



**Bogna Ludwig\***

## *The role of fountains in the urban space of Habsburg Silesia in modern times*

### *Introduction*

The representational dimension of space in the interiors of Silesian market squares began to be given a new meaning from the Renaissance onwards, while comprehensive measures to this end were taken in the Baroque, alongside the restoration of stability after the Thirty Years' War. The culmination of these works, which expressed a particular proclamation of the return of prosperity, was the foundation of fountains. They had a commemorative character and were of particular importance in shaping the Baroque spatial arrangements in the most important urban spaces.

The first preserved fountains in Silesian towns were built as early as in the beginning of the 17<sup>th</sup> century (only two examples have survived to the present day, as to others from that period, e.g., in Legnica we only have references). They became a common feature of market squares and other squares in the Baroque period. A dozen or so of them were founded; most of them had elaborate sculptural forms with figural representations. Being important for the appearance and history of the town, the monuments were protected and have survived until the present day<sup>1</sup>.

The regulation of the arrangement of houses, restoration or introduction of paving<sup>2</sup>, construction of waterworks and erection of monuments and fountains are mentioned

in books discussing the history of individual Silesian towns from the oldest chronicles [3]–[6] and first historical works [7]–[10] to publications written after the World War II (e.g., [1], [2], [11]–[13]). Most of the fountains have been described in monument catalogues. The sculptures of the Świdnica fountains and the Neptune Fountain in Wrocław have been discussed as works by well-known artists<sup>3</sup>. Basic information is provided in studies carried out for the needs of conservation; when planning and undertaking restoration works [15], [16]. Problems of the iconographic programme of fountains are referred to in articles by local historians [17], [18]. The Neptune Fountain in Wrocław is also mentioned in detail in an article on the historical transformation of Nowy Targ [19]. However, there is a lack of cross-sectional studies presenting the role of fountains in the urban interiors of Silesian cities, where they have become symbols of progress.

### *History of modern fountains and water intakes of Silesian cities*

In the late Renaissance and Baroque, efforts were made to transform medieval market squares into representative town squares. An example of a simple but very effective method of transformation was the replacement of wells with appropriately placed fountains. The first fountains began to appear in the place of former water intakes after the erection of water towers guaranteeing satisfactory pressure. In most towns, the traditional form of the well was still retained for economic reasons. Basins with architectural enclosures were also established. One of the two preserved Renaissance town fountains is the fountain with

\* ORCID: 0000-0002-7755-5835. Faculty of Architecture, Wrocław University of Science and Technology, e-mail: bogna.ludwig@pwr.edu.pl

<sup>1</sup> Probably largely due to their secular character, they were saved from devastation after the World War II. (Only the Neptune Fountain in Wrocław was ruined, destroyed during a bombardment). No water fountains of simple forms have survived, the exception being two bowl-shaped fountains in Świdnica.

<sup>2</sup> For example, the market square and streets of Nysa were probably paved before 1532 (confirmed for Koński Targ) [1, p. 45]. In many Silesian towns the paving appeared already in the Middle Ages, e.g., Wrocław, Kłodzko [2, p. 17].

<sup>3</sup> First of all, the study by K. Kalinowski [14]; there the older literature is also extensively described.



Fig. 1. The Dolphin Fountain in the Market Square in Złotoryja (photo by B. Ludwig)

Il. 1. Fontanna Delfinów na rynku w Złotoryi (fot. B. Ludwig)

dolphins in the market square at the corner of the town hall in Złotoryja from 1604, which was renovated at that time (Fig. 1). It was founded by the mayor, founder of a patrician family, from 1593 the rector of Złotoryja gymnasium Johannes Feige (1556–1617), humanist, master of philosophy at Leipzig University [11]. It was the last of the municipal water intakes in the market square of Złotoryja, put into operation at the beginning of the 17<sup>th</sup> century after the construction of the water supply system (1578–1579), which took the form of a fountain, modern for those times. Perhaps it was inspired by the Goldener Brunnen on the market square in Leipzig (transformed in 1581–1582), which Feige must have seen during his studies.

