

THE MODERN CATHEDRAL

The Gothic Cathedral underwent a major conversion after a fire of 1622. The rule at that time was for the Bishop to cover 2/3rds of the renovation cost out of his personal funds and for the Cathedral Chapter to contribute the remaining 1/3rd. From the 1630s onwards, the work was most likely overseen by Krzysztof Bonadura Senior, one of Poland's top architects of the time. In 1725, a violent storm wind damaged the cupolas and the west gable. These were then restored in the Baroque style. The project continued for nearly a century. It resulted in the replacement of the Cathedral's predominantly Gothic fittings and furnishings.

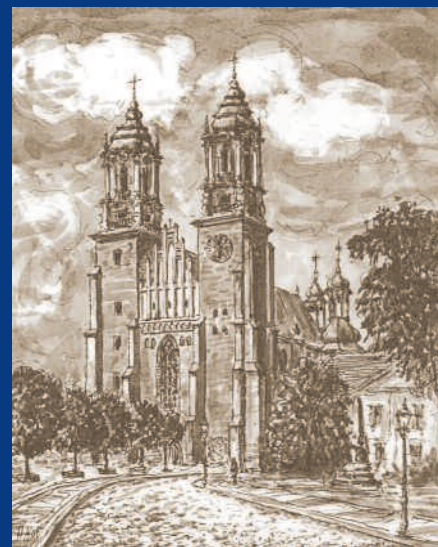


In 1772, a fire broke out in the renovated East End of the Cathedral. Following the disaster, the interior was restored in the late-Baroque style which was retained until World War II. The façade was converted to classicist designs which subsequently, after another disaster, were complemented with new cupolas and other items.

THE RESTORED CATHEDRAL

The Cathedral survived largely unchanged until 1939. During World War II, it served as temporary storage for the plundered works of art awaiting shipment to Germany. The most severe damage was caused in 1945 by Russian artillery fire.

The project of restoring the Cathedral was preceded by extensive archeological work. The final decision was to return to its Gothic form while keeping the chapels in the shape they retained until 1945, i.e. predominantly Baroque. The shape of the cupolas draws on icons from the years 1725–1729. The bulk of the work was completed in 1956. The Cathedral's consecration on June 28, 1956 coincided with Poland's first worker protests against the Communist government which took place right across the Warta river and were soon violently quashed.



Poznań Cathedral

Ostrów Tumski 17, 61-120 Poznań
tel. +48 61 852 96 42
www.katedra.archpoznan.org.pl

Open for visitors from 9am to 6pm (March to October) and 9am to 4pm (November to February) except during worship service
Cellars open for visitors from 9am to 6pm (March to October) and 9am to 4pm (November to February) except Sundays and during service, admission subject to charge

Worship services held year-round:

Daily at 8am and additionally at 6pm on Fridays and Saturdays
Sundays at 8am, 10am, 12:15pm, 7pm and 8:30pm

Organized groups visiting the Cathedral and the Cellars are required to purchase tickets.

THE ROYAL-IMPERIAL ROUTE IN POZNAŃ

The Royal-Imperial Route is a tourist and cultural proposition for those fascinated with the uniqueness of this part of Europe. It is an exciting attempt to interpret the history of the city of Poznań within the context of European history.

The Royal-Imperial Route is a quality tourist product that links important places and historic monuments. It runs through the most significant historical areas of the city demonstrating its spatial and cultural development. The route focuses on the most attractive features of Poznań that emphasize the city's position on the cultural map of Europe.

The Royal-Imperial Route is an exciting "journey", full of dramatic turns, through the history of the city, Poland and Europe.

