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St. Dominic's Church in Turobin – a Pearl of the Lublin Renaissance

1. The city of Turobin – 2. Church of St. Dominic – 3. Architecture and interior design of the parish church – 4. Formal, stylistic and comparative analysis – 5. Creators of the church in Turobin

The parish was the basic organizational unit of the Church, including many interrelated elements, such as the church, the parson, the ecclesiastical jurisdiction, the parish district, the population, and the salary of the parson. A parish usually included several localities, with the church as its center, and fulfilled the essential functions of a territorial state organization. It was also the lowest administrative and fiscal unit of the state until the introduction of the municipal organization. Brotherhoods, schools and hospitals were associated with the parish, which meant that in addition to religious tasks, it also performed social, educational and cultural functions¹.

The most important role in the parish was played by the parish priest, on whom its proper functioning depended. For the proper functioning of each parish, it was necessary to have an appropriate salary, which was the basis of its existence and was a condition for the erection of the parish by the bishop. The parish salary was one of the most important issues in the history of the Church. Its amount depended

¹ Parafia. 2000. In *Encyklopedia chrześcijaństwa. Historia i współczesność 2000 lat nadziei*. Ed. Henryk Witezyk, 542. Kielce: Wydawnictwo „Jedność”.

on many factors, such as the location of the parish priest's seat (in the city or in the countryside), the size of the parish, the time of its establishment and the number and wealth of the parishioners. The generosity of the founder and the bishop, who gave tithes, also had an impact on the parish priest's income².

The parish benefice included land (arable land, gardens, orchards, meadows, forests and waters), benefits for the population (tithes, mesne, table and legacies), parish buildings and livestock. Only clergymen had the right to use the benefice and derive income from it, at the same time obliged to perform the "office of the sacred", i.e. to celebrate Holy Masses and other services. The main duty of the parish priests was pastoral care for the population living in a given parish.

Parishes were part of larger territorial units of the Church, such as dioceses, which in turn were divided into deaneries. The deanery usually included a dozen or even several dozen parishes. In every deanery, where there were clergy and faithful, there had to be a church, which was the central place of liturgical gatherings, where the faithful listened to the word of God and gathered for prayer³.

The church, as a building, reflected the character and requirements of a given epoch, being a place consecrated in the liturgical rite by the bishop. It served as a spiritual stronghold for the faithful, symbolizing their faith and the unity of the religious community⁴.

In this way, the parish, being the basic organizational unit of the Church, performed not only religious functions, but also social, educational and cultural functions, being an integral part of social life over the centuries⁵.

St. Dominic's Church in Turobin is one of the most important examples of Renaissance architecture in the Lublin region⁶. The vicinity of Turobin is the be-

² Eugeniusz Wiśniowski. 2004. *Parafie w średniowiecznej Polsce. Struktura i funkcje społeczne*, Lublin: Wydawnictwo Uniwersytetu Jagiellońskiego, 18; Stanisław Litak. 1969. Struktura i funkcje parafii w Polsce. In *Kościół w Polsce*. Vol. 2. Ed. Jerzy Kłoczowski, 462–463. Kraków: Wydawnictwo Znak.

³ Stanisław Litak. 1982. "Podział administracyjny kościoła łacińskiego w Polsce około 1772 roku", *Kwartalnik Historyczny* (89): 557; Henryk Rybczyński. 1979. Diecezja. In *Encyklopedia katolicka*. Vol. 3. Eds. Romuald Łukaszyk, Ludomir Bieńkowski, Feliks Gryglewicz, 1307. Lublin: Towarzystwo Naukowe KUL; Tadeusz Pawluk. 1979. Dekanat. In *Encyklopedia katolicka*. Vol. 3. Eds. Romuald Łukaszyk, Ludomir Bieńkowski, Feliks Gryglewicz, 1114. Lublin: Towarzystwo Naukowe KUL.

⁴ Daniel Olszewski, Eugeniusz Wiśniowski. 1993. *Parafia Kije. Zarys dziejów*. Kielce: Kieleckie Towarzystwo Naukowe, 34.

⁵ Eugeniusz Wiśniowski. 1966. Rozwój organizacji parafialnej w Polsce do czasów reformacji. In *Kościół w Polsce*. Vol. 1. Ed. Jerzy Kłoczowski, 298–299. Kraków: Wydawnictwo Znak.

⁶ Henryk Jasiński. 1955. *Kościół parafialny w Turobinie pod wezwaniem św. Dominika. Monografia architektoniczna*. Lublin: typescript in University Archives of the Catholic University of Lublin.

ginning of the Zamojsko-Hrubieszów valley, stretching through the valleys of the Pore and Wieprz rivers. The first mention of the church of St. Dominic in Turobin comes from the 19th century and can be found in guidebooks and encyclopedias that present the monuments of the Polish at that time, including the church in Turobin. Among these works are Orgelbrand's "Universal Encyclopedia",⁷ Michał Baliński's "Ancient Poland in Historical, Geographical and Statistical Terms",⁸ "Geographical Dictionary of the Kingdom of Poland and Other Slavic Countries" edited by Bronisław Chlebowski⁹ and "A Short Monograph of All Cities, Towns and Settlements in the Kingdom of Poland" by Jacques Leonardo de Verdmón¹⁰. These publications focused mainly on historical facts, leaving aside the artistic aspects of the church.

In the artistic context, the church in Turobin was first described in the articles of Władysław Tatarkiewicz from 1925–1938. Tatarkiewicz studied church architecture of the 17th century in the Lublin region, including the Turobin church, considering it one of the most beautiful examples of Renaissance architecture in the region. In his works, he emphasized the common features of a group of churches from the beginning of the 17th century in the Lublin region, creating a type of Renaissance architecture unique to this area¹¹.

1. The city of Turobin

Turobin is one of the oldest towns in the Lublin region. It probably developed at least from the 12th century as a market and defensive settlement on the Ruthenian route, which led from Kraków through Zawichost to Kiev. In historical documents, information about Turobin appeared for the first time in 1389, in the act of granting

⁷ Samuel Orgelbrand. 1867. *Encyklopedia powszechna*. Vol. 25. Warszawa: Wydawnictwo Orgelbranda, 751.

