

STAINED GLASS WINDOWS OF THE CHURCH OF CHRIST THE KING IN GLIWICE. ICONOGRAPHY AND RESTORATION

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Abstract

In Silesia at the turn of the 19th and 20th centuries and the interwar period, the most important in the production of glass, and thus stained glass, were German factories, among which the Josephinehütte in Szklarska Poręba, known not only in Europe, was the leader. In the Church of Christ the King in Gliwice, you can see stained glass windows by two German studios: Franz Mayer, Hofkunstanstalt & Glasmalerei from Munich and August and Jan Wagner from Berlin-Trepetow, also known as Puhl & Wagner, Gottfried Heinersdorff. The aim of the article is to present the stained glass windows of both studios and to fill the research gap regarding their activities in Gliwice. The article was created on the basis of an archival query in the parish archives, literature analyses, in situ research, interviews in the stained glass workshop and extremely valuable correspondence with an employee of Franz Mayer's company. As a result of the conducted analyses, the iconographic material of all stained glass windows was obtained, the process of their renovation was familiarized and their current condition was assessed.

Keywords: Church of Christ the King in Gliwice; Franz Mayer; Puhl & Wagner; Stained glass windows.

1. INTRODUCTION

The Church of Christ the King in Gliwice was built in 1935 and designed by the Austrian architect Karl Mayr [1]. The construction of the church took 15 months and at the time of its consecration on November 3, 1935 [2] it did not have any artistic decorations, only the altar was ready.

According to Mayr's idea, the interior is permeated by a new spirit of simple, functional architecture, that new reality of the 1930s that was born in the Berlin and Bauhaus milieu, and with which Mayr became acquainted during his studies at the Technical University of Berlin. When arranging the interior, he also drew on the experiences of liturgical renewal. He designed a homogeneous sacral space – compact, transparent, fully expressing the idea of unity of the community of the faithful. The sacral character of simple architecture was further emphasized by luministic and color effects.

As early as 1937, the oculi of the aisles received stained glass windows made by the Munich firm Franz Mayer, Hofkunstanstalt & Glasmalerei, depicting images of saints, church emblems and scenes from the lives of Christ and Mary. And in 1943, the Parish of Christ the King commissioned stained glass windows for the vertical windows of the nave and glass stucco for the main entrance door from the firm August and Jan Wagner (Puhl & Wagner) [3].

The aim of this study is to present the stained glass windows – their iconography, renovation and current state – of both studios and to fill the research gap regarding their activities in Gliwice. The article was based on an archival query in the parish archives, literature analyses, in situ research carried out by the author, collection of photographic material, interviews in the stained glass studio in Nakło Śląskie and extremely valuable correspondence with an employee of Franz Mayer's company [4].

2. STATE OF RESEARCH

The issue of stained glass in the literature on the subject is described from various points of view: technology [5], description of stained glass in sacred [6] or secular interiors [7, 8], renovation process [9], authors and stained glass studios [10, 11]. All these areas of great importance in are numerous studies, which are the aftermath of scientific conferences, meetings, as well as own research, published by associations of art historians or stained glass lovers, e.g. the Association of Stained Glass Lovers in Krakow.

The most important source of information for this study are the works published by Franz Mayer's studio in Munich, i.e. Franz Mayer of Munich. Mayer'sche Hofkunstanstalt [12] and Architecture. Glass. Art. Franz Mayer of Munich. Mayer'sche Hofkunstanstalt [13], whose editor is Gabriel Mayer himself, who is the fifth generation of the company's founders. These works are a great source of knowledge about the company, the developed stained glass style and other artistic activities undertaken by the studio.

However, these publications do not discuss in detail a large number of stained glass windows signed Franz Mayer, and created in today's Poland at the turn of the 19th and 20th centuries and in the pre-war years. This gap is filled by studies by Polish researchers, to mention here the very rich achievements of Prof. Krystyna Pawłowska, publications by Barbara Szczyńska-Gwiazda [6], Ryszard Szopa [14] or Janina Duszeńko [15], Krystyna Bagińska [16] – describing stained glass windows from the early 20th century, and Barbara Skoczylas-Stadnik [17] – discussing works from the years 1932–1940.