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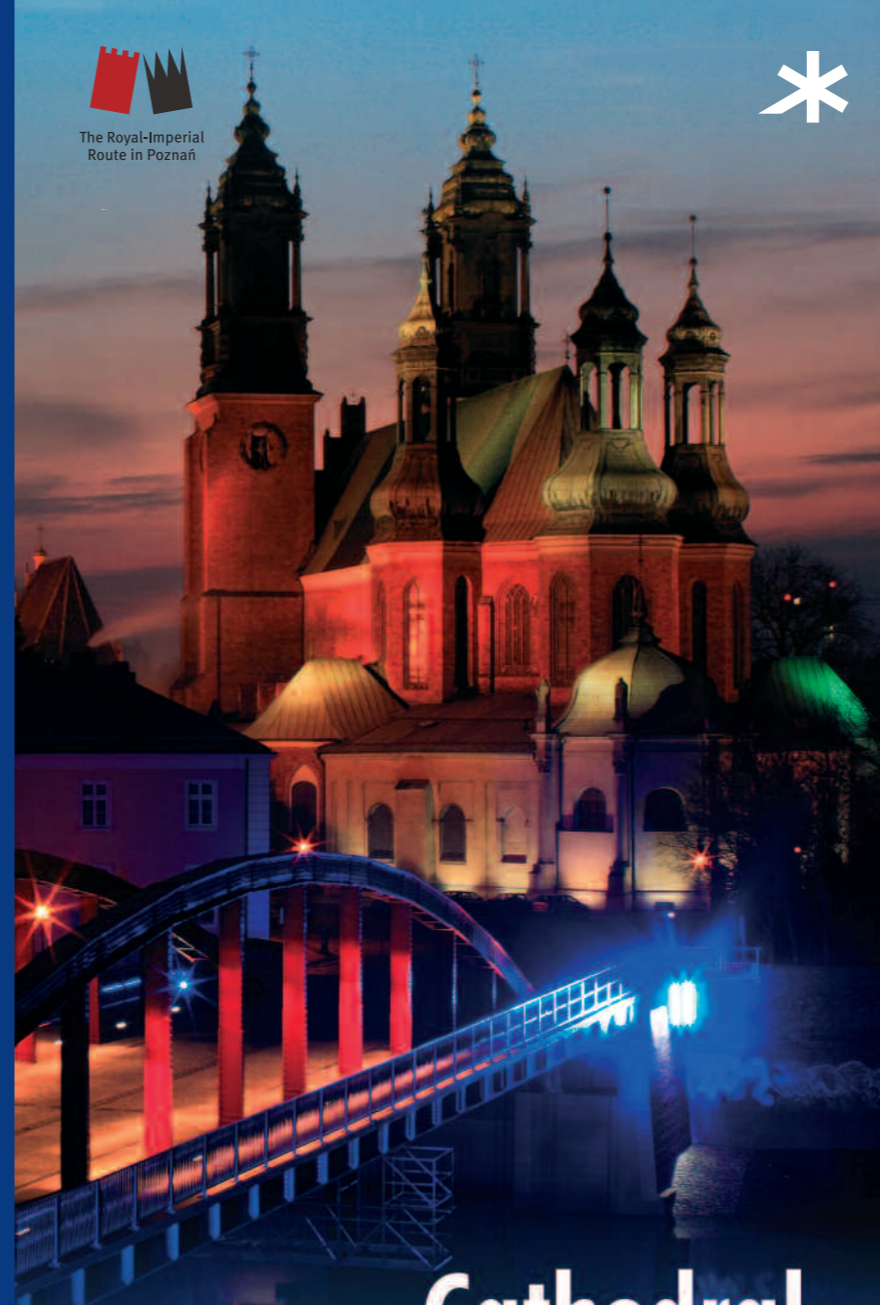
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The Royal-Imperial
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Cathedral Basilica in Poznań

THE PRE-ROMANESQUE AND ROMANESQUE CATHEDRAL

The Cathedral's first building, which once bore witness to the origins of Christianity in Poland, was erected on the island of Ostrów Tumski in a borough adjacent to the town of Poznań. Credit for constructing the edifice goes to Poznań's first bishop Jordan, appointed in 968. Alternatively, it is believed to have been built during a later period, even past the year 1000. The theory of the early establishment of the Cathedral (in the second half of the 10th century) is confirmed by the fact that the first Polish rulers Mieszko I (who died in 992) and Boleslaus the Brave (who died in 1025), were buried there. The Pre-Romanesque St. Peter's Cathedral was an incredible three-nave shrine built of stone blocks. Seated in its extended West End above the main nave, rulers enjoyed a vantage point over Cathedral gatherings.



The Cathedral suffered complete destruction in the 1038 raid by Duke Bretislaus of Bohemia. It is believed to have been reconstructed within just several years. The three-nave plan was preserved upon an expansion of the Western section. Another extensive reconstruction of the Shrine, one rendered in the Romanesque style, followed in the early 12th century. Little is known about the details of the project. The West End of the Cathedral was torn down and given a more modern two-steeped façade. What remains of the original Romanesque Cathedral are certain exposed sections of walls integrated into the building's façade.

THE GOTHIC CATHEDRAL

The construction of the Shrine's East End commenced in 1243 during the time of Bishop Boguchwał II. The Presbytery ceiling was made to resemble a classical French cathedral.