⁸ Michał Baliński, Tymoteusz Lipiński. 1885. *Starożytna Polska pod względem historycznym, geograficznym i statystycznym opisana*. Vol. 2, part 6. Warszawa: Wydawnictwo Orgelbranda, 972–974.

⁹ *Słownik geograficzny Królestwa Polskiego i innych krajów słowiańskich*. 1892. Vol. 12. Ed. Bolesław Chlebowski. Warszawa: Druk "Wiek", 646–647.

¹⁰ Jacques Leonard de Verdmón. 1902. *Krótką monografią wszystkich miast, miasteczek i osad w Królestwie Polskiem*. Warszawa: Drukarnia Rubieszewskiego i Wrotnowskiego, 277.

¹¹ Władysław Tatarkiewicz. 1925–1926. "O pewnej grupie kościołów polskich z początku XVII w.". *Sztuki Piękne* (2): 3–15; Władysław Tatarkiewicz. 1933. Nowożytna architektura w Polsce od renesansu do klasycyzmu. In *Wiedza o Polsce*. Vol. 4, 510–550. Warszawa: Wydawnictwo Wiedza; Władysław Tatarkiewicz. 1937–1938. "Typ lubelski i typ kaliski w architekturze kościelnej XVII w.". *Prace Komisji Historii Sztuki* (7): 23–58. See also *Renesans Lubelski*. 2013. Ed. Leszek Dulik. Lublin: Wydawnictwo UMCS.

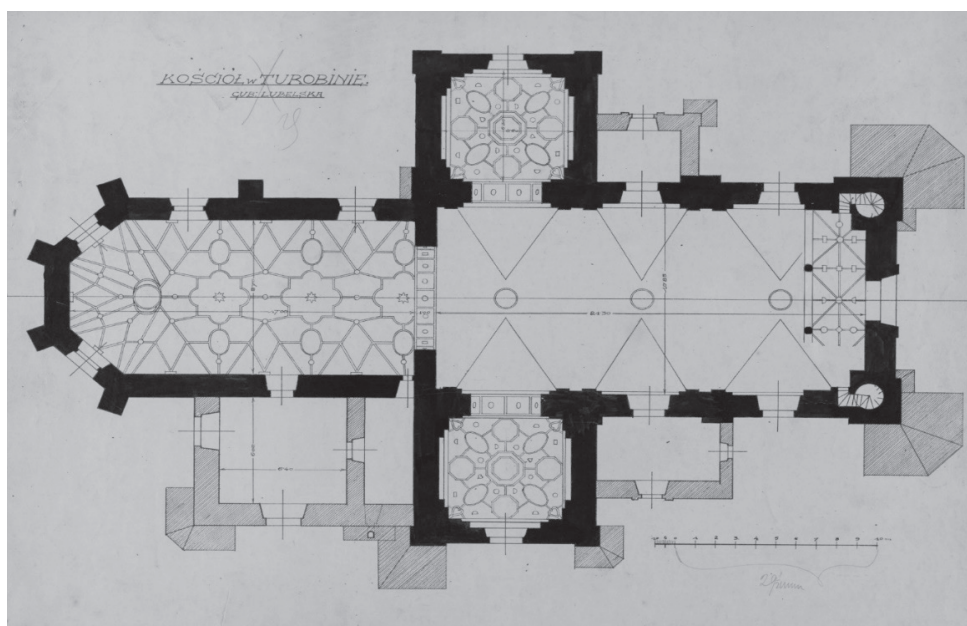


Figure 1: Turobin, St. Dominic's Church (10.10.2024) <https://repozytorium.ispan.pl/dlibra/publication/35932/edition/32616/content>.

the royal village of Turobin by Władysław Jagiełło to Dmitri of Goraj. On July 25, 1399, the new owner of Turobin issued a charter of location of the village under the Magdeburg Law, appointing Paweł Filipowicz from Radzięcin as the mayor and granting the settlers 20 years of the exemption from paying tax. In 1415, Turobin became the property of Dmitri's daughter – Elizabeth. Then, through her marriage with Dobrogost of Szamotuły, of the “Nałęcz” coat of arms, Turobin came into the possession of the Szamotulski-Świdwa family. On March 1, 1420, the town of Turobin was located under the Magdeburg Law. Turobin was built on a regular plan with the features of a Renaissance layout, which has survived without major changes to the present day. At the beginning of the fifteenth century, west of the town, on a mound by the pond, a defensive wooden castle was built¹².

In 1430, the Szamotulski family founded the Church of All Saints in Turobin, which for a century functioned as a filial church of the Czernięcin parish. The

¹² Roman Tokarczyk. 2002. *Turobin. Dzieje miejscowości*. Lublin: Mopol, 50–75; *Zbiór dokumentów małopolskich*. 1969. Vol. 4: *Dokumenty z lat 1211–1400*. Eds. Stanisław Kuraś, Irena Sułkowska-Kuraś. Wrocław: Zakład Narodowy im. Ossolińskich we Wrocławiu, 313–315 [The charter for the foundation of the village under Magdeburg Law, July 25, 1399]; *Zbiór dokumentów małopolskich*. 1975. Vol. 7: *Dokumenty króla Władysława Jagiełły z lat 1418–1434*. Eds. Irena Sułkowska-Kuraś, Stanisław Kuraś. Wrocław: Zakład Narodowy im. Ossolińskich we Wrocławiu, 43–45 [The charter for the foundation of the town under Magdeburg Law, March 1, 1440].

second church, the Holy Spirit, was erected in 1461 in Przedmieście Szczebrzeszyńskie, together with a hospital for the poor, and existed here until 1803. In 1510, the then owners of Turobin, Andrzej and Wincenty Świdwa, renewed the privileges burned during the Tatar attack, granting the town the Magdeburg Law again. In the 1520s, Katarzyna, daughter of Andrzej Świdwa, married Łukasz Górka, castellan of Poznań and brought him half of the Turobin estate as a dowry. Łukasz Górka and Katarzyna Szamotulska had four sons: Jakub, Uriel, Jan and Mikołaj. of Łukasz Górka's four sons, only one descendant remained – Mikołaj's son, Łukasz II Górka. He left his estate to his only son – Andrzej, who died in 1551. The last of the Górkas – Stanisław died childless in 1592. The oldest known seal of the city of Turobin comes from the 16th century. The coat of arms depicts a Renaissance shield in which a golden boat in a red field was placed as the coat of arms of the Górka family¹³.