In Upper Silesia, Franz Mayer's stained glass windows can be found in the following churches: the Immaculate Conception of the Blessed Virgin Mary in Katowice, St. John of Nepomuk in Bytom Łagiewniki (1896), St. John the Baptist in Racibórz (1900), the Holy Family in Bytom Borek (1901), the Sacred Heart of Jesus in Bytom Szombierki (1904), the Holy Cross in Bytom Miechowice (ca. 1908), St. Peter and Paul in Gliwice (the Lamb of God, 1911), St. Adalbert in Mikołów (1912), St. Andrew in Zabrze (1910), the Holy Cross in Bytom, the Assumption of the Blessed Virgin Mary in Zabrze Biskupice, St. Barbara in Bytom, the Holy Trinity in Bytom, St. Anthony in Syrynia near Wodzisław [14].

In Lower Silesia, stained glass windows of this company can be found in churches such as: Guardian Angels in Wałbrzych (1910), Visitation of the Blessed Virgin Mary in Connector, St. Hyacinth in Kamień

Śląski (1910), St. Lawrence in Strzelce Opolskie (1906), Visitation of the Blessed Virgin Mary in Mściwojów (1936), Cathedral of the Finding of the Holy Cross in Opole (80th–19th century), Mother of God and St. Nicholas in Bolesławiec (1903), St. Peter and Paul in Ziębice (1905) [10, 18, 19].

3. RESEARCH METHOD

The author conducted the research described in the article in the years 2008–2010, 2014 and 2024. In the first stage, in the years 2008–2010, she conducted general research of stained glass in situ and familiarized herself with the records in the Chronicle of the Parish of Christ the King in Gliwice [20]. In addition, she carried out detailed iconographic research and collected valuable illustrative material. At that time, she also established correspondence with Wilfried Jaekel from the Franz Mayer Studio in Munich [4], thanks to whom it was possible to obtain archival drawings of oculus stained glass windows. The author conducted these studies for the parish, but they did not result in a scientific publication. In the years 2013–2014, the stained glass windows were renovated, hence in September 2014 the author interviewed Ireneusz Franusik [21], whose studio carried out these works. In 2024, due to the renovation of the church chapel, she returned to the issue of stained glass and again conducted a follow-up interview with Ireneusz Franusik [22]. Due to the period of the research, it was possible to obtain extensive knowledge about the stained glass windows in the Church of Christ the King in Gliwice, hence the decision to publish it.

4. FRANZ MAYER, HOFKUNSTANSTALT & GLASMALEREI Z MONACHIUM

The studio was founded in 1847 by Joseph Gabriel Mayer (1808–1883) as the Institute of Christian Art [12]. It emerged from a larger sacred art workshop called Kunstanstalt für Bildhauerei, Architektur und Malerei [10]. In 1860, the stained glass department was added to the already existing workshops. Five years later, the company's first foreign subsidiary was opened in London. In 1882, King Ludwig II awarded the company the name *Königliche Bayerische Hofkunstanstalt für Glasmalerei* [10]. This honour marked the beginning of a rich period in the company's activity and gained its clients almost all over the world. At that time, the company was managed by the son of the company founder, Franz Borgias Mayer (1848–1926). In 1888, another branch of the studio was opened, this time in New York. This event gave

the company even more publicity, which even reached the Vatican and in 1892 Pope Leo XIII gave the company the name of the Pontifical Institute of Christian Art [12] or, according to other sources [19] the Institute of the Holy Apostolic Throne.

After the First World War, the management of the company was taken over by Franz Borgias' sons: Anton (1886–1967), Karl (1889–1970) and Adalbert (1894–1987). In 1925, the church sculpture studio was abandoned and replaced by a mosaic studio. Since then, the company has evolved into an artistic stained glass and mosaic studio, which has been entrusted with the execution of their designs by numerous artists and architects. The company reached its zenith of operations [12].

Its dominant character was influenced by the factors of its embedding in the Munich academic environment, as well as by constant cooperation with painters from the circle of the Nazarenes, who set themselves the task of creating a new German religious-patriotic art, combining romantic sentimentalism with a dry classicist form and eclectic repetition of patterns taken from quattrocento painting, and the fact that its basis was a workshop that commissioned sacral objects. The post-war era was marked by the development of new technologies, especially a complex thermally insulated system for glass, which was first used in 1952 for a large-scale project to restore stained glass windows in Munich Cathedral.

In the early 80s of the twentieth century, a painting studio on liquid glass was opened. The factory part of Mayer's studio, located in a building from the Art Nouveau period by Gabriel v. Seidl, gained an

impressive annex designed by Betz Architekten [23] from Munich. Today, the company, modernized under the name Franz Mayer of Munich Inc., is run by Gabriel Mayer (born 1938) and his son Michael C. Mayer (born 1967), who is already the fifth generation of owners. The studio is experiencing another period of prosperity, focusing not only on the restoration of historical works of art in the field of stained glass and mosaics, but also developing modern technologies and realizing the boldest visions of architects, to mention only the Church of the Sacred Heart of Jesus in Munich (designed by J. S. J. Allmann and Sattler and Wappner) with a glass movable façade.