A complete overhaul of the main nave began in 1356 leading to its replacement with a spiry Gothic structure. A central place in the main nave was given to a magnificent tombstone of Boleslaus the Brave. This helped reassert the Cathedral's well-deserved significance as a place commemorating the origins of the Polish state and as the royal necropolis.

The Cathedral's East End underwent another round of refurbishments in the late 14th century, most likely in the aftermath of a partial collapse. The altar section received three distinctive spires that give the Cathedral its unique shape.

1 THE MAIN PORTAL

The Cathedral's 15th-century Gothic portal features a brown door faced with scenes from the lives of its patron saints Peter (on the outside) and Paul (on the inside).

2 PRE-ROMANESQUE AND ROMANESQUE RELICS

The Cathedral's cellars hold fragments of tombstones (most likely of Mieszko I and Boleslaus the Brave, Poland's first rulers), pieces of walls and a shallow pan surmised to have served as a baptismal pool, all discovered during archeological exploration of the remnants of the original Cathedral building.

BISHOP TOMBS

Poznań canons and bishops, originating largely from noble and magnate families, were traditionally buried in the Cathedral. Their precise burial spots were marked with tombstones in the archbishops were honored with the title of the Primate of Poland (their remains are held in the Cathedral cellars).

3 "ST. MARTIN'S ARRIVAL IN AMIENS", A PAINTING INCORPORATED IN THE ALTAR OF ST. MARTIN'S CHAPEL

This 1628 painting depicts St. Martin sharing his coat with a beggar. The coat was later used by Jesus himself in Heaven. St. Martin worship is particularly strong in Poznań where he has been selected as a patron saint for one of the city's main streets. Saint Martin is the patron of a street (ul. Sw. Marcin) whose day is celebrated on November 11.

4 THE GÓRKAS' TOMB IN THE HOLY SACRAMENT CHAPEL

A magnificent 1574 tombstone of Andrzej Górka, the Governor of Wielkopolska, and his wife Barbara of Kurozweki was made by Hieronim Canavesi, an outstanding Milan sculptor. The Górkas were among Wielkopolska's most powerful families. Their remarkable residence, today housing the Archeological Museum, was located at the Old Market Square.

5 THE MIRACULOUS CRUCIFIX IN THE HOLY SACRAMENT CHAPEL

In 1652, a crucifix considered to be a miraculous object, one worshipped particularly strongly in Poznań, was moved to the Górka Chapel. Up until 1522, the crucifix was kept in the Wrocław Gate which formed a part of the fortifications that surrounded the city.

6 THE VISCHER TOMBSTONES

A set of the Cathedral's fine brown 15th-century tombstones of Łukasz and Uriel Górka originated from the workshop of the Vischers of Nuremberg which was then Europe's top establishment of this type. The tombstone artwork, which draws on the period's ideas of life and death, ranks among the most outstanding masterpieces of European art. The tombstones were removed from Poznań during World War II and returned from storage in Saint Petersburg's Hermitage Museum in 1990.

7 ST. PETER'S SWORD

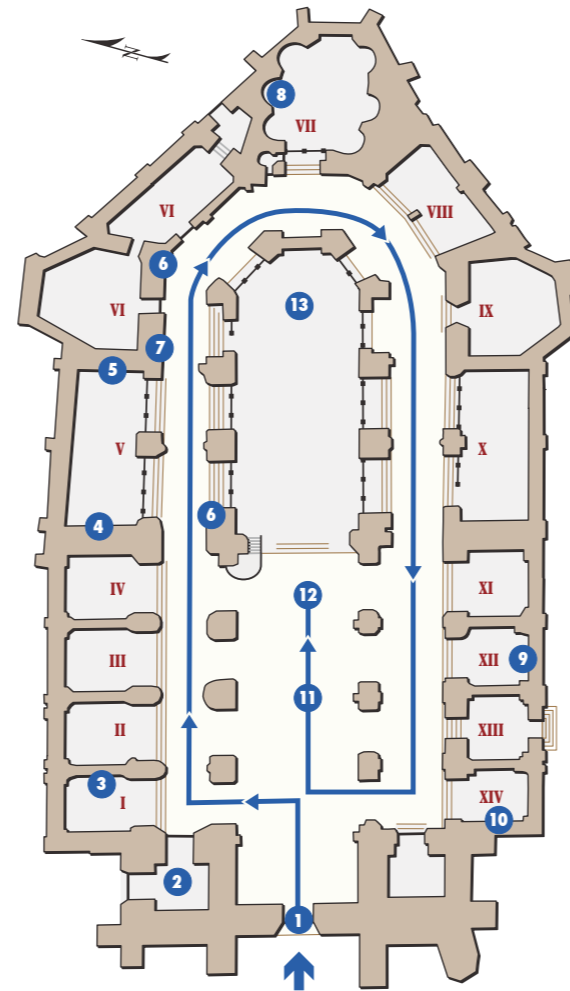
A replica of the sword which, as legend has it, was used by "(...) an Apostle to cut off St. Malchus' ears in the Olive Garden (...)", was presented in the 10th century to Jordan, Poland's first bishop, by Pope John XIII. For centuries that followed, the sword remained a highly valued relic. The original sword is held in the Archdiocese Museum.