In 1595, the Turobin estate was sold to Chancellor Jan Zamoyski and was incorporated into the Zamość Entail in 1601. The inventory from 1598 describes the spatial layout and appearance of the center as follows:

The town of Turobin was built of wood, fenced and surrounded by a ditch, to which there were three entrance gates. The layout of the town's buildings is as follows: Market Houses – frontages from the castle going on the left, the second frontage in the north, the third eastern frontage, the fourth southern frontage.

Further listed are the following streets: Zamkowa, Żydowska, Ruska, Szczebrzeska, Kościelna, Nowa towards the bathhouse. In 1795, Turobin came under Austrian rule. In 1809 it was incorporated into the Duchy of Warsaw, and in 1815 into the Kingdom of Poland. In 1859, the town was almost completely destroyed as a result of a great fire¹⁴.

In 1863, the National Committee of the January Uprising was organized in Turobin, under the leadership of Walenty Tomczyk. The secret organization was sworn in in the local church by the parish priest, Father Jan Olszanski. On March 13, 1861, a patriotic manifestation took place at the parish cemetery, to which a unit of the Russian gendarmerie was directed. During the January Uprising, the inhabitants of Turobin took an active part in the fighting, *inter alia* in the battles of Częs-

¹³ Marian Gumowski. 1959. *Pieczęcie i herby miejscowości województwa lubelskiego*. Lublin: Lubelskie Wydawnictwo, 85–86. See also Józef Niedźwiedz. 2003. *Leksykon historyczny miasta dawnego województwa zamojskiego*. Zamość: Wydawnictwo Kresy; Tokarczyk. 2002. *Turobin. Dzieje miejscowości*, 76–104.

¹⁴ Tokarczyk. 2002. *Turobin. Dzieje miejscowości*, 105–147.

toborowice on 30 July 1863, at Batorz on 6 September 1863, and at Goraj on 28 October 1863. Ten insurgents were sentenced to hard labor in Siberia, many were arrested¹⁵. During the uprising, a spy working for the tsarist regime was unmasked in Turobin. On October 29, 1863, in the vicinity of Turobin, a concentration of Lublin insurgent units (among others the groups of Waligórski, Krysiński, Wierzbicki, Kozłowski) took place. In retaliation for the participation of the inhabitants in the January Uprising, the tsarist authorities deprived Turobin of his city rights. The ukase of Tsar Alexander II of June 1, 1869, changed the legal status of Turobin – the town was unequivocally turned into a settlement.

Before World War II, it was the seat of the commune in the Krasnystaw district of the Lublin Voivodeship. In the years 1957–1975, the Turobin settlement administratively belonged to the Krasnystaw County, and in the years 1975–1998 to the Zamość Voivodeship. Currently, it is located in the Lublin Voivodeship, in the Biłgoraj County. On January 1, 2024, Turobin regained its status as a city¹⁶.

2. Church of St. Dominic

In the second half of the fourteenth century, Turobin began to develop as an important trade center of the southern Lublin region. In 1399, Dymitr Gorajski issued a charter for the location of the village of Turobin, but the village did not yet have its own church and belonged to the parish of Czernięcin. In 1420, Turobin received city rights. On the site of the village of Turobin, a town of the same name was founded, which initially belonged to the parish of Czernięcin. In 1430, the owners of Turobin built a wooden church dedicated to the Blessed Virgin Mary and All Saints. This church was consecrated by Bishop Jan of Opatowiec and was located about 200 meters northwest of the current church. It was a filial church of the Czernięcin parish for nearly 100 years¹⁷.

In the Szczebreszyn Suburb there was a second church dedicated to the Holy Spirit. The branch church had four fields and tithes, and the hospital and the priest at the Church of the Holy Spirit were supported by two half-meadows and gar-

¹⁵ Janusz Bugała. 2008. "Powstanie Styczniowe na Zamojszczyźnie". Dominik Turobiński (part 1) 30 (2): 29–30; (part 2) 31 (1): 30–32.

¹⁶ See Jan Górak. 1999. *Miasta i miasteczka Zamojszczyzny*. Lublin: Ośrodek Badań i Dokumentacji Zabytków; Stefan Warchoł. 1964. *Nazwy miast Lubelszczyzny*. Lublin: Lubelskie Wydawnictwo.

¹⁷ Tokarczyk. 2002. *Turobin. Dzieje miejscowości*, 50–75; Jan Olszański. 1939. "Notatki o Turobinie i Czernięcinie". *Teka Zamojska* (2): 72–84; Władysław Ćwik, Jerzy Reder. 1997. *Lubelszczyzna. Dzieje rozwoju terytorialnego, podziałów administracyjnych i ustroju władz*. Lublin: Lubelskie Wydawnictwo.

Buczacki, who gave the church the name of the Blessed Virgin Mary and St. Dominic. Bishop Buczacki combined the funds of the three churches, creating a provost in Turobin. Czernięcin became a filial church of the Turobin parish¹⁸.

After Łukasz Górka's death, his children converted to Lutheranism, and Stanisław Górka transformed the church into a Protestant church in 1574. In 1595, Jan Zamoyski restored the church to the Catholics, and the temple was reconciled by the bishop of Chełm, Stanisław Gomoliński. In 1620, a thorough reconstruction of the church began, financed by Tomasz Zamojski and his wife Katarzyna née Ostrogska. The reconstruction project was made by architect Jan Jaroszewicz, and the works were carried out by the bricklayer Jan Wolff. The church was enlarged, two chapels were added, and it was given the shape of a cross. The interior decoration was completed in 1623¹⁹.