In 1937, the company was mentioned in the Chronicle of the Parish of Christ the King in Gliwice [20], for which church it developed stained glass windows in the aisles.

4.1. Stained glass windows by Franz Mayer's studio for the Church of Christ the King in Gliwice

The stained glass windows of Mayer's studio in the Gliwice church are located in two aisles, the sacristy and the chapel.

4.1.1. Stained glass windows in the aisles and in the entrance area

When designing the interior of the church, Karl Mayr did not focus on architectural detail, but on the play of cubist, interpenetrating solids, which were to direct the attention of the faithful to selected parts of the interior of the church, whose dominant feature was the altar.



Figure 1. Interior of the Church of Christ the King, present view, 2024, Photo: B. Komar

Looking at the entire interior, it seems that the aisles, apart from the chancel, are the most enriched parts of the church. Mayr cleverly designed 20 round openings (90 cm in diameter) called oculi here, which were filled with stained glass in 1937. At the moment, one of the oculi in the side chapel of the Sacred Heart of Jesus is covered by an oil painting.

While working on the material on the stained glass windows in question, thanks to the help of Mr. Wilfried Jaekel from the company Franz Mayer of Munich Inc. [4], it was possible to establish that the author of some of them is Sepp Frank (1889-1970), an artist who cooperated with the studio in the 1930s. Some of the stained glass windows bear the signatures of the Munich studio. It also turns out that, unfortunately, the stained glass designs have not survived, because in 1944 a bomb fell on the company's headquarters and the entire archive was destroyed. All pre-war correspondence was also lost. Currently, the studio's only documentation of the oculi consist of several albums containing drawings of stained glass, also known as vidimus, and their assigned numbering. A vidimus is a preliminary drawing of something to be designed and built [24]. Their photos have been made available to the author.

Stained glass windows of the aisles

Left aisle

The stained glass windows will be discussed, starting with the presbytery.

1. Ave Maria Gratia Plena – Hail Mary, full of grace

The first of the stained glass windows contains the words of the prayer "Hail Mary", a prayer worshipping the Mother of God with a request for intercession. These words are also the Angelic Salutation, which is perfectly visible on the stained glass window. On Mary's left kneels the Archangel Gabriel, greeting her with his right hand, and in his left hand holding three lilies, the Marian symbol. On the right is a dove, a symbol of purity and simplicity, as well as the Holy Spirit and peace. One of Mary's attributes is her hand resting on an open book. The stained glass window is signed with the name of the Munich studio.

2. St. Dominikus Ora pro nobis – St. Dominic, pray for us

The name Dominic comes from the Latin dominicus, which means Lord, belonging to God [25]. In iconography, St. Dominic is depicted in a Dominican habit,

which is visible on the stained glass window. His attributes are: a six-pointed star, a mitre at his feet, a lily – sometimes golden, a book, a double processional cross, a crosier, a dog with black and white patches with a burning torch in its mouth (the symbol of the Order: "Domini canes" – "Lord's dogs", i.e. believers in God's service), a rosary, because this prayer is propagated by the Order of Preachers, of which the saint is a patron. The stained glass window depicts St. Dominic holding a rosary alongside the Virgin Mary and a young Jesus.

3. St. Hyazinth – St. Jack

St. Jacek Odrowąż-Wojtkowicz of the Odrowąż coat of arms was born in 1183 in Kamień Śląski and died on 15 August 1257 in Kraków. After studying in Paris and Bologna, he became a priest and a canon of Krakow. While accompanying Iwon, the bishop of Krakow, on his journey to Rome, he came into contact with St. Dominic and his spiritual movement [25]. Together with Blessed Czesław, he received the religious habit from him, becoming a Dominican. Franz Mayer's studio showed excellent knowledge of the subject by placing St. Hyacinth right next to St. Dominic, thus telling the common story of these two noble men. On the stained glass window, he is depicted with the Blessed Sacrament and a statue of the Virgin Mary, which illustrates one of the legends about the saint.

4. Dove

Stained glass window no. 4 is placed in the protruding part of the aisle, where the side/emergency entrance from the church is located. It depicts a dove holding an olive branch in its beak, which for Noah, according to the biblical story, was a sign of the end of God's punishment and reconciliation with people. Hence it is now a symbol of the Holy Spirit and of peace [26]. The stained glass window is kept in yellow and green tones and refers to the series of stained glass windows from the Chapel of Adoration of the Blessed Sacrament.