A similar Renaissance fountain has been preserved in the market square in Szprotawa. The Dolphin Fountain, later known as the Whale Fountain (*Walfischbrunnen*) was recorded in 1654; it must have been created similarly to the one in Złotoryja before the Thirty Years' War. In Legnica, in 1626, the water supply from the water tower on the Młynówka was rebuilt, and the well dating from 1588 in the southern part of the market square was replaced by a water fountain with the image of the goddess Ceres. In the same year the town hall was rebuilt. The decoration of the square did not exist long, destroyed in 1648 by the fall of the church tower [8], [9].

Half a century after the end of the Thirty Years' War, the towns achieved a certain prosperity. During this time functional needs were secured, destroyed houses were rebuilt, and it was possible to start decorating city streets and squares. In Prudnik, revived after the war fires, the mayor and five councillors founded a fountain in 1696, which stood in the north-western corner of the town square, replacing the medieval well [5]. The fountain with the lion



Fig. 2. The Triton Fountain in Nysa. View towards the Market Square (photo by B. Ludwig)

Il. 2. Fontanna Trytona w Nysie. Widok w stronę rynku (fot. B. Ludwig)



Fig. 3. Column with a lion  
in Lwówek Śląski  
(photo by B. Ludwig)

Il. 3. Kolumna z lwem  
w Lwówku Śląskim  
(fot. B. Ludwig)

in front of the town hall in Kłodzko was built at the turn of the 18<sup>th</sup> century on the site of an earlier well from the mid-16<sup>th</sup> century, supplied from the above-mentioned waterworks. It was an urban supplement to the renovation of the town hall carried out in 1696, rebuilt in new forms just after the Thirty Years' War (1653–1654) [2, pp. 17, 20, 108, 117], [20].

The Triton Fountain in Nysa, located at the junction of Bracka and Celna Streets, in the vicinity of the southern corner of the market square, was the first fully Baroque structure [1, p. 246]. The inscription “SPQN 1701” placed under the coat of arms of Nysa indicates the founders – the town council and inhabitants – and the date of its construction (Fig. 2).

The market square of Lwówek Śląski in the Baroque period was decorated with four water intakes, two of them were given figural decorations. Of the Baroque sculptures crowning the shafts of the fountains only one survived, i.e., the figure of a lion. The fountain with the lion, which replaced the well in 1711, surrounded by a late-Baroque basin (1772), is located in the vicinity of the town hall on the western side of the square (Fig. 3). The fountain of St. Maternus in Lubomierz, created in 1712, is in fact a column with a statue of the patron saint of the temple in Lubomierz, and at the same time of the town (Fig. 4).

A similar arrangement of the market square with fountains as in Lwówek Śląski was given to Świdnica. However, the final effect due to the quality of the sculptural works was definitely more impressive. It was not until the end of the 17<sup>th</sup> century that the Świdnica market square started to be enriched with numerous Baroque objects of small architecture. The first one was the Holy Trinity Column (or rather the Throne of Grace) founded by J.J.M. Sinzendorf and erected in 1693, which was a testimony to the founder's faith. Then, after the fire of 1716, in which the town hall also suffered, the brewers' guild paid for the construction of a new water supply system from the springs in Witoszów, ending with a water intake in the square. It was given the form of the Atlas



Fig. 4. Column of St. Maternus in Lubomierz (photo by B. Ludwig)

Il. 4. Kolumna św. Maternusa w Lubomierzu (fot. B. Ludwig)

Fountain. The sandstone sculpture was ordered by the stallholders' guild from the local artist Georg Leonhard Weber<sup>4</sup> [6], [7] (Fig. 5). Subsequently, the urban layout

<sup>4</sup> Georg Leonhard Weber (c. 1670–1675–1732) settled in Świdnica at the end of the 17<sup>th</sup> century and gained town citizenship in 1699. At first, he created stone sculptures drawing mainly on mythological themes; statues of Jupiter and Hercules in Bolesławiec in 1701 and garden sculptures decorating former swimming pools in Henryków in 1702,



Fig. 5. The figure of Atlas from the fountain in the Market Square in Świdnica (photo by B. Ludwig)

Il. 5. Figura Atlasa z fontanny na rynku w Świdnicy (fot. B. Ludwig)



Fig. 6. Neptune's Fountain in the Market Square in Świdnica in a frontal view (photo by B. Ludwig)