In 1648, the church was plundered and profaned by Cossacks and Tatars. The reconstruction took place on the initiative of the provost Benedykt Żelechowski, and the re-consecration was made by bishop Mikołaj Świrski in 1650. Fires in 1663 and 1713 partially destroyed the church, which was rebuilt on the initiative of Tomasz Antoni Zamojski and his wife Teresa née Michowska. In the eighteenth century, a baroque bell tower was added, and the surroundings of the temple were tidied up. The church was renovated many times, *inter alia* in the years 1818, 1852, 1874, 1885–1888 and in the years 1901–1906.

During World War II, from the autumn of 1942 to Easter 1943, the German occupiers turned the temple into a grain warehouse, which led to its devastation. In 1951, a fire broke out, which destroyed the roof and vault of the nave with valuable stuccowork. In the years 1952–1959, the church was restored, reconstructing the destroyed elements. In the years 1983–1984, the work of drying and strengthening the external walls were carried out. In 1985, a thorough renovation and conservation of the church began, which was completed in 1990. From 1992 to 1998, conservation works were carried out on the main altar, the altar in the chapel of Our Lady and the pulpit. In 2002, the conservation of the chapel of St. Anne began, discovering a document dating the creation of the altar of St. Anne to 1927 and revealing the entrances to the crypts in the side chapels.

There was also a church of the Holy Spirit in the parish, built in 1461 by Jan and Andrzej Świda. Initially wooden, in the eighteenth century it was made of brick,

¹⁸ Jadwiga Szponar. 1986. *Studium historyczno-konserwatorskie, wykonane na zlecenie Wojewódzkiego Konserwatora Zabytków w Zamościu*. Zamość: typescript in Provincial Conservator of Monuments, branch in Zamość.

¹⁹ Niedźwiedz. 2003. *Leksykon historyczny miasta*, 546–548; Pinkas Hakehilot. 1999. *Encyclopedia of Jewish Communities. Poland*. Vol. 7: *Kielce and Lublin*. Jerusalem: Yad Vashem, 241–244.

but it was demolished at the beginning of the nineteenth century. There was a poor-house at the temple, which survived as a shelter. The parish had several religious brotherhoods, including the brotherhood of St. Anne founded in 1598, the confraternity of the Rosary from 1637, and the Third Order of St. Dominic from 1880. There was a library in the parish, and in the eighteenth century the Bernardines were vicars.

In the 16th century, Turobin was the property of the Górka family, who converted to Calvinism, which attracted many Protestants and resulted in the creation of a dissenter school. In 1595, Turobin became the property of Jan Zamoyski, and in 1604 the diocese of Chełm was divided into deaneries, with Turobin as one of them. In 1790, the Turobin deanery was merged with the Krasnystaw deanery, and in the 19th and 20th centuries there were further administrative changes.

There are many roadside chapels in the parish, *inter alia* the chapel of St. John of Nepomuk from 1935 and several wooden chapels from the beginning of the 20th century. The parish includes the villages of Elizówka, Guzówka Wieś and Guzówka Kolonia, Huta Turobińska, Olszanka, Przedmieście Szczebrzeszyńskie, Rokitów, Tarnawa Duża, Tarnawa Kolonia, Tarnawa Mała, Tokary (partially), Turobin, Zagroble, Załawcze, Żabno Wieś and Żabno Kolonia. Parish indulgences take place on August 8, on the feast of the Holy Trinity and St. Dominic. There are also public chapels in the parish: the Chapel of St. Mark or Florian from 1822 in Turobin, the cemetery chapel of St. Elizabeth from 1832 in Turobin, the chapel of St. Maximilian Kolbe from 1982 in Guzówka, the chapel of St. Anna from 1983 in Huta Turobińska and the chapel of Our Lady of the Rosary from 1984 in Tarnawa Duża²⁰.

²⁰ Andrzej Magier. 2012. *Dekanat Turobin w latach 1919–2000*. Lublin: typescript in University Archives of the Catholic University of Lublin.

Table 1: Demographics with ethnicity data

Year	General population	Number of Christians	Number of Jews
1662	707	547	160 (22,6 %)
1810	1963	1452	511 (26 %)
1857	2359	1408	951 (40 %)
1865	2684	1483	1201 (44,7 %)
1883	3949	2401	1548 (40, 1 %)
1886	3942	1600	2341 (59, 4 %)
1897	2377	868	1509 (63, 5 %)
1904	3154	860	2294 (72, 1 %)
1921	1592	627	965 (60 %)

Source: *Turobin – historia miejscowości* (10.10.2024). <https://teatrnn.pl/leksykon/artykuly/turobin-historia-miejscowosci/>

3. Architecture and interior design of the parish church

The architecture and interior design of the parish church of St. Dominic in Turobin is richly decorated and reflects the influence of various styles, characteristic of the late Renaissance with Baroque elements. The chancel is covered with a barrel vault with lunettes, and rests on eight corbels in the form of capitals with painted pilasters below which form an illusion. These capitals are Roman-Corinthian, decorated with acanthus leaves and small floral motifs. In the upper part of the capitals there are four volutes, from which three full-plastic heads with short, lush curls come out. The volutes support the abacuses decorated with Ionic cymatium. Under the first capitals, on both sides of the presbytery, there are images of winged angels' heads, surrounded by stylized leaves²¹.

The vault above the nave is also barrel vaulted with lunettes that flow down onto pilasters with illusionistic fluting. The outermost pilasters are single, while in the middle of the nave there are two pairs of double pilasters on common, high plinths. The capitals of these pilasters are Roman-Corinthian, decorated with small, full-plastic male heads in the middle and abacuses separated by a narrow strip of Ionic cymatium.