5. St. Barbara – St. Barbara

On the stained glass window, St. Barbara holds a sword in her left hand and a host in her right. In the lower part of the composition there is a tower as a symbol of the final stage of its life. The saint is depicted in a red dress and a crown on her head, just like in orthodox icons. Behind her left shoulder there is a symbol of the mining state. Below you can see the signature of F. Mayer Munich.



Figure 2. Archival drawings of stained glass, 1937. Archive of Franz Mayer's studio, Munich



Figure 3.
The left side aisle features stained glass windows from 1937. Photo: B. Komar

6. St. Hubertus – St. Hubert

St. Hubert is an advocate of hunters and foresters. Mayer's studio designed the stained glass window in various shades of green, yellow and sepia, equipping it with forest symbols painted on glass. The saint himself was depicted in a hunter's costume, with a spear in his hand and a horn in his belt. Above the left shoulder, a white deer was made with a cross between its horns, a sign of its revelation.

7. St. Bruno – St. Bruno

There were four saints named Bruno: Bruno (925–965) – archbishop of Cologne, Bruno (Bruno, Boniface) of Querfurt (ca. 974–1009) – missionary, martyr, Bruno of Carinthia (ca. 1005–1045) – bishop of Würzburg, Bruno (Bruno) of Cologne (ca. 1030–1101) – founder of the Carthusians. Which of them was depicted on the stained glass window in Gliwice? Literature research and the attributes placed on the stained glass window, i.e. the skull and the cross, point to Bruno of Cologne. The (earthly) sphere, also visible on the stained glass window, as a perfect figure, symbolizes Heaven and the omnipresence of God. A sphere is also a movement that the foot sets it into on a stained glass window, and instability.

8. Jesus in templo – Jesus in the Temple

The eighth stained glass window illustrates the biblical parable of the twelve-year-old Jesus in the temple [Lk., 2:41-50], 27]. The stained glass window faithfully illustrates the entire text: Jesus is shown as a

twelve-year-old boy, His Mother is kneeling to His right, and St. Joseph is standing right behind her. On the other side, there are two male figures depicting teachers and listeners.

Stained glass windows of the entrance area

1. Ecce Agnus Dei – Behold the Lamb of God

Right next to the entrance to the church, on the left, where the baptistery was originally located, there is a stained glass window, which is another illustration of the biblical parable. This time, Franz Mayer's studio depicted the baptism of Jesus. The stained glass window was perfectly integrated into the baptismal chapel. Currently, this place, sheltered by a grate, no longer serves its original function. The baptistery is located at the altar.

2. St. Cacilia – St. Cecilia

The stained glass window depicting St. Cecilia is located at the staircase leading to the organ balcony and was placed there on purpose – the saint is the patron saint of choristers, violin makers, musicians, organists, vocal and musical ensembles. On the stained glass window, St. Cecilia holds her attribute – a musical instrument – the organ, she is surrounded by the heads of angels. She wears a wreath of blue flowers on her head. The stained glass window is signed with the inscription F. Mayer Munchen Seidlst. 25. It is worth noting here that the address of the studio has not changed since its establishment.



Figure 4.
Stained glass windows of the entrance area, 1937. Photo: B. Komar

3. St. Juda Tadeus AP – St. Jude Thaddeus the Apostle

Saint Jude (Hebrew jada – to praise, to give thanks) was called Thaddeus (Aramaic tadda – breast; worthy of worship, courageous) to distinguish him from Judas Iscariot. On the stained glass window, the saint was depicted in a brown and red cloak. In his right hand, he probably wields a club or a club. However, it is not a sword, because the artist, with his painting on glass, clearly suggested a wooden object. In his left hand he is spreading a mandylion with the image of Jesus. The mandylion has been present in iconography since the 6th century and is a type of acheiropoietos (Greek: Αχειροποίητος; Russian: нерукотворный – not made by human hands) – in Christian iconography, the oldest representation of Jesus Christ created in a supernatural way, without human participation, by imprinting the image of the face on a cloth or shroud [28]. The saint is the patron saint of difficult and hopeless matters. The Munich studio in the Gliwice church dedicated a separate chapel to him, located on the right side of the entrance to the church.

