

Małgorzata Hryniewicz  orcid.org/0000-0002-8034-1520

malgorzata.hryniewicz@pk.edu.pl

Institute of History of Architecture and Monument Preservation, Faculty of Architecture,
Cracow University of Technology

ROYAL RESIDENCE IN LOBZOW. TRANSFORMATIONS FROM THE 13TH
TO THE 20TH CENTURY AGAINST THE BACKGROUND
OF THE RESEARCH STATE ANALYSIS IN CHRONOLOGICAL ORDER

KRÓLEWSKA REZYDENCJA W ŁOBZOWIE. PRZEKSZTAŁCENIA
OD XIII DO XX WIEKU NA TLE ANALIZY STANU BADAŃ
W UJĘCIU CHRONOLOGICZNYM

Abstract

700 years of the former royal palace in Lobzow's history is a period of reconstruction and adaptation. Time faded traces of a representative residence and the nineteenth century brought her down. Reconstruction for the Austrian Kadetten Institut replaced the charming ruin with the barracks. Sources regarding the history of Krakow's Officer Cadet School are very diverse and largely unrecognized. They cover both the architectural object and the entire town where it was located. They concern its ownership status, topography of the area, natural properties and urban values in relation to the capital city of Krakow. The author of this article attempted to characterize the transformation of the royal palace in Lobzow over the centuries, based on an analysis of its state of research.

Keywords: Łobzów, rezydencja królewska, zamek, pałac królewski, przekształcenie zabytku, historia pomnika, historia Łobzowa

Streszczenie

700 lat historii dawnego królewskiego pałacu w Łobzowie to okres przebudów i adaptacji. Czas zatępił ślady reprezentacyjnej rezydencji, a XIX wiek przyniósł jej upadek. Przebudowa dla austriackiego Kadetten Institut zastąpiła urokliwą ruinę koszarami. Źródła dotyczące dziejów krakowskiej Podchorążówki są bardzo zróżnicowane i w dużej mierze mało rozpoznane. Obejmują one zarówno obiekt architektoniczny, jak i całą miejscowość, w której został on zlokalizowany. Dotyczą jej statusu własnościowego, topografii terenu, właściwości naturalno-przyrodniczych oraz walorów urbanistycznych w odniesieniu do stołecznego Krakowa. Autorka niniejszego artykułu podjęła próbę scharakteryzowania przekształceń łobzowskiego pałacu królewskiego na przestrzeni wieku na podstawie analizy stanu jego badań.

Słowa kluczowe: Łobzów, royal residence, castle, royal palace, transformation of the monument, history of the monument, history of Lobzow

Palace in Lobzow (Fig. 1 [4]) is the second most important royal residence in Krakow after Wawel. During the course of its almost seven-hundred-year-old history, the complex had undergone several stages of thorough reconstructions and adaptations.

One could say that it was doomed to constant changes: a fine royal residence ended up as scenic ruins just to get completely transformed into a military facility. As Zygmunt Kieszkowski wrote about the adaptation done by Kadetten Institut, “Austrian barracks took place of an old royal castle and with them, the charm was gone and the memories faded away” [14, pp. 6–25].

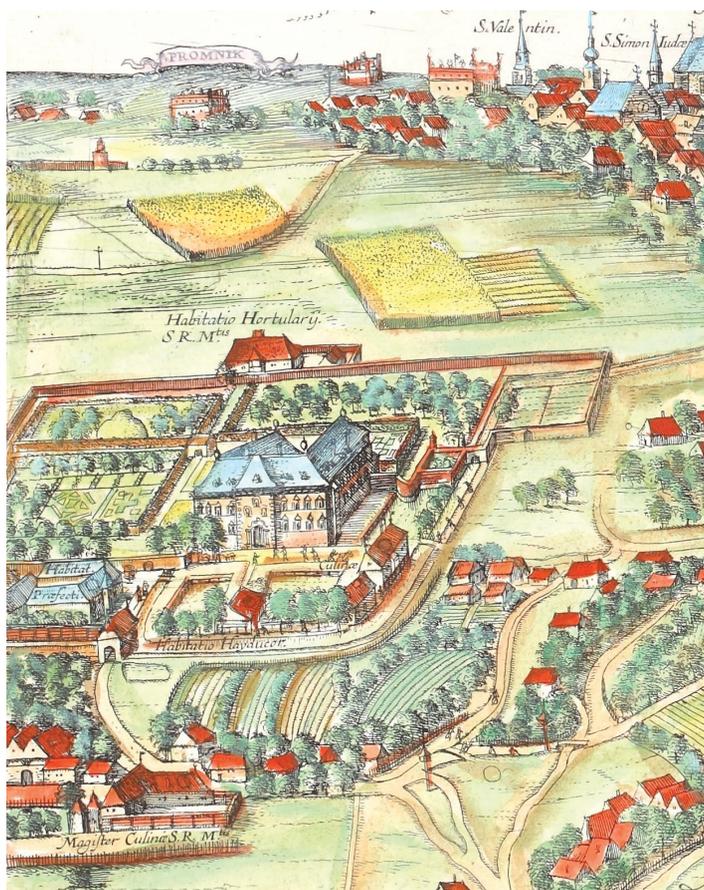


Fig. 1. A section of the view of Krakow in the work of G. Braun and F. Hogenberg Civitates orbis terrarum with the palace complex in Lobzow (source: [4])