²¹ Turobin. 1964. In *Katalog zabytków sztuki w Polsce*. Vol. 8: *Województwo lubelskie*, part 8: *Powiat krasnostawski*. Eds. Ryszard Brykowski, Ewa Rowińska, 65–72. Warszawa: Wydawnictwo Arkady.

The vaults of the nave and chancel are decorated with stucco in the form of a network of slats ornamented with two rows of Ionic cymatium, separated by astragalus, with rosettes at the intersections. Some of the slats are polychrome in the astragalus part and partly in the cymatium part. The center of the chancel vault is formed by three fields in the shape of quatrefoils intermingling with squares, in which large rosettes of stylized acanthus leaves were placed. Above the altar there is an oval field with the hierogram IHS in radiant glory, surrounded by two winged angels' heads. On the sides, between the lunettes, there are symmetrically arranged oval fields forming frames for vault paintings. The lunettes contain paintings that harmonize with the overall decoration of the vault, adding elegance and artistic coherence to the interior²² of the church.

The chancel is separated from the nave by a chancel with a semicircular shape, supported on wall pillars, with a cornice decorated with an Ionic cymatium. Underneath, on the inner side, there are bas-relief, winged angel heads surrounded by stylized leaves. From the side of the chancel and the nave, the pattern of the chancel is repeated by a strip of stucco decoration with floral motifs, Ionic cymatium and plaiting, supported on a cornice, analogous to the external window decoration. From the side of the chancel, in the key of the chancel, there is a cartouche with the letters "I W", the date 1623 and the author's house mark, while from the side of the nave there is a winged angel's head with wings arranged in the shape of a heart. Above it there is a cartouche decorated with a stylized floral ornament, a hardware ornament and two masks showing faces in profile, directed outside the cartouche. In the oval field in the middle there are coats of arms of the Zamoyski (Jelita) and Ostrogski families. In the arch of the chancel there are coffered divisions, and inside the fields there are winged heads of putti, IHS hierograms, eagles and rosettes.

The nave is open to the chapels with arcades closed in a semicircle, supported on wall pillars, with the decoration of the arches analogous to that of the chancel arch. In the arches of the arcades there are four coffered fields. In the passage to the northern chapel there are two medallions formed by angels' wings arranged in the shape of a semicircle and joined together and two round plaques with a hierogram of MS. In the passage to the southern chapel there are hierograms of MS and square plaques with a rosette in the middle.

The choir in the western bay of the nave has three arcades and is supported by two four-sided pillars with beveled corners and corbels in the form of wall heads of low pilasters with a high plinth. The capitals of the pillars are Doric,

²² Compare Jasiński. 1955. *Kościół parafialny w Turobinie*.

decorated with stylized acanthus leaves and Ionic cymatium. The arches of the arcades are framed by a strip of Ionic cymatium and an ornament composed of alternating buds and unfolded flowers between two stripes of astragalus. In the keys of the arcades there are angels' heads with wings arranged in the shape of a heart. In the arches, rectangular fields with floral ornaments and beading are created, in which rosettes with floral motifs and heads with valances are placed. On the shield wall of the choir there are two oval plaques with the coat of arms of Jelita on a shield surrounded by acanthus leaves, with a helmet and a jewel in the form of half a goat. In the two armpits of the outer arches there are rectangular plaques with the winged head of an angel with a valance. The choir is barrel-and-cross vaulted, with a network of stucco, with round, rectangular and shield-shaped plaques. On them there are motifs of winged angels' heads, rosettes and crowned eagles with shields on their chests. On the keystone of the central bay there is the monogram IHS, and on the bosses of the side bays there are MARIA monograms. The choir sill is protruding forward in the central part, with a cast iron balustrade. In the choir, on both sides, there are stairs to the choir and the church attic.

The walls of the chapels have arcaded recesses in the form of arches supported by pilasters, surrounded by plaiting, with bosses in the form of heads against the background of stylized leaves. The capitals of the pilasters are Doric, with a strip of Ionic cymatium. In the front walls of the chapels there are windows with a deep cut, and in the arches of the arcades and windows there are plaques with rosettes and winged heads of angels. In the corners of the chapels there are fluted pilasters on low plinths, with Corinthian capitals decorated with heads and semicircular plaques with winged putti. These capitals support a breaking entablature with a prominent cornice. The frieze is decorated with hardware ornaments, volutes, cartouches, stylized leaves, heads and valances. In the northern chapel there is the date 1623 above the entrance opening. The crowning cornice is covered with a flat palmette-acanthus relief, vertical grooves with sticks and Ionic cymatium. In the shield walls there are three deep, square window recesses with rectangular plaques with a winged angel's head. The vault of the chapels is decorated with a network of stucco with a central octagonal strip of floral decoration surrounding the lantern opening. In the octagonal fields there are representations of winged angels' heads, and in the oval and round fields there is the IHS monogram in a round wreath of leaves, surrounded by winged angels' heads. In the pendentives there are four heart-shaped fields with small representations of angels. The space between the fields is filled with semicircular, round and square plaques with motifs of angels, eagles and rosettes. The opening of the

lantern is surrounded by floral motifs, and inside there are masks carrying fluted herm pilasters with heads. In the center of the lighthouse dome is the IHS monogram in a circular field, surrounded by rays and rosettes²³.

Table 2: Chronological list of the population of Turobin

Year	Population of Turobin
1662	707
1799	2101
1810	1963
1820	1866
1822	2026
1833	1956
1857	2359
1865	2684
1883	3949
1886	3942
1897	2377
1904	3154
1908	5200
1921	1592
1926	1670
1936	1769
1939	4350
1942	5300
1943	1297
1946	1541
1950	1150

²³ For more information see: Diana Kołczewska. 2003. *Kościół parafialny w Turobinie. Monografia*. Lublin: typescript in University Archives of the Catholic University of Lublin.

1959	1050
1977	1300
1987	1125
1988	1125
1996	1113
1997	1115
1998	1116
2000	1099
2001	1148

Source: Tokarczyk. 2002. *Turobin. Dzieje miejscowości*, 334–336.