Il. 6. Fontanna Neptuna na rynku w Świdnicy w widoku frontalnym (fot. B. Ludwig)

of the market square was complemented with a Neptune Fountain, erected in the north-western corner of the square at the place of a Renaissance fountain with an analogous representation [6], [7], also the work of Weber completed in 1723<sup>5</sup> (Fig. 6). The first of them was a statue of St. John of Nepomuk and St. Florian at the corners of the town hall and the mid-market block. After several years, in 1740 and 1744, the next two water intakes at the corners of Świdnica's market square received new Baroque forms (one of them had already been transformed into a wooden fountain with a two-headed eagle) [7]. The oldest Baroque fountain in Wrocław was created at

from 1703 he cooperated with Riedel on decorating the Jesuit church in Świdnica. Then he made sandstone sculptures: Atlas in 1716, the statue of St. John Nepomuk in 1718, Florian in 1720; his last works were the composition of Neptune's well in 1732 and the sculptural decoration of the palace of the Krzeszów abbots in Świdnica (the portal and a group of abbot busts). In 1723–1725 he also completed the main altar of the parish church in Bolesławiec, and for over 20 years, from 1711 to 1730, he made sculptures for the chapel of Blessed Czesław at the Dominican church in Wrocław [14, pp. 179, 180], [21].

<sup>5</sup> Date from the chronogram. It is not 1732, as stated by most studies after Ostowska and Kalinowski [21], [14, p. 180]. The basin of the fountain, on the other hand, was made, according to the inscription, in 1727.

the beginning of the 18<sup>th</sup> century, commissioned by the Premonstratensians to decorate the surroundings of the monastery rebuilt in the years 1684–1695 according to the plans of H. Fröhlich [22]. The fountain, which decorated the courtyard in 1729 [23, p. 224], [4, p. 126]<sup>6</sup>, was made in the workshop of J.A. Karinger<sup>7</sup>. It was soon destroyed or moved<sup>8</sup>. Another fountain in Wrocław – the

<sup>6</sup> At that time, as noted by Zimmermann, the statue of the Virgin Mary and the portal (the gate to the courtyard) decorated with statues were made [4].

<sup>7</sup> Johann Adam Karinger (c. 1690–1742) came from Lower Austria and in 1716 made this masterpiece in Breslau and was granted citizenship. As a stonemason and supplier he worked on the stonework and sculptural decorations of the Jesuit churches in Breslau and Głogów, the Elector's Chapel, and later at the University. In 1724 he undertook the decoration of the Hochberg chapel in the St. Vincent church. Together with sculptor J.G. Urbansky he also made the statue of St. John of Nepomuk in St. Cross Square in Wrocław. The altar of Jasna Góra is also his work [24], [14, pp. 143–145].

<sup>8</sup> It is no longer visible on Endler's plan from the beginning of the 19<sup>th</sup> century or on lithographs by Mattis or Grossmann from 1830. We can find information about it only on Wernher's engravings and documents concerning orders of the stone workshop. It had a basin with a four-leaved outline and a shaft in the form of a bowl with a decoration, probably with statues (Triton?), typical of Lower Silesia [14, p. 145].

Neptune Fountain – was placed in the centre of Nowy Targ [17], [19]. Thanks to that, the square acquired the features of a representative urban interior. It was located in the place of an older water reservoir, functioning since 1592 [4]. It was supplied by a water pipe from the so-called Kacerska Wieża Ciśnień (Heretics' Water Tower), supplied from the St. Mathew's craftsman's shop, which had an additional pump and reservoir set up for this purpose. Its construction was commissioned by the town council. It was made of sandstone by stonemason J.A. Karinger and sculptor Johann Jakob Bauer, the most prominent Wrocław craftsmen, and its decorative elements were forged by stonemason Johann Baptista Lembergerg [25]. In Legnica, at the same time, in 1731, the Neptune Fountain was erected between the Cathedral and the Town Hall, in the place of the destroyed Ceres Fountain (Fig. 7), and the second Siren Fountain, in the place of the medieval intake at Targ Rybny (Fish Market), the north part of the Market Square (Fig. 8).

In the Baroque period, no more fountains were built in Silesian cities. Another one, also with the figure of Neptune, was built in the classicist period (1794) in Gliwice.