1. The Middle Ages

It seems that because of its location, Lobzow was of vital significance for the development of the entire region, including the adjacent city: this is where the basis of settlement for the pre-incorporation Krakow. Its expansion was triggered by natural conditions [21, pp. 1–28], topography [2, pp. 138–172], distance from the overflowing Vistula [15], abundance of

groundwater, and local stretches of loess cover [14, p. 13]. Furthermore, thanks to erosion and geological processes, this land was enriched with fertile soil (as reflected in local nomenclature, e.g. “Czarna Wieś” which means “Black Village”) that resulted in the common in historical literature opinions about the utility of acreage in Lobzow [25, pp. 24–25].

In political and economic terms, this area was also described as of the utmost importance for Krakow, as mentioned in the Incorporation Charter for the City of Krakow from 1257 that granted the office of Krakow borough the ownership of land on the western side – from Brama Szewska to Lobzow [30, pp. 236–237]. Most probably, this land had already belonged to knights, as it was exchanged for the village of Bosowice in the vicinity of Wislica that belonged to a duke¹ [12].

Analysis of the Diplomatic Code of the City of Krakow confirmed the significance of Lobzow as royal province: Władysław I the Elbow-high had Rudawa under his strict control, as proven by the document from 1306. This indicates to the need to obtain commune head's permission for the construction of mills that were located less than half a mile from Krakow, except for the already constructed and operating buildings [20, p. 304]. Thus, the river was of strategic importance as an inflow to the system of fortifications of the city. This was probably connected with the ruler's efforts to reclaim former capital of the Piasts and to complete the process of unification of the Kingdom of Poland. All these valuable lands were confiscated from the Krakow borough and incorporated into the royal province [20, p. 305]. This was a breakthrough moment. Sources confirm that already in 1317–1319 Rudawa existed and was called Młynówka Królewska.

Settlement there could have developed thank to the efforts of Casimir the Great who started and completed the establishment of royal jurydyki.

W 1357 Lobzow was divided which led to the demarcation of royal manor. This was where the out-of-town residence of the ruler was to be erected. Two villages were incorporated on the remaining part of the royal land, Czarna Wies in 1358 and Nowa Wies in 1367.

According to Jan W. Raczka, the construction of castle in 1367 in Lobzow in the reign of Casimir the Great is confirmed by the stone foundation relief with the Piasts' crowned eagle (Fig. 2 [28]) inscribed:

SUB ANNO D(OMI)NI MCCCLXVII INCEP(T)U(M) E(ST) (A)EDIFICARI HOC FORTALICIUM (P)ER DO(MIN)UM KAZ(IMIRUM) REGEM POLONIAE.

However, the hypothesis concerning the origin of the relief needs to be verified due to: the partial destruction of the text; inconsistency with the date given by Maciej Miechowita; opinions of several art historians who connect this detail with a sculpture of the Silesian origin [10, pp. 305–307], even though some researchers support Jan Raczka's opinion [34].

¹ Dzierżko (Deresław, Dzierżysław) bearing Janina coat of arms, knight of Malopolska and crusader from Chotla, a village in Ponidzie that nowadays belongs to Wislica district; according to Długosz, it was the oldest parish. Dzierżko, later the owner of Busko, founded a church and a Premonstratensian monastery there. Wit, the bishop of Plock, was his brother and co-founder. He was also from Chotla. According to Dzierżko's will written in 1190 before his departure for the 3rd crusade, he did not leave anything for his children, if he had them then. The village of Bosowice (according to Długosz, Bossowicze) was granted by Bolesław V the Chaste to Falkon, son of Dzierżko, in 1255, i.e. only two years before the incorporation of Krakow. If these are the same historical figures, Falek or Falkon could have been born after Dzierżko's return from the crusade around 1192.



Fig. 2. Stone foundation of Casimir the Great (1367) (source: [28])

The first Polish chronicle by Janko from Czarnkow that was created soon after Gallus Anonymus' text does not describe any defensive investments connected with Lobzow, not to mention the castle. The chronicle was written between 1370 and 1384, i.e. soon after death of Casimir the Great. One can find a description of the general activities of the king as translated by August Bielowski in 1907 when he wrote, "he [the king] surrounded all these cities and castles with very strong walls, deep moats, and towers for decoration of the state and to shelter and protect the kingdom of Poland" [19, p. 4].

