny ośrodek rzeźbiarski w Bardzie Śląskim*, in: *Splendor i fantazja*, ed. P. Migasiewicz, Warszawa 2012; idem, *Problem istnienia rzeźbiarskiego warsztatu henrykowskiego w 4. ćw. XVII wieku*, "Dzieła i Interpretacje" 2008, vol. 9, pp. 65–79; A. Kolbiarz, *Michael Klahr Starszy, Paul Stralano i rzeźba barokowa w Świdnicy. Nowe uwagi na temat edukacji artystycznej Klahra*, "Roczniki Sztuki Śląskiej" 2018, vol. 27, pp. 121–151.

¹¹² *Splendor i fantazja. Studia nad rzeźbą rokokową w dawnej Rzeczypospolitej i na Śląsku*, ed. P. Migasiewicz, Warszawa 2012; P. Migasiewicz, *Laudatissimus Phidias noster. Rzeźbiarz Johann Riedel SJ (1654–1736) między czeską tradycją cechową a francuską sztuką akademicką*, Warszawa 2021.

¹¹³ J. Jagiełło, P. Migasiewicz, *Słownik rzeźbiarzy aktywnych w Jeleniej Górze od 1600 do 1800 r.*, Warszawa 2016; idem, *Bechertowie. Rodzina rzeźbiarska z Jeleniej Góry*, Warszawa 2018.

A separate category of publications that can be highlighted are all kinds of guidebooks, maps and city plans containing monuments worth visiting. Their multiplicity and variety do not allow one to quote even a part of them. On the other hand, it should be remembered that such works are primarily popular, rarely popular science. They usually contain brief references or photos alone with captions. Furthermore, the issue appears in the online public space, yet it is poorly exploited. Contemporary social memory, however, deserves a slightly different approach, from a sociological perspective.

Conclusion

To summarise the thread of research on the Holy Trinity and Marian columns, several aspects should be mentioned. It is certainly worth noting the multiplicity of studies focusing on the issue raised. The issue of the Holy Trinity and Marian columns was examined not only by art historians from Poland, but even from outside our country. Thus, here we are referring to a well internationalised subject, undoubtedly resulting from the wide spread in the Habsburg Monarchy of the phenomenon of founding such monuments in the 17th and 18th centuries. This is particularly evident in the Czech Republic, where the number of scientific works published is the greatest. The catalogues of these Baroque monuments published by them are undoubtedly a valued resource, which inspired Slovak researchers to act similarly. The subject, however, is of minor interest to historians, and mentions of the objects in question appear in works dedicated to the epidemics of the Modern Era.

The overall quality of studies related to the subject of the Holy Trinity and Marian columns is varied. Among Polish researchers, it is worth appreciating the efforts of Konstanty Kalinowski, who, in his broad interests in the art and architecture of the Baroque era, described the field of sculpture, which also includes the monuments under discussion, located in significant locations in Silesian towns and villages. Foreign researchers, especially Romanian or Croatian, have recognised the issue of links between these monuments and plagues.

To date, the issue of the influence of early modern epidemics on the foundations of the Holy Trinity and Marian columns has been insufficiently studied. Artistic qualities and the ideological program of the Counter-Reformation tend to be foregrounded. The question of the founders, for example, is worth examining. Not much space is devoted to them, while they are crucial individuals in the whole process of creating the monument and were very often included in the content of the inscription. It would be advisable to characterise the environment from which the founder in question came, and what motivated him. One could also ask whether he came from the clerical or secular sphere, or perhaps even the foundation was a merit of the entire local community. Another issue is the case of the location of the monument in space, both urban and rural. What determined the placement of the column at a particular point and how the location influenced the attribution of specific functions to the object. Finally, one should consider the social dimension of the whole phenomenon and what kind of behaviour it might have generated. Did the people of the time treat the Marian and Holy Trinity columns only as an object of manifestation of worship and a point of religious rituals, or could there have been a kind of sensitivity to the memory of disasters manifested by the various elements and symbolism of the monument. It seems worthwhile to undertake a broader study of the plague columns in particular, having in their expression the mark of the epidemic, answering the new research questions identified from among the threads, indicated in this article. The remaining, used literature on the subject is summarised in the bibliography.



The Holy Trinity Column in the Bystrzyca Kłodzka market square, made in 1736 by Anton Jörg, commissioned by Caspar Rudolph Kleinwacher and Francis Tischbauer (photographed by Julia Polcyn, on April 24th, 2023)