4. Christus Resurexit – Christ is risen

The last stained glass window at the entrance to the church, on the right, behind the chapel of St. Jude, is Christus Resurexit. Jesus is depicted on the stained glass window with a cross made of red glass, symbolizing blood and death. An equally red spear pierces his side. Both hands bear wounds from the nails with which he was nailed to the cross, the stigmata. From behind his left shoulder leans out, kneeling and defeated, as one can assume, one of the guardians of the tomb, a soldier of Pilate, who failed to guard the body of Christ. On the stained glass window, the color of Christ's body clearly differs from the colors of the bodies of saints depicted on other oculuses. In this way, the artist tried to show the resurrected body. In the lower right part of the stained glass window there is a signature of Franz Mayer's studio.

Right aisle

The stained glass windows are discussed starting from the entrance area

1. St. Familia de Nazareth – The Holy Family of Nazareth

The stained glass window has been designed in an axial and symmetrical layout. The central place is occupied by a few-year-old Jesus. Below are portraits of the Virgin Mary and St. Joseph. The Mother of God takes the hand of her Son, St. Joseph folds his hands in prayer. In the background there are the bodies of the church and other buildings, suggesting the panorama of the city of Nazareth. The background for them is blue, symbolizing spirituality.

2. St. Maria Magdalena – St. Mary Magdalene

According to the Bible, Mary of Madala is a woman living in the first century CE from the village of Magdallah or Migdal (Hebrew Migdal – tower of fish, now El-Me-je [25]. On the stained glass window, she is depicted with a purple cross, a skull, a book and a whip. She is dressed in a purple dress with a white lining, over which a red coat has been thrown. On the right side of the oculus there is most likely a part of a musical instrument.

3. S. Hedvigis vidua – St. Hedwig (Silesian) widow

In iconography, she is most often depicted in a Cistercian habit, barefoot or with shoes in her hand. In the other hand, she holds a model of a monastery and a church. On the stained glass window in Gliwice, St. Hedwig has all the above-mentioned attributes, in addition, she is holding a book in her right hand. The book, for obvious reasons, is a symbol of wisdom, knowledge and cognition [29]. The external appearance of the book, the fact whether it is closed or open, is also of some importance. A closed book is an allusion to the world of possibilities, i.e. to what else can happen, an open one symbolizes what has already been done. On the right side of the stained glass



Figure 5.
Stained glass windows in the right side nave, 1937. Photo: B. Komar

there is an additional element, namely the German eagle. At the time of the creation of the stained glass window, this indicated a strongly German origin of the saint, which the artist wanted to emphasize.

4. S. Elisabeth vidua – St. Elizabeth the Widow

Like St. Bruno's, there are also several St. Elizabeths. However, the attributes on the stained glass window point to St. Elizabeth of Hungary. On the stained glass window, she was depicted with a royal crown on her head and roses protruding from under her cloak and one held in her hand. The saint's attribute is also a jug (from which she pours a drink for the poor) visible on the stained glass window on the right. Sometimes it also occurs with a basket filled with bread or fish. Probably the brown oval with the sign of the cross, located on the left side, should be considered the bread on the stained glass.

5. Symbolic stained glass – covered

The former side entrance to the church has been used for years as a chapel dedicated to the Sacred Heart of Jesus. The stained glass window placed there is covered by an oil painting. The glass composition can only be seen on the façade of the building. The analysis carried out by the author showed that it is a symbolic composition, depicting 2 tablets with the Decalogue.

6. S. Bonifacius – St. Boniface

On the stained glass window, Boniface holds a book (of the Gospel) pierced by a sword. He is depicted in

a bishop's costume with a pallium and a mitre. It is equipped with a crosier, i.e. a bishop's staff. On the left side of the image of St. Boniface there is an acorn with an oak leaf, a symbol of the strength of faith, the virtue of overcoming adversity [29].

7. S. Aloysius Gonzaga – St. Aloysius Gonzaga

St. Aloysius Gonzaga is depicted on the stained glass window with Christ hanging on the cross, to whom he clearly raises his prayers. His hands with a rosary hanging over, resting on an open book, are folded in a gesture of prayer. Above his left shoulder is a lily, one of his attributes.

8. S. Joseph ora pro nobis – St. Joseph, pray for us

In iconography, Joseph is depicted with Mary and Jesus as an image of the Holy Family. In the stained glass composition, he holds a saw – a carpenter's tool – in his left hand, and a lily – a symbol of purity – in his right hand.

4.1.2. Symbolic stained glass windows

In the Chapel of Adoration of the Blessed Sacrament

Previously, the place of the chapel was occupied by a catechetical room. The change in the function of the room took place in the 90s of the twentieth century, and then one of the four stained glass windows was covered with an added wall and a tabernacle standing in front of it. The three stained glass windows that can be seen here refer in composition and



Figure 6.