An indicator of the existence of the fortified royal residence² [26, pp. 282, 284] might be an expression *Curia regalis Lobzow* from 1420 that was used in the Diplomatic Code of the Jagiellonian University as well as *curia regalis* from 1517 included in the same text [18, pp. 28–29].

In his *Annales*, Jan Dlugosz included in 1356 king's unfaithfulness to his wife, Adelaida, whom he abandoned for Rokiczana, townswoman from Prague. He left her later in order to start a relationship with Esterke, his Jewish mistress³ [7, p. 277]. She was supposed to live in Lobzow. However, historians consider this fact to be unverified.

Without doubt, the oldest and the most convincing reference to Casimir the Great's castle there mentioning year 1357 dates at the beginning of the 14th century. It was written by Maciej of Miechow, called Miechowita, who included it in his historical work entitled *Chronica Polonorum* and issued in 1519 [1, pp. 43-67]. In the margin of a single-column Latin text on page 240 there is a remark: "Lobzow castrum erigitur", meaning: "Erection of the Lobzow castle". This event was elaborated on in the main text. The author reports the date (1357) and brief description of the complex that suggests that the castle had at least two elements: a tower and living chambers. According to the text, "Anno domini 1357 turrin & mansiunculas rex Kazimirus in villagio Lobzow iuxta Craccovia ad occidente construxit",

² The author believes that Casimir the Great's establishment in Lobzow was a form of out-of-city „curia”, i.e. a complex of reduced defensive capabilities.

³ "ad preces quoque praefatae Ester judeae et concubinae, exorbitantes praerogativas et libertates per literas singulis judaeis in regno Poloniae habitantibus, quae falso scriptae ab aliquibus insimulabantur, et quibus divina majestas contumeliatur et offenditur, concessit, quarum factor olidus etiam in hanc diem perseverat".

which might be translated as, “In 1357 Anno Domini, king Casimir built a tower and chambers in the western part of the village of Lobzow near Krakow” [23, p. 240].

The above-mentioned quotation reveals the existence of a small *castrum* that included a defensive tower or gate and a building with living chambers. It is very probable that inside the defensive courtyard there were smaller and presumably wooden outbuildings, a well, stables, and rooms for troops.

Plural form of the word “mansiuunculas” might suggest that there were at least several chambers serving different purposes. It is important that they might have been located on several stories⁴. Furthermore, there must have been a defensive wall around the castle courtyard.

It is worth mentioning that Dlugosz who most probably witnessed the erection of the royal residence in Lobzow did not mention this fact even once and yet meticulously listed all the other investments of Casimir. The first work to do so was *Kronika wszytkiego swiata* by Marcin Bielski that was published for the first time in 1551 [3, pp. 414, 962–963]. It describes the castle as king’s dwelling place and the complex where he would meet with consecutive mistresses.

Despite the fact that legends about Esterke’s stay in the residence together with her bastard children until her suicide survived until the 18th century, the researchers consider this lover to lack authentication.

It is true that until the 1950s there was a mysterious mound in Lobzow’s gardens that some considered to be her grave. Even **Stanislaw II Augustus** visited this place in 1787. Neither analyses of the mound conducted then nor any of the later analyses did reveal any human remains which is probably the reason why this royal mistress is believed to be fictional.

Looking at amatory conquests of the king, one can suspect confabulations about his stays in Lobzow. However, one cannot question the existence of *fortalicjum* from the Late Middle Ages. It is mentioned by Miechowit in *Chronica Polonorum* and cofirmed by the illustration prepared at the end of the 16th century by court clerks making an inventory. One can learn from it that there were still some elements of the Casimir the Great’s fortress and that there were plans to convert it to a more modern complex. Stephen B athory was behind this decision as at the beginning of 1585 he commissioned Santi Gucci to erect him “a new home”. The ruler was interested in the progress of construction works, as proven by numerous letters about the project and its implementation exchanged with Jacek Mlodziejowski, royal governor, who was responsible for an investment process conducted on behalf of the king [31, pp. 23–24].

2. Modern Times

Krystyna Sinko, author of the monograph on Santi Gucci’s works [31, pp. 23–24], believes that the Palace in Lobzow as designed by the Italian (Fig. 4. [31]) was completed by Anna Jagiellon after Stephen B athory’s death and that the complex was “depicted in the famous panorama of Krakow from the first quarter of the 17th century created by Visscher de Jonge” [31, p. 25].

⁴ This version is supported by the analysis of similar solutions from the same period and especially defensive investments of Casimir the Great.

It is difficult to completely agree with this thesis but it should be emphasized that the author made an archival discovery in the Military Directorate [sic!] in Krakow. She found “plans of palace demolition... (from the 1850s) and a design for a new building with marked old parts that were to be included in the new building” [31, p. 26–27] which is of vital significance for future research on the modern complex and for the creation of scientific database of knowledge about its architectural past.