4. Formal, stylistic and comparative analysis

The church of St. Dominic in Turobin belongs to the group of churches from the first half of the 17th century, which were built and rebuilt as part of the great construction movement caused by the spread of the ideals of the Counter-Reformation. The Baroque model of the church, quickly adapted in Poland, was too impressive for common use, which resulted in the development of a new model of a Renaissance temple in the provinces. Particularly original solutions were developed by the Lublin community, creating a separate type in church architecture, combining the features of native Gothic and Renaissance architecture, interpreted by local construction workshops²⁴.

This new style derived from the specific way Renaissance architecture in Poland developed. Initially, the projects were of a purely Italian variety, and it was not until the beginning of the 17th century that they began to take into account the local building traditions. The model for many of the buildings under construction were the first modern churches of this region: the collegiate church in Zamość and the churches of the Jesuits and Bernardines in Lublin. A group of such churches, having common features, was distinguished in the works of Władysław Tatarkiewicz, who described them as the “Lublin type”. The church in Turobin is considered one of the most representative examples of architecture of this type, therefore the formal and

²⁴ Stefan Syrokosz. 1964. *Dzieje parafii Turobin*. Lublin: typescript in University Archives of the Catholic University of Lublin.

stylistic analysis must take into account the presence of features commonly considered to be determinants of this style. These are a single-nave plan, the chancel narrower than the nave and ended in a semicircle, a towerless façade, a barrel vault with lunettes, a steep roof, plastered walls, external decoration focused on the top of the façade and stucco interior decoration concentrated on the vault. According to Tatarkiewicz, churches of the “Lublin type” often have two chapels symmetrically attached to the nave, pilastered walls from the outside and inside, a choir supported by three arches, as well as high, semicircular windows²⁵.

The church in Turobin was built on the framework of an earlier Gothic building. The Gothic, buttressed and three-side ended chancel is an element literally transferred from the previous era. The forms commonly used in Gothic are referred to by a steep, gable roof with a gable and elongated, narrow windows. However, the semicircular closures of the window openings, plastered walls divided in the nave by pilasters, the interior covered with a barrel vault with lunettes, and the range of decorative motifs are clearly Renaissance, and it is the Renaissance in its late variety.

The church in Turobin was erected on a single-nave plan with a chancel narrower and slightly lower than the nave, ended on three sides. The three-sided, not semicircular closure of the chancel is due to the fact that the Gothic chancel was preserved. The single-nave plan resulted from the location of churches in the provinces and met the needs of small towns. The church in Turobin represents a variety of a single-nave temple with a pair of central dome chapels separated from the body in the transept part, giving it a cross projection. The chapels played the role of grave chapels and were associated with the activities of religious brotherhoods, such as the brotherhood of St. Anne or the Rosary. The chapels are built on a square plan, with spherical domes that gradually change from a quadrilateral to a circular projection, resembling sail vaults. The chapels are distinguished by richer decoration, both external and internal, derived from the Mannerist Dutch decoration. The closest analogies with the Turobin chapels can be found in the tomb chapel of the Górski family at the parish church in Kazimierz Dolny and in the church in Uchanie.

The façade of the church in Turobin, like other churches of the “Lublin type”, is topped with an early modern gable, with emphasized horizontal accents and classic motifs. Decorative elements are evenly distributed throughout the front façade. The façade of the temple represents a type with extreme bays breaking out of the

²⁵ Compare Jerzy Szablowski. 1965. *Architektura renesansowa i manierystyczna w Polsce*, Kraków: Wydawnictwo Arkady; Władysław Tatarkiewicz. 1966. *O sztuce polskiej XVII i XVIII w. Architektura, rzeźba*, Warszawa: Państwowe Wydawnictwo Naukowe.

body, turning into a corner, low, with four-sided turrets. Such a solution appears for the first time in the Jesuit church in Lublin. The IHS monogram on the top of the façade is another reference to the Jesuit church in Lublin. The closest analogies with the façade of the church in Turobin can be found in the churches in Uchanie and Łęczna, which have similar types of facades with low bell towers on the sides. In the decoration of the external façades of the church in Turobin, one can find many motifs taken from the collegiate church in Zamość, erected by the Italian architect Bernardo Morando. The division of the nave façade by pilasters in the Doric order, large wall planes contrasted with small ornamental motifs in the frieze and window frames are characteristic of the collegiate church. The motif of braiding, which appears in the decoration of window frames, derives from the decoration of the collegiate church in Zamość²⁶.

The vault of the chancel rests on corbels, which is a Gothic reminiscence, referring to the Bernardine church in Lublin. This also emphasizes the fact that this part of the building originated from the previous era. The corbels, despite their Gothic origins, take the form of Renaissance Corinthian capitals. The same order was used in the division of the walls of the central nave. The capitals of the capitals in the chancel show analogies with the Bernardine church, where the capitals are divided into two parts with an arrangement of acanthus leaves topped with volutes. The motif of acanthus leaves in Turobin is enriched with native vegetation, which gives them a unique character. On the volutes, stucco-modelled heads, characteristic of Jan Wolff's work, were placed, which is also visible in the church in Uchanie.

The vault of the nave rests on even pilasters, dividing the walls into three parts. The shallow recesses imitating arcades suggest the arrangement of arcades from the three-nave interiors of the Lublin Bernardine church or the collegiate church in Zamość, but the even pilasters on a common plinth used here for the first time by Wolff are a new element. The decoration of the walls of the chapels in Turobin refers to the arcaded division of the Zamość collegiate church. In each of the walls there is an arcade of the great Corinthian order, supporting a richly decorated entablature. Decorative elements, such as women's heads or floral ornaments, have their analogies in the collegiate church in Zamość. The music choir in Turobin, with three arcades, is a reference to the choir in the collegiate church in Zamość. The arcades are supported by pillars with Doric capitals, and the decoration of the arcade corners is limited to plaques with winged angels' heads and representations of the Zamoyski coat of arms.