### *Design and form*

Silesian fountains were modelled on those of Western Europe, probably to a large extent thanks to richly illustrated publications reaching Silesia. Particularly important for the popularisation of water fountains was an album of fountains of Rome and Frascati published in 1685 by



Fig. 7. Neptune's figure from the fountain in Legnica (photo by B. Ludwig)

Il. 7. Figura Neptuna z legnickiej fontanny (fot. B. Ludwig)



Fig. 8. The Siren Fountain in the Market Square in Legnica (photo by B. Ludwig)

Il. 8. Fontanna Syrenki na rynku w Legnicy (fot. B. Ludwig)

Froberg in Nuremberg<sup>9</sup> [26]. Böckler's work on the construction of hydraulic systems and numerous examples of implementation [27] was also familiar. In the composition of Silesian fountains and the form of sculptures, we usually observe creative combinations of elements taken from various models.

All Silesian urban fountains of the Renaissance and Baroque periods were made of stone; it was sandstone, except for the fountain in Nysa which was carved in Sławniowice marble, from a quarry close to the town. They are of comparable size, with the height fitting the ground floor of the buildings, from about 3 to 5 m. Only the Wrocław fountain was twice as big, as was the column of St. Maternus in Lubomierz.

From the beginning, the two most common forms of fountains were used alternately. The one with a shaft supporting a canopy was used in Złotoryja, Prudnik, Kłodzko, Nysa and in the last two simple fountains in Świdnica. The candelabra shafts were decorated with images of dolphins (Złotoryja, Kłodzko) modelled on the fountain del Trullo (1572) – the oldest modern fountains in Rome, replicated in Böckler's designs [27, V. 3, vol. 96, 110, 111, 119] – or of atlantes (Prudnik), the likes of which we can see on the fountain dei Tritoni in Piazza della Bocca della Verità [27, V. 3, vol. 86, 99]. In the simplest solutions it was only covered with ornamental decoration (Neptune's Fountain, Świdnica). The Świdnica Atlas Fountain stands out, having a figure supporting a bowl set on a high pedestal. Only the largest fountain in Wrocław uses a more ornamented and elaborate form, referring to arrangements with a candelabra body, possibly inspired by the Salzburg fountain (Residenzbrunnen), the earliest Renaissance fountains of Orion in Messina by Montorsola or Neptune in Naples, or illustrations by H.V. de Vries. The shaft of the Wrocław fountain had a base decorated with representations of atlantes, nereids and caryatids carrying a bowl, in which a three-storey pedestal was inserted, impost of a pillar, decorated with dolphins (and other animals?) under the main figure<sup>10</sup>. All fountain bowls were shaped quite similarly as stylised shells such as a section of a sphere with a grooved surface, sometimes topped with a circumferential ring (Złotoryja, Kłodzko). Though the Nysa Triton Fountain was based on a Roman design, it did not include the naturalistic version of two shells.

The second solution consisted in placing a single sculpture or a group of sculptures on a pedestal in the middle of the basin, in which water outlets were installed. The pedestal could be low, concealed behind the frame of the basin, as in the Florentine Neptune Fountain (Szprotawa, both fountains in Legnica). Böckler's work shows such solutions on examples of garden fountains [27, V. 2, tables 41–50]. High pedestals were also used, reminiscent of solutions from Augsburg fountains (Świdnica – Atlas and Neptune Fountain [27, V. 3, tables 90, 105 and 106]), sometimes even in the form of a column (Lwówek,

Lubomierz). Such fountains in the form of columns were rare in those times in Central Europe, an example being the Renaissance Jupiter column in Linz.

The basins were given a quadrilateral outline, a square with added semicircles known from the pattern of H.V. de Vries [28] and Böckler [27, V. 2, Table 69, 68, 74]. The earliest ones, from Złotoryja and Szprotawa, had simpler octagonal outlines. In Lubomierz and the Neptune Fountain in Wrocław and Świdnica this simple shape was retained. The latest basin in Lwówek Śląski, modified after the middle of the 18<sup>th</sup> century, was also geometrised. Only the one in Nysa was a more sophisticated, i.e., the originally designed outline with concave curves. The linings of the basins had varied forms, from simple walls with a protruding sill to richly profiled ones with a refined sarcophagus cross-section (Nysa).