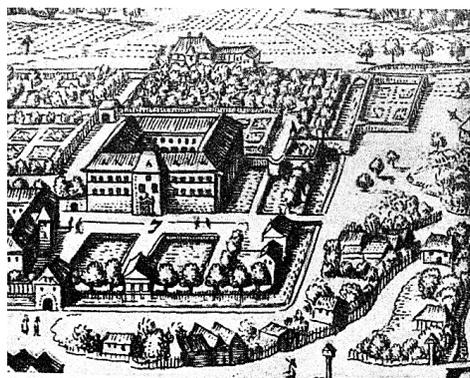


Fig. 3. According to M. Merian's copper from 1619
(source: [25])

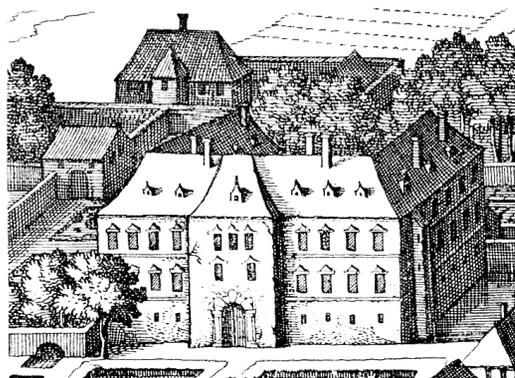


Fig. 4. According to copper from the 17th century
(K. Sinko) (source: [31])

Unfortunately, the original was lost during World War Two and because of their poor quality, copy and microfilm make it difficult to verify the interpretation of these plans.

The researcher points out that Santi Gucci “never signed anything as a sculptor or a carver. It seems that he considered sculpture as an extra job and architecture as his main occupation and wanted to achieve fame as an architect” [31, p. 23]. Having in mind the above-mentioned quote and analyzing the certificate issued by Stephen Bathory in Niepolomice on July 8, 1585, one can deduce that Florentine builder was connected with the investment process before: “... thym listem naszym komu tho wiedzicz naliezi, Iześmy zuwily Santiago Gucciego sługe naszeo, ktorey się podyął swoją materią w lobzowie Nowey Dom Sfondamentu vedlie wizerąką y miary w niem naznaczoney zmurowacz...” (Old Polish; English translation: „we hereby declare to whom it may concern that we have hired our servant Santi Gucci who undertook to use his means to construct a new house in Lobzow from scratch abiding by plans and measurements set in them”) [14, pp. 24–25].

Another well-known documents from the end of 1585 specifies that a construction of the new building had not reached the first floor level [31, p. 23] which led to the intervention of the ruler who worked on the designs himself. Thus, one can suspect that the delays in construction works were caused by his frequent trips outside the capital. However, it is safe to assume that Santi Gucci had to set about working beforehand, maybe even at the beginning of the 1580s, and prepare the designs.

It is also well-known that after king's death in 1586, Anna Jagiellon continued to work on the complex. Most probably, the goal was to achieve living conditions which did not mean full completion of her late husband's vision who „were striving for something greater” [31, p. 24].

K. Sinko believes that “palace in Lobzow depicted in the famous panorama of Krakow from the first quarter of the 17th century created by Visscher de Jonge must have an outline of S. Gucci’s design even if His Majesty’s Mason did not participate in any conversions after Anna Jagiellon’s death” [31, p. 25]. She has no doubts that having at her disposal “plans of palace in Lobzow demolition (from the 1850s) a design for a new building with marked old parts that were to be included in the new building” that she discovered, [31, p. 27], she could have thought that “old plan of the building... corresponds visually with the external view of the palace in Visscher de Jonge’s drawing” [31, p. 27].

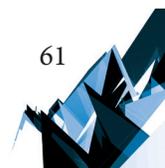
Despite the fact that one should treat K. Sinko’s work with reserve (given the state of knowledge she had at the beginning of the 1930s), it should be emphasized that her text represents a valuable contribution to the creation of a new field of research that was later expanded by Witold Kieszkowski with Jan Zachawatowicz and Andrzej Fischinger.

In his publication from 1935 entitled “Zamek królewski w Łobzowie”, Witold Kieszkowski not only emphasized the multilayer stratigraphy of the complex and undertook an attempt at reconstructing the stage from Crisimir’s times but also applied a new research method based on a simple comparison of written, iconographic, and cartographic sources.

The author admits that designs published in „Santi Gucci Fiorentino i jego szkoła” “constitute new and very valuable materials that led to the significant progress in the field of research” [14, p. 7] but he questioned a view that figure of a castle depicted on Mateusz Merian’s drawing (Fig. 3. [25]) dated back to Stephen Bathory’s times and presented work of an Italian architect. W. Kieszkowski has his own hypothesis “that Stephen Bathory’s castle, including old buildings, probably dating back to Crisimir’s times, had to be much smaller than the 18th century castle” [14, p. 11]. While interpreting the inventory from 1595 he decided that the new wing constructed by Sigismund III Vasa was added from the south along the entire length of Bathory’s elevation.