²⁶ See. Turobin. 1964. In *Katalog zabytków sztuki w Polsce*, 65–72.

The vaults of the chancel, nave and chapels of the church in Turobin are covered with rich stucco work made by Jan Wolff in 1623. Authentic stucco has been preserved in the chancel and chapels, while the vault decoration of the nave is a later reconstruction based on earlier patterns. Stuccowork, introduced to Poland by Italian artists, combined with the native tradition of Gothic net vaults, became one of the determinants of the “Lublin type”. The vault of the chancel and nave of the church in Turobin is covered with slats of a classic profile, decorated with Ionic cymatium and astragalus. This profile appears for the first time in Zamość at the end of the 16th century, and similar solutions are present in the Bernardine church in Lublin. The vaults of the chapels in Turobin, created in 1623, belong to the group of four stylistically related designs by Wolff. The stucco slats form an arrangement of geometric figures, and the heart motif, popular in the stucco of the 17th century, appears for the first time in the decoration of the vaults of the chapels in Turobin. This motif is related to the Counter-Reformation Marian iconography and fills the space of pendentives. The chapels in Turobin are the first examples of Wolff's use of figures of angels artistically modelled in stucco, filling the oval and octagonal fields of the domes. These decorations, together with floral and heraldic motifs, are a development and improvement of Wolff's earlier motifs, which later appear in his other projects, such as the Firlej chapel in Lublin. The stucco arrangement of the domes of the chapels in Turobin is the beginning of the development of Wolff's decorations, the final effect of which is the Firlej chapel. The vault decorations of the nave of the church in Turobin, although they result from 20th-century reconstruction, refer to the original patterns. The vaults of the chancel and chapels, preserved in their authentic form, reflect the influence of Zamość and Lublin models on Wolff's work, while introducing new solutions that inspired subsequent generations of builders in the region²⁷.

5. Creators of the church in Turobin

The parish church in Turobin is one of the few examples of buildings in the Lublin region from that period, the authorship of which is documented. As a result of research on the patronage of Tomasz Zamojski, a document was found linking the initials on the chancel arch of the church with the name of the artist Jan Wolff²⁸.

²⁷ Marek Letkiewicz. 1981. “Sztukatorski wystrój sklepień tzw. renesansu lubelsko-kaliskiego w pierwszej tercji XVII w. Próba ustalenia chronologii, problem rozprzestrzeniania się i zasięgu”. *Roczniki Humanistyczne* 29 (4): 71–82.

²⁸ Michał Kurzej. 2009. *Jan Wolff. Monografia architekta w świetle analizy prefabrykowanych elementów dekoracji sztukatorskiej*. Kraków: Dodo Editor.

Wolff, however, is only the author of the decoration of the building, while Jan Jaroszewicz, who collaborated with Wolff, is considered to be the creator of the plan and architectural program. The separation of the roles of the designer and the contractor resulted from the modern organization of construction in the Zamość Estate. Getting to know the profiles and work of the architects is crucial for understanding the genesis of the solutions used in the Turobin temple and facilitates comparative analysis²⁹.

The Turobin privilege of 17 March 1623 is the oldest document commemorating Jan Wolff. In exchange for the lifelong use of the land in Turobin, Wolff undertook to work for the benefit of the temple and to erect a brickyard. The condition for the lifelong use of the land was also the education of his son in the “masonry craft” and his work for the benefit of the city. Wolff came to Turobin around 1620, married Elżbieta, a young widow of the Turobin arendarz Kasper Sołdan, who bore him a son Stanisław and a daughter Jadwiga. After Elizabeth’s death in 1635, Wolff married his second wife, Elizabeth *primo voto* Rzeczycka, who died in 1639. His daughter Jadwiga married in 1643 the builder Adam Zimno, called Zimnicki. Son Stanisław probably died at a young age, which explains why later there is little mention of him. The “Inventory of the Turobin Key” from 1635 noted that Wolff was the owner of a tenement house, gardens and malt house in Turobin. After the completion of the work on the church, Wolff spent winters in the city, producing building ceramics, and in the summers, he worked in Zamość, where he also purchased real estate, becoming a citizen of two cities³⁰.

In the first half of the 17th century, Wolff held a high position among the Zamość masons. In documents, he was sometimes called an architect, took part in taxing houses and was called as a witness in court cases of bricklayers. The name, later polonized to Jan, the surname and close relations with German builders indicate Wolff’s German origin. He wrote correctly in Polish and changed the German spelling of his name to “Jon Wolph”. He died during an epidemic in Turobin before April 21, 1653.

Wolff’s first known work is the stucco decoration of the church in Czemierniki, founded by Rev. Henryk Firlej. In addition to the decoration of the vaults, Wolff made the music choir, the main portal and the window frames. Subsequent buildings were erected thanks to the cooperation of Wolff and Jan Jaroszewicz

²⁹ See Wiktor Zin. 1961. “Kościół uchański jako ogniwo kształtujące architekturę sakralną Lubelszczyzny na przełomie XVI i XVII w.”. *Zeszyty Naukowe Politechniki Krakowskiej. Architektura* (5): 1–137.

³⁰ Jerzy Kowalczyk. 1962. “Turobińsko-zamojski murator Jan Wolff oraz jego dzieła na Lubelszczyźnie”. *Biuletyn Historii Sztuki* 24 (1): 123–127.

for the Zamość Estate. From 1620 he carried out works on the church in Turobin, and after 1624 he worked on the expansion of the church of the Assumption of the Blessed Virgin Mary in Uchanie. Wolff is also the author of the decoration of the dome in the Firlej chapel at the Dominican Church in Lublin. These four sacral buildings, built in the years 1610–1630, constitute a stylistically compact group³¹.