Figure 7.
Stained glass windows in the sacristy, 1937. Photo: B. Komar

color to the previously described stained glass window The Dove. The stained glass windows are kept in green and yellow tones and depict symbolic compositions.

Stained glass 1 – has a central arrangement, in which the main place is occupied by a bunch of grapes, a vine. A strip of yellow glass with the letters α and ω , the first and last letters of the Greek alphabet, runs through the center of the entire composition. Alpha and Omega appear in the Apocalypse as a symbol of Jesus Christ, the beginning and end of all things.

Stained glass 2 – covered. Its composition can only be seen on the façade of the chapel. It depicts two crossed keys.

Stained glass 3 – another central composition with a green fish and a crosier (see: St. Boniface) made of red glass in the middle. The Greek word *ichtys* (fish) corresponds to the initials of the short profession of faith: Jesus Christ, the Son of God, the Savior.

Stained glass 4 – the composition depicts a stylized abbreviation IHS, enriched with the symbol of the Holy Spirit. In Christianity, this sign symbolizes Jesus Christ. The incorrect composition of this stained glass window can be noticed.

In the sacristy

As in the Chapel of Adoration of the Blessed Sacrament, there are three symbolic stained glass windows.

Stained glass 1 – The central place of the composition is filled with stylized letters MA, i.e. the monogram of the Virgin Mary. The letters appear superimposed on top of each other: so they can also be read as AM, which means Ave Maria. The upper part of the composition is filled with a royal crown. In the lower part of the stained glass window there is an inverted sign of the Holy Spirit.

Stained glass 2 – The next composition was designed in a similar arrangement to the first stained glass. Its main place is occupied by two letters, this time IS. This symbol stands for Jesus the Savior and is an abbreviation of a longer inscription.

Stained glass 3 – The stained glass window depicts a (impaired) composition consisting of a golden chalice and a host. The word host means “sacrifice”. There is also a Polish inscription on the stained glass window: *Renovac. Work. Stained glass windows Gliwice R. Mysiakowski MCMXCIX*, which would confirm the entry in the Parish Chronicle [20] concerning this event: The renovation of the stained glass windows in



Figure 8.
Examples of signatures of Franz Mayer's Studio, 1937. Photo: B. Komar

the aisles, sacristy and adoration chapel was carried out in 1999. It is surprising that the incorrect compositions of 2 symbolic stained glass windows were not corrected at that time.

Analyzing the stained glass windows in the aisles, chapel and sacristy as a whole, it can be concluded that they are characterized by high craftsmanship in terms of technology. They all share a common composition, arranged in a central layout. They are characterized by identically placed inscriptions, surrounding the bust of the saint, a biblical scene or a symbolic composition. Very often the inscriptions are placed on a green background. The robes of individual saints are depicted in the most vivid way, for example by using black paint to create a shadow effect or by etching coated glass to achieve a brightening and shiny effect. The artfully painted glass depicts the saints, faces in an interesting way.

An analysis of the typeface used in the inscriptions and the colour selection of the stained glass panes also allows us to hypothesize that they were designed by two or even three artists, not one. Such a statement is also prompted by the heterogeneous use of the abbreviation of the word Sancta – holy: sometimes only the letter “S” occurs, at other times “St”. It is therefore likely that the author of the stained glass windows S. Dominikus, S. Hubertus, S. Elisabeth vidua, S. Hedvigis vidua, S. Bonifacius, S. Joseph and S. Aloysius Gonzaga (with some doubts) was one artist – Sepp Frank [4] the names of the other authors unfortunately remain unknown. The letters A and M are also fundamentally different – the same only on two stained glass windows: Ave Maria Gratia Plena and St. Mary Magdalene, it is possible that this fact points to the same author. Four stained glass windows – Ave Maria Gratia Plena, St. Barbara, St. Cacilia and Christus Resurexit – are signed. In situ research (2024) also showed that the stained glass windows in the sacristy and chapel act as windows and tilt around their vertical axes. An additional function was added by Ireneusz Franusik's company during the stained glass restoration process.