However, this hypothesis does not withstand confrontation with archaeological investigation conducted much later. Even though it was incomplete and based on samples, it did not confirm this layout of the complex and can be considered as another proof of weakness of theoretical discussions that are not supported by the examination of the architectural structure of the given building.

Following Krystyna Sinko, Witold Kieszkowski conducted detailed analysis of sources and inventories from Báthory’s and Sigismund III Vasa’s times that include information about buildings belonging to the fortress of Casimir the Great: “Iześmy zmuwily Santeگو Guccio słuęe naszeo, ktorey się podyął swoią materiaią w lobzowie Nowey Dom Sfondamenta vedlie wizerąką i miary w niem naznaczoney zmurowacz... A od thego domu zobu stro mury na frambugach sgankami zasklepistemi... ktoremi Gankami ma bicz chodzenie stego noweo Domu zobu rogow do starey wieze... vedług wizerąką do ktorey starey wieze ma fundamenti opatrzicz i now Filiari dlya umocznienia zmurowacz...” (Old Polish; English translation: “We hereby declare to whom it may concern that we have hired our servant Santi Gucci who undertook to use his means to construct a new house in Lobzow from scratch abiding by plans and measurements set in them... And from this house on both sides of the walls roofed over galleries... that can be used to walk to this new house from both corners to the old



tower... According to the design, they are to restore foundations of this old tower and add new pillars to enhance it..."⁵ [14, p. 24–25].

Inventory from the transfer of castle and the entire manor in Lobzow to the royal governor of Sigismund III Vasa includes an important confirmation that "kamienicza" (tenement) built by Santi Guccio was completed just as "The second old renovated tenement was restored". This is without question information about the renovation of a construction built by the last royal from Piast dynasty commissioned by Stephen Bathory and called by Miechowita *mansiunculas*.

One can also find there crucial information about how the most important parts of the fortress are positioned towards each other and their relation in the context of adaptation proposed by the Italian architect: "Naprzod do zamku wchodząc nad Brama Wielką y przedniejszą do kthorey wiazd od sadzawek INSIGNIA troie Coronne... Pierwszy Czesczi zamku thego Kamienicza Athara kthora po prawey recze naweszczu od sadzawek w dzieczyniecz ku wschodu sloncza iesth postan-wiona..." (Old Polish; English translation: Coming to the castle from the front over the first great gate that can be entered from the ponds, the royal INSIGNIA ... From the first part of this castle an old tenement that is built on the right next to the entrance to the ponds in the courtyard facing east...⁶ [14, p. 25].

Witold Kieszkowski focused on the interpretation of documents published by K. Sinko and together with Jan Zachwatowicz tried to use that and iconography determine for the first time the outline of Casimir's designs. Findings concerning its fate after Anna Jagiellon's death were connected with activities of Giovanni Trevano who conducted another expansion of the palace for Sigismund III Vasa and redid it in the baroque manner [14, pp. 7–8].

Based on the comparison of this data with iconography and cartography from the 19th century, the above-mentioned researchers proposed the reconstruction (Fig. 4 [14] and Fig. 6 [14]): they visualized an „old tenement” described in the sources as a building on a rectangular plan with a surface area of just 9.5x19 meters. While the interpretation of the location of this building may not raise any doubts, neither its size nor the outline can be confirmed by archaeological examinations [12].

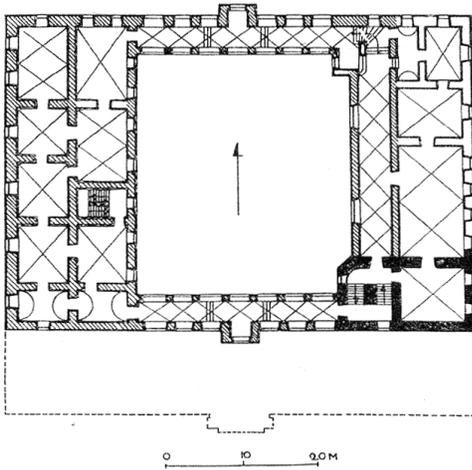
It is worth noticing that W. Kieszkowski describes the post-Casimirian complex as a habitable defensive tower standing in the unrecognized spatial context that was more of a *curia militaris* than a stronghold. Thus, the most probable would be the version with the defensive fortress (*castrum*) surrounded with a stone curtain-wall with a defensive gateway (*turrim*) and included in the curtain tower or rather, a residential tenement (*mansiunculas*) [33, pp. 119–124].

It is worth noticing that according to the sources, the gate was *first and great* and, most notably, was where the royal insignia were placed. One can assume that these are mentioned by Miechowita *turrim* and that this is where a stone royal coat of arms of Casimir the Great was displayed, as described by Jan W. Rączka [28, pp. 7–21].