The second stage of Wolff's work was the works of secular architecture in Zamość, where he led a group of ten bricklayers. Together with Jan Jaroszewicz, he rebuilt the town hall in the years 1639–1651, worked on the palace of the entailers and on the tenement houses on the Main Market Square. Wolff is also credited with the authorship of the decoration of the vaults of the nave of the Zamość collegiate church from around 1630. There are a number of buildings whose decoration researchers associate with his workshop, but it is currently not possible to indisputably attribute his authorship.

Jan Jaroszewicz, born in 1575, from 1610 served as the architect of the Zamoyski family for about 60 years, until his death in 1670. He received from Tomasz Zamoyski the privilege of the mayorship of Łącki and Złojec and served as burgrave of the Zamoyski manor. He supervised construction works in Zamość and throughout the estate. He is credited with the designs of numerous religious and secular buildings in Zamość and beyond, including churches in Turobin and Szczepieszyn and the Firlej chapel at the Dominican church in Lublin³².

The Church of St. Dominic in Turobin, which is the result of cooperation between Jan Jaroszewicz and Jan Wolff, is an example of a harmonious combination of Gothic and Renaissance with Baroque elements. The separation of the roles of designer and contractor and the involvement of local artists under the patronage of Tomasz Zamoyski contributed to the creation of a unique "Lublin-type" style of architecture. Formal and stylistic analysis and research on the work of architects allow for a deeper understanding of the influences and inspirations that shaped the church in Turobin, making it an important element of the cultural heritage³³ of the region.

³¹ Mieczysław Kurzątkowski. 1969. Z badań nad kulturą artystyczną ziemi chełmskiej w czasach budowy Zamościa. In *Zamość i Zamojszczyzna w dziejach i kulturze polskiej*. Ed. Kazimierz Myśliński, 153–160. Zamość: Towarzystwo Naukowe w Zamościu.

³² Jerzy Kowalczyk. 1964–1965. Jaroszewicz Jan. In *Polski Słownik Biograficzny*. Vol. 11. Ed. Emanuel Rostworowski, 11, Wrocław – Warszawa – Kraków: Zakład Narodowy im. Ossolińskich.

³³ Henryk Gawarecki, Jerzy Zygmunt Łoziński. 1973. *Zabytki architektury i budownictwa w Polsce, województwo lubelskie*. Vol. 8. Warszawa: Wydawnictwo Naukowe PWN, 31.

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The Church of St. Dominic in Turobin is one of the most important examples of Renaissance architecture in the Lublin region, showing the influence of both local and external building traditions. Its history, dating back to the first half of the 17th century, is a testimony to the development of sacred architecture under the influence of the Counter-Reformation and the patronage of Tomasz Zamojski. This church represents a unique type of “Lublin-type” architecture, which combines features of Gothic and Renaissance, with a clear influence of Mannerist and Baroque art. The introduction of this style was the result of the adaptation of Italian patterns to local building traditions and social conditions. The interior decoration by Jan Wolff, with Jan Jaroszewicz supervising the entire project, shows the cooperation of local artists who brought innovative solutions to the sacral architecture of the Lublin region. The initials “I. W.” on the chancel arch are direct evidence of their contribution.

Tomasz Zamojski and his wife Katarzyna née Ostrogska played a key role in financing and promoting the construction of the church, which is an example of the involvement of the aristocracy in the development of sacred architecture as a tool of the Counter-Reformation. Rich stuccowork, characteristic of Renaissance and Baroque decorations, introduces elements of illusionism and plasticity, which were a novelty in the church architecture of this region. Floral motifs and angel heads in the stucco decorations testify to the high artistic and technical level of the performers.

Numerous reconstructions and conservations of the church over the centuries, including reconstructions after war damage and fires, are proof of the continuous efforts of the local community and art historians to preserve cultural heritage. St. Dominic’s Church in Turobin is not only an important element of the cultural landscape of the Lublin region but is also a testimony to the rich history and artistic heritage of the region. This formal, stylistic and historical analysis allows for a better understanding of the development of sacred architecture in Poland, and also emphasizes the importance of local building traditions in shaping the cultural identity of the region³⁴.

³⁴ See Grzegorz Łupina. 1939. „Krótkie dzieje Turobina”. *Młodzież Seraficka* 1 (8): 1–2; Maria Bankowicz. 1955. *Roztocze Lubelskie*. Warszawa: Sport i Turystyka.

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Abstract. The subject of the article is the historical and architectural analysis of the Church of St. Dominic in Turobin, which is a significant example of Renaissance sacred architecture in the Lublin region. The specific objectives include presenting the history of the town and the parish church, its architecture, and interior decoration. The article contains a formal-stylistic and comparative analysis of the Turobin church. Built in the 15th century, the church has undergone numerous phases of expansion and renovation, making it an interesting research object. As an example of “Lublin Renaissance” architecture, it is a valuable element of the region’s cultural heritage, combining rich history, traditions, and unique artistic qualities. The historical comparative method supplemented by the stylistic method was used.

Keywords: Turobin, St. Dominic’s Church, sacred architecture, Lublin Renaissance.

Streszczenie: Kościół św. Dominika w Turobinie – perła renesansu lubelskiego. Przedmiotem artykułu jest analiza historyczno-architektoniczna kościoła św. Dominika w Turobinie, który jest znaczącym przykładem renesansowej architektury sakralnej na Lubelszczyźnie. Celami szczegółowymi są m.in. zaprezentowanie historii miejscowości oraz kościoła parafialnego, jego architektury i wystroju wnętrza. Artykuł zawiera analizę

formalno-stylistyczną i porównawczą świątyni turobińskiej. Zbudowany w XV w. kościół przeszedł liczne etapy rozbudowy i renowacji, co czyni go interesującym obiektem badawczym. Jako przykład architektury „renesansu lubelskiego” stanowi cenny element dziedzictwa kulturowego regionu, łączący w sobie bogatą historię, tradycje i wyjątkowe walory artystyczne. W badaniach wykorzystano metodę historyczno-porównawczą uzupełnioną przez metodę stylistyczną.

Słowa kluczowe: Turobin, kościół św. Dominika, architektura sakralna, renesans lubelski.