5. PUHL & WAGNER, GOTTFRIED HEINERSDORFF, BERLIN

The Berlin company Puhl & Wagner, listed in the Chronicle of the Parish of Christ the King [20] under the name August and Jan Wagner, was founded in 1889. Gajewska-Prorok in her Catalogue of Labels and Designers Active in Upper Silesia [10] mentions her as August Wagner Atelier für Demokrative Malerei Berlin-Treptow. As a supplier to the court of Wilhelm II, the company gained an outstanding patronage and within a few years became a leading manufacturer of glass mosaics. In 1904, the company moved into a new building designed by Franz Schwechten in Berlin-Treptow. Ten years later, in 1914, Puhl & Wagner joined forces with another significant stained glass studio, Gottfried Heinersdorff. From that moment on, cooperation with the Expressionists began in the field of mosaics of the historicist period, and modern art was also opened. After 1933, the Nazi regime gave the company a boost of self-confidence, which resulted in numerous commissions in the field of private business, as well as post-war reconstructions until the 1950s. The collapse of the company was only caused by the construction of the Berlin Wall and the isolation of East Berlin. The company ceased its operations in 1969. The entire period of the studio's activity was marked by cooperation with outstanding artists and architects, to mention only such names as: Karl Schmidt-Rottluff, Cesar Klein, Otto Dix, Heinrich Campendonk, Jan Thorn Prikker, Jacoba van Heemskerck, Otto Freudlich, Marcel Breuer, Erich Mendelsohn, Walter Gropius, Ludwig Mies van der Rohe, Hans Poelzig. The studio also cooperated with Albert Speer, Hitler's chief architect from 1934 and from 1937 the general building inspector of the Reich capital. The company's archive consists of about 4000 cardboard boxes, it also contains numerous photographs of the works performed. The collection was acquired from the Berlin Senate of Arts and Sciences from the funds of the DKL Foundation in 1975 [30].

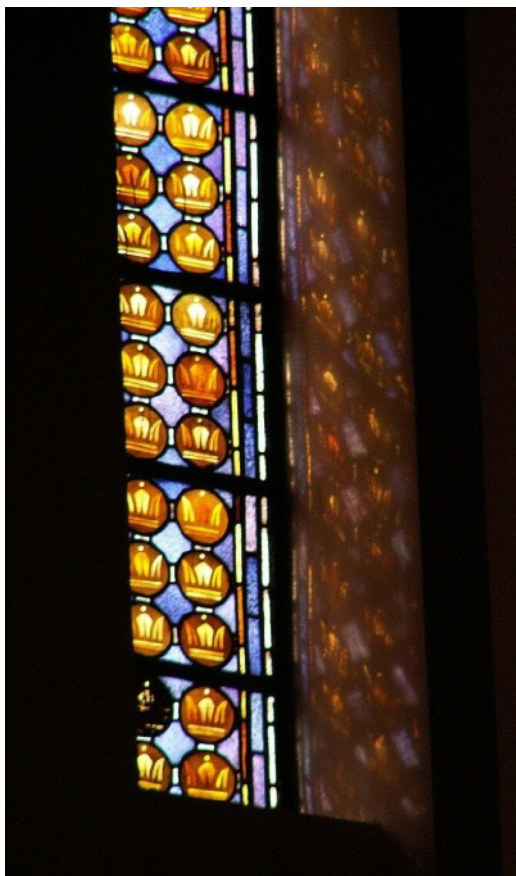


Figure 9.
A fragment of stained glass in the main nave designed by Puhl & Wagner, 1943-1944. Photo: B. Komar

5.1. Stained glass windows of the main nave

In 1943, the parish of Christ the King commissioned stained glass windows for the vertical windows of the nave and the glass stucco of the main entrance door designed by Karl Mayr from the firm of August and Jan Wagner (Puhl & Wagner). The Wagners undertook to complete the order by March 1945. Unfortunately, due to the war, only part of the order was completed – the door decoration and four stained glass windows, including two on the organ balcony and one on each side of the central nave.

On January 23, 1945, Russian troops entered Gliwice and at exactly 12.30 p.m. [20] a cannon shell hit the left side nave of the church and destroyed all the windows of the main nave from the side of the Gospel. The second cannon shell hit the tenement house at No. 23 at Poniatowski Street and damaged the windows on the other side of the church. The repair of these windows was carried out by a Jew of unknown name who had escaped from the concentration camp in Auschwitz. He carried out these works in the

cemetery chapel of the Lime Cemetery in Gliwice. Thus, the Jew, an escapee from a concentration camp, became an indirect participant in the activities carried out by the company cooperating with Hitler's chief architect.

The Wagner stained glass windows in the church are made according to one artistic idea. All of them are filled with a repeating motif of the yellow and gold crown of Christ with a cross in the middle, composed on a purple background. This pattern on a sunny day gives the effect of purple and yellow vibrating lumps.