⁵ Quotation from Annex no. 1.

⁶ Quotation from Annex no. 2.

The publication of W. Kieszkowski and J. Zachwatowicz leads to important conclusions that are worth emphasizing: marking out an element that was a part of Casimir's *castrum*, i.e. an "old tower" that was absorbed by the buildings erected by Stephen Báthory and next, third stage created in times of Sigismund III Vasa that was described in the sources as "palacium sumptuosissimum... et hortus cultissimus" [14, p. 7] and finally destroyed during the Polish-Swedish wars and, despite John III Sobieski's efforts, never rebuilt.



Royal castle in Lobzow: reconstruction according to W. Kieszkowski and J. Zachwatowicz:

Fig. 5. Plan of the first floor after the reconstruction in the 1594–1595 (fortalice of the Casimir the Great marked in black, reconstruction by Stephen Báthory in szraf) (source: [14])

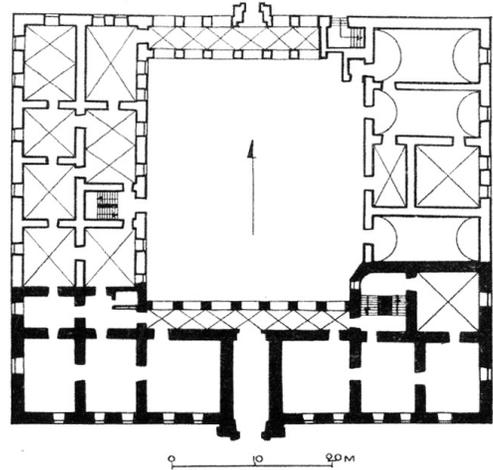


Fig. 6. Base plan, state from the 17th century (state of preservation of the ruins in the first half of the 19th century marked in black) (source: [14])

New post-war literature on the subject includes a number of outstanding researchers of Krakow's architecture who included royal palace in Lobzow, such as: Andrzej Fischinger [9], Helena Kozakiewiczowa [16], Janusz Bogdanowski [4], Bogusław Krasnowolski [18], or Jan Raczka [27]. Hypotheses proposed by the above-mentioned people are largely based on archival sources and are not supported by field research, especially archaeological and architectural, but are very useful when planning such research⁷.

Work of A. Fischinger published in 1969 and focused on the works of Santi Gucci presented new original findings as it was based on new source materials that K. Sinko was unaware of [9].

Based on "numerous mentions in the archives" [9, p. 15] that were not discovered by the author's predecessor, he assumed that construction of the new manneristic palace conducted by the frequently mentioned, Florentine architect was finished in the spring of 1587 and that the "newly-erected palace" [9]. remained unharmed during the siege of Krakow in October 1587. His observations were based on the information that this was where Anna Jagiellon

⁷ Archaeological research was conducted by: A. Filipowicz and M. Mysza (survey research); IHAIKZ team (excavation): under the direction of A. Kadluczka, cooperation J. Czubiński, archaeology K. Kadluczka, consultation Z. Pianowski.

displayed Stephen Bathory's body before the ceremonial funeral in the Wawel Cathedral. Based on the interpretation of royal inventories, A. Fischinger sees Báthory's layout like that (Fig. 7 [9] and Fig. 8 [9]): "Main residential building (new house) stood on the western side; there was an old residential „tower” from the east and most probably a gallery; from the south and the north the courtyard was enclosed by galleries with entrance gates in small towers. Conformity of the inventory description to the contract seems to indicate that during the erection of the palace the designs were not changed" [9, p. 17]. Thus, he assumes that the complex had a southern elevation (Fig. 9 [9]) shifted towards north compared to the subsequent southern wing of Sigismund III Vasa.

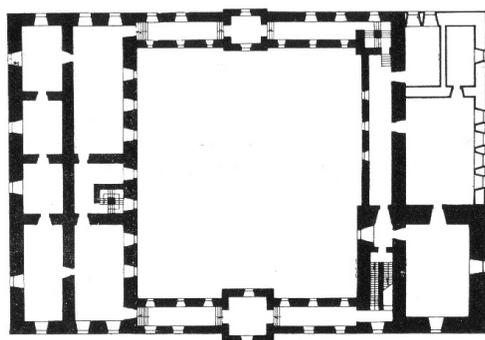


Fig. 7. Ground floor plan (source: [9])

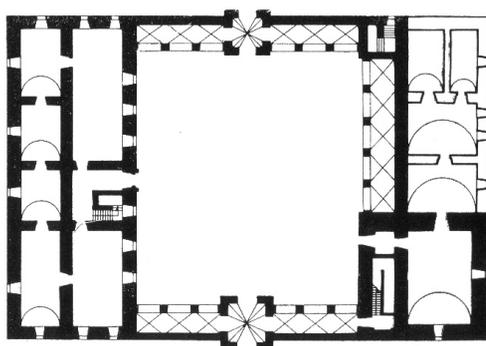


Fig. 8. First floor plan (source: [9])

Royal castle in Lobzow: reconstruction according to A. Fischinger from 1595:

The postwar period resulted in extensive research in the composition of royal gardens in Lobzow. Publications on that were published by such people as: Gerard Ciołek [6], Leszek Majdecki [22], Janusz Bogdanowski [4], etc.