Saint Peter and Paul's Arch-Cathedral Basilica

PRIMA SEDES EPISCOPORUM POLONIAE*, is a very special place indeed. As a royal necropolis, it has become a monument to the origins of the Polish state. Its millennium-long history reflects landmarks in the development of Poland and Christianity.

* "the original seat of the Polish bishops" as stated in an inscription over the main entrance



- I St. Martin's Chapel
- II St. Joseph's Chapel
- III St. Cecil's Chapel
- IV Chapel of St. Francis Xavier
- V Chapel of the Holy Sacrament (of the Górka Family)
- VI Prelates' and Vicars' Sacristy
- VII Golden Chapel
- VIII Chapel of Our Lady of Częstochowa and St. Stanislaus Kostka
- IX Chapel of the Heart of Jesus
- X Chapel of Our Lady and Holy Angels
- XI Chapel of the Trinity
- XII Chapel of St. John of Kanty
- XIII South Porch
- XIV Chapel of St. Stanislaus, the Bishop and Martyr



8 FIGURES OF MIESZKO I AND BOLESLAUS THE BRAVE IN THE GOLDEN CHAPEL

During the Partition of Poland, the 19th-century Golden Chapel bearing dazzling Byzantine ornaments served as a reminder of Poland's past magnificence. The Chapel's sarcophagus contains the remains of Poland's original rulers, the figures of Mieszko I and Boleslaus the Brave, paintings depicting the assumption of Christianity by Mieszko and the Gniezno Convention (a meeting between Boleslaus the Brave and Otto III), as well as a remarkable representation of Jesus the Ruler surrounded by Polish saints (on the cupola) and a mosaic of Virgin Mary as painted by Titian (in the altar). The construction of the Chapel was financed in part with contributions from Poles residing in all parts of the partitioned Poland.

9 TOMBSTONE OF BISHOP JAN LUBRAŃSKI

The gravestone of Jan Lubrański, one of Poznań's most deserving bishops, the founder of the outstanding Lubrański Academy, was made by a sculptor from the workshop of Bartolommeo Berecci, the maker of the royal Sigismund Chapel on the Wawel Hill in Cracow. It is one of the earliest examples of Renaissance art in Poland.

10 CHAPEL OF SAINT STANISLAUS, THE BISHOP AND MARTYR

Saint Stanislaus Chapel was separated out of the Royal Chapel which held the tombstones of Przemysł II, the King of Poland (13th century) and his wife Rixa, destroyed in the 14th century. This monumental bronze epitaph representing the King, his father Przemysł I and Rixa, was founded in 1995.



11 ROYAL NECROPOLIS

An inscription in the floor of the Cathedral's main nave refers to the Polish kings and dukes buried underneath. The place of worship has been the royal necropolis starting at the time of the first rulers of Poland.

12 PLAQUE COMMEMORATING BISHOP JORDAN

A plaque in the Presbytery floor celebrates the establishment of Poland's first Bishopric in 968 with a seat in Poznań. Its embedding marked the Grand Anniversary of Christianity celebrated in the year 2000.



13 THE MAIN ALTAR

Completed in 1512, the Altar is a remarkable example of late-Gothic art. Its central section features sculptures of Virgin Mary the Queen and St. Catherine and St. Barbara, to name just a few. A side display depicts eight scenes from the Passion of Christ. The Altar base is a sculpted representation of the Last Supper.

STAINED GLASS WINDOWS

Representations of Virgin Mary, St. Peter and St. Paul as well as scenes from the history of Poland and Poznań, can be seen in the stained glass windows of the Presbytery. The pieces were made in the 20th century in the Poznań workshop of Stanisław and Maria Powalisz.