The remaining stained glass windows were also made according to a repeating canon, in which, in the upper part, there is a motif of three crosses, the middle part is filled with ivory glass, the lower part with yellow glass. Unfortunately, it is not known who is the author of this project. Neither could the stained glass designs by Puhl & Wagner be found in the *Berlinische Galerie* [31] or the *Berliner Archiv*. It is possible that they have not survived as unfinished work. The luministic idea will therefore remain unknown. One can only assume that if all the stained glass windows of the central nave had been designed in the same pattern as Wagner's, it would have changed the inflow of light to the interior of the church in terms of color and intensity.

5.2. Stained glass windows in the presbytery

The only mention of stained glass windows in the presbytery, found in the *Chronicle of the Parish of Christ the King* [20], says that these stained glass windows were funded by the parishioners. In terms of layout and composition, the stained glass windows of the chancel refer to the stained glass windows of the central nave, they are only smaller in size and are located just below the vault. It should also be added that these stained glass windows were covered for many years, because the light falling through them blinded the parishioners. In 2010, however, it was decided to unveil them again.

6. RENOVATION OF STAINED GLASS WINDOWS

The first post-war renovation of stained glass windows took place in 1999, as previously mentioned. However, it did not include the improvement of the composition of some stained glass windows – oculus, but mainly concerned the replacement of cracked elements, filling in defects. A complete renovation of the stained glass windows was carried out only in



Figure 10.
An example of stained glass renovation carried out by Ireneusz Franusik's Stained Glass Studio, 2013–2014. Photo: B. Komar

2013 and this work was entrusted to the Stained Glass Studio of Ireneusz Franusik from Nakło Śląskie [32]. According to interviews conducted with Ireneusz Franusik [21, 22] – on 21 January 2013 there were preliminary arrangements for renovation, on 23 January 2013 one stained glass window oculus was removed for valuation, and from 22 February 2013 the stained glass windows in the aisles, sacristy and chapel were dismantled and renovated. At that time, m.in, the proper, correct compositions were restored to two symbolic stained glass windows and the stained glass window Mary Magdalene. The works were completed in 2014. Protective external glazing was also added to the stained glass windows and this work was carried out by the company of Aleksander Lorenc from Nakło Śląskie. The renovation of the stained glass windows in the main aisles was entrusted to the Stained Glass Studio Under the Sky of Anna Gomuła from Zbrosławice. The article was illustrated with photos of stained glass before renovation, three photos show stained glass after renovation – which allowed to show their historical dimension.

An inspection of the stained glass windows carried out in June 2024 showed that they are in very good technical condition and do not require renovation.

7. DISCUSSION

The previous researchers of Franz Mayer's stained glass windows, known to the author, described works from the beginning of the 20th century [14, 15, 16], when the studio was run by Franz Borgias Mayer. Only one study [17] refers to stained glass windows from the years 1932–1940, when the workshop was already run by his sons: Anton, Karl and Adalbert. The stained glass windows discussed by the author also fall within this time range. This study is therefore

an important continuation of the research of his predecessors, and may also be helpful for the analysis of stained glass in other churches mentioned in this article. Both the author and previous researchers point to the high technical craftsmanship of stained glass windows, the realization of works for a specific place with respect for its character, colors, scale and layout. Szopa [14] documents monumentalism in the stained glass windows in Ruda that does not differ from the company's four projects in Berlin, in Nowy Bytom he notices the reception of medieval painting, in the stained glass windows for the church in Godula a commemorative and epitaph character. Duszeńko [15], describing the stained glass windows of the studio in the church of St. Guardian Angels in Wałbrzych is noted by their uniform color and composition scheme as well as their integrity with the temple, which can also be observed in the Gliwice church. The most comparable for this study is the publication by Skoczylas-Stadnik, which describes the stained glass windows in the church of Mściwojów [17]. However, the monumental works differ in scale from the stained glass windows in Gliwice, they are also much richer in terms of the ornamental motifs used. However, the author has not come across any study on the stained glass windows of the Puhl & Wagner studio. In her article [16], Bagińska, in addition to the description of the stained Glass, writes about the lack of information about stained glass in pre-war and post-war publications describing architectural objects and their décor in Opole Silesia from the second half of the 19th century and the beginning of the 20th century. This results in a great need to research these works and create a rich literature on the subject. Against this background, this study takes on an even more important character.

8. SUMMARY

The aim of the article was to present stained glass windows in the Church of Christ the King in Gliwice, by two studios: Franz Mayer, Hofkunstanstalt & Glasmalerei from Munich and Puhl & Wagner, Gottfried Heinersdorff from Berlin-Trepetow – their iconography, renovation process and current technical condition. The described results of the research allowed to fill the research gap regarding the activities of these laboratories in Gliwice and to achieve the set research goal.

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