Renaissance stage of conversion of residence in Lobzow including the layout of gardens was examined and reconstructed in theory by Janusz Bogdanowski in his work "Królewski ogród w Łobzowie" from 1997 [4] and by Jan Raczka in his study entitled "Królewska rezydencja cz. I-II" [28, pp. 7–21]. The author developed his concepts in the subsequent „Przemiany krajobrazu podkrakowskiej rezydencji Łobzów" [29, p. 16]. Nowadays, most up to date is a text by Bogusław Krasnowolski and Jan W. Raczka prepared for a scientific session of Towarzystwo Miłośników Historii i Zabytków Krakowa (TMHiZK) and published in 2007 [18]. It includes the state of research and review of sources, an attempt at reconstruction of changes in the complex, and a detailed calendar of events happening during the last 350 years.

3. Architectural and archaeological field research after 1945

The first archaeological research in a place of an old palace was conducted in 1960 on the initiative of the Archaeological Museum of Kraków and Katedra Historii Architektury Polskiej at Politechnika Krakowska (Department of History of Polish Architecture at the University of Technology in Krakow). Results of this research were published only as a collective report

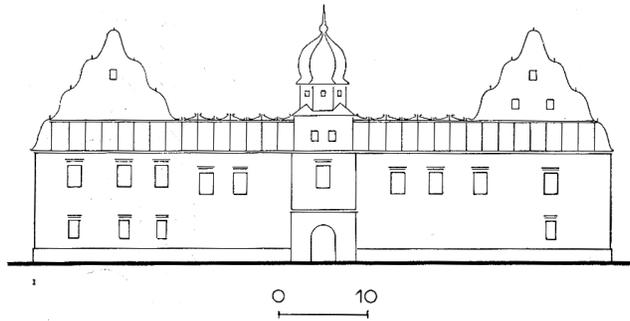


Fig. 9. Royal castle in Lobzow: south elevation's reconstruction according to A. Fischinger based on plans from 1595 (source: [9])

[27, pp. 245–246]. As Kazimierz Radwanski describes the excavations, “where the western wing and the northern gallery connected, confirmation of traditions was found, an extensive rubble, as well as the corner of a previous building, and at last, an architectural detail with the Vasas coat of arms”.

Unfortunately, later on the research was not continued in the building itself.

Renovation works and adaptation needs after the takeover of the building of the old “Podchorazowka” by the WAPK authorities together with the provisional placement of the Voivodship Conservator of Monuments Office in the eastern part of the front wing made it possible to conduct survey architectural and archaeological research inside the building and limited research during the construction works aimed at securing foundations and adding fittings.

Archaeological research in the southeastern wing of an old palace (Fig. 10 [12]) were conducted by Klaudia Stala in 1999 [12]. As a result, a southeastern corner with stone facing of the pedestal were uncovered (Fig. 12 [32]), an extensive base of a corner pilaster strip in the southern wing (Fig. 11. [32]), identified as remains of the residence from Sigismund III Vasa times.



Fig. 10. Diagram of exposed walls of the royal palace in Lobzow during archaeological research in 1999, situational plan, ARCHECON drawing documentation (source: [12])



Photographs of excavations from 1999 (photos obtained thanks to the kindness of the author of research, K. Stal):

Fig. 11. The exposed corner's view of the palace of Zygmunt III Waza with a stone foundation and a corner lizen (source: [32])



Fig. 12. View of the stone pedestal associated with it, confirming the credibility of iconographic messages from the first half of the 19th century (source: [32])

Interpretation of this research that was expanded during archival studies was published by its author in 2015 [32, pp. 54–60].



Stratigraphy of the walls unveiled in 1999 in the south-eastern room of the “Podchorążówka” (photos obtained thanks to the kindness of the author of research, K. Stal):

Fig. 13. View of the brick floor from the turn of the 16th and 17th centuries (source: [32])



Fig. 14. A deep excavation confirming the lack of a basement in this part of the building (source: [31])

Remains of the preserved fragments of the southern and eastern wall (Fig. 13 [32]) were placed on strong foundation walls that could have been from Late Middle Ages. However, inside the walls there was no basement (Fig. 13 [32]) and no “traces of medieval relics or layers from this period which excluded the location of the supposed fortress in this part of the building” [32, p. 57]. What was discovered where free or re-used hand-made bricks of large, medieval sizes “which may suggest the existence of a medieval building within the palace building that was demolished completely or in part” [32, p. 60].

Recent research conducted in 2015/2015 in the south-eastern wing of the current WAPK building can shed some light on the matter of placement of a residential tower erected by the Casimir the Great as part of the defensive complex. It was conducted in the small room that was to be adapted for elevator shaft.

Archaeological survey led to the discovery of the continuation of a main wall that was known from previous research from 1999 (S-N direction).

The overground part of this wall is interpreted by the author of research [13] as a relic that may date back to the reconstruction of the palace by Santi Gucci at the end of the 16th century.

What is very mysterious and requires further research is a foundation wall of significant thickness that reaches 220 cm and has a deep-set base. It is very probable that this wall was a foundation of the curtain-wall of the fortress or a residential tower erected by Casimir the Great and located in this area [13, p. 14].

When concluding the analysis of the state of research, it is worth to mention the valuable and unpublished materials gathered during two editions of *Warsztaty Doktoranckie (Workshops for Doctoral Students)* conducted at IHAiKZ in WAPK. During the workshops, studies and analyses of selected known historical and obtained (undistributed before) sources were conducted and compared with field research completed after 1945.

Finally, one should mention the results obtained by Aleksander Filipowicz and Marian Mysza [8, pp. 21–32] in 2003 (Fig. 15 [8]). Even though their works were not directly related to the complex and its stratigraphy, they might be helpful as a comparative material for research based on the comparison of written, iconographic, and cartographic sources.

Their activities covered the area that used to be part of the old manor in Lobzow and were connected with an investment planned there (plots 475/124 and 475/125 to the south of the main elevation of the building at Podchorazych Street that belonged to KS Wawel Krakow).

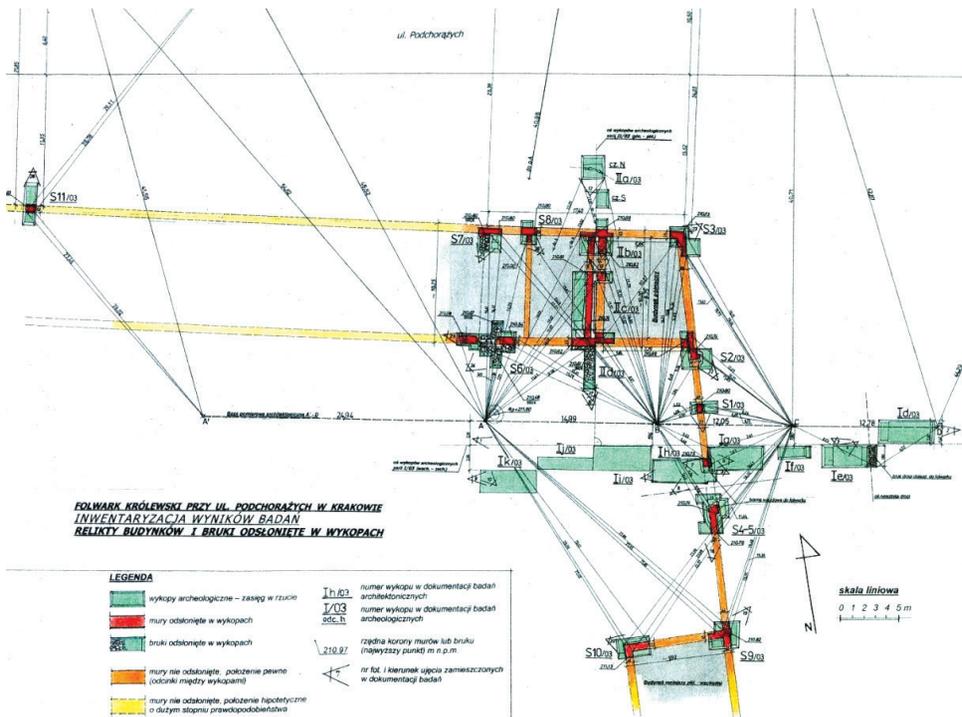


Fig. 15. Excavation plan with exposed walls and pavement (source: [8])

Their research revealed the relics of buildings (Fig. 16 [8]) that were described in the inspection from 1665. It was conducted after Swedish troops left Krakow [8, pp. 21–32].



Fig. 16. Relics of the north-eastern corner of the northern building, view from the south-east (source: [8])

4. Conclusions

Royal palace in Lobzow as a complex that has a reach architectonic history is a subject of many scientific studies. The building remains in the center of interest of many researchers. Its history is full of gaps that await filling. There are many unexplained issues that will undoubtedly lead to numerous debates and studies. It is certain that without grounding them in field research, it will be impossible to explain numerous secrets from the past. Analysis of historical sources and their subsequent studies clearly indicates that without architectural and archaeological research they will never be anything more than speculations and hypotheses.

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