Hydraulic systems were probably relatively simple<sup>11</sup>. They used concentrated streams of water directed upwards or sideways in various directions, sometimes slightly angled downwards. The layout probably was based on the ideas taken from Böckler's work [27, V. 1, vol. 1, 5, 6]. Water was most often ejected from various types of taps placed in the mouths of mascarons (Złotoryja, Prudnik, Kłodzko) (Figs. 9, 10), mouths of dolphins (Złotoryja?, Kłodzko, Nysa, Legnica, Wrocław) and directly installed in the walls of pedestals (Lubomierz, Świdnica). The water then flowed off the edges of the conches. Nozzles ejecting water in a single stream were also located in the main sculptures crowning the fountains – in the mouths of the lions in Kłodzko and Lwówek Śląski, in the mouths of the triton and siren in Nysa and Legnica<sup>12</sup>, and in the beak of a dove with an olive branch in Prudnik<sup>13</sup>, or in the middle of the upper bowl (Atlas Fountain). There were also problems with obtaining the appropriate pressure, as mentioned by Zimmermann in relation to the Neptune Fountain in Wrocław [4]. This probably also limited the effects achieved by the fountains.

Emphasis was laid on the decorativeness of the fountain-cum-monument ornamented with streams of water. Attention was paid to the quality of the sculpture. They were ordered in sculpture (e.g., G.L. Weber in Świdnica) (Figs. 5, 6, 10) and stone workshops (J.A. Karinger) that were the best in the neighbourhood. In spite of that, none of the makers put their signature on these works (in contrast to, e.g., the sculptor from Gdansk, Michael Mandik in Olomouc). The most modest are the sculptures of heraldic animals – lions, made as typical shield holders. The statue of St. Maternus from the fountain in Lubomierz, un-worked from the back side, may suggest a sculpture made for church decoration. Weber's sculptures present the highest level. The more than life-size monumental figure of Atlas (approx. 2.5 m) [27, V. 3, vol. 93] is characterised by realism and expression; the highly decorative drapery surrounding the sculpture ensures the impressive form of the

<sup>9</sup> Several copies have been preserved in Wrocław's libraries.

<sup>10</sup> No buttresses were used in the form of a *grotta rustica* as in the solutions of the Residenzbrunnen fountains in Salzburg and Parnas in Brno.

<sup>11</sup> All were altered in the 19<sup>th</sup> century.

<sup>12</sup> The water features of Neptune's trident in Wrocław and Legnica were probably installed in the 19<sup>th</sup> century.

<sup>13</sup> In 1853, the imperial eagle was inserted. In the 1960s it was removed. After a restoration in 1995, it returned in the finial [15].



Fig. 9. Head of a dolphin with a spout on a fountain in Kłodzko (photo by B. Ludwig)

Il. 9. Głowa delfina z wylewem na kłodzkiej fontannie (fot. B. Ludwig)



Fig. 10. A sculptural group of Neptune – a figure of Triton from the fountain in Świdnica (photo by B. Ludwig)

Il. 10. Grupa rzeźbiarska Neptuna – postać Trytona z fontanny w Świdnicy (fot. B. Ludwig)

monument when viewed from all sides. Representations of Neptune from Świdnica and Legnica present a similarly high artistic quality. In the case of Neptune fountains built in Lower Silesia, connections with the illustrations in “Architectura nova” can be found. The Świdnica fountain was probably partly inspired by Table 8 from the last book on grottos and gardens [27]. It resembles both the statue of Neptune depicted there, with his trident set aside and his hand supported on his hip, and the whole thematic arrangement of the fountain, with a figure on a barge pulled by sea horses [27, V. 3, vol. 86, 113, 114] (Fig. 10). The iconographic cycle approaches in part the idea of the main group of the Fountain Neptune in Florence, which features Scylla, Charybdis and sea horses in the sea god’s company. The figure of Triton with a conch may evoke Bernini’s ideas<sup>14</sup> and recall a scene from Ovid’s transformations: although Neptune has not yet put down his trident, Triton is already proclaiming the end of the Flood. In the Neptune Fountain in Wrocław, the figure<sup>15</sup> known from one photograph [25] is somewhat reminiscent of the one depicted by Böckler [27, V. 3, vol. 90], and the sculptures of sirens have analogies to those shown in Table 113. The figure of Neptune from the Legnica water fountain is clearly modelled on the depiction of Neptune in Table 111. The massive, muscular figure of the god of the seas from Legnica is reminiscent of representations of holy mystics. Some analogies with the sculptures of Neptune by Weber from Świdnica and Bolesławiec are indicated [14, p. 204], [21]. The contrapposto of the figure and the draperies shroud-

ing it give the character of the transience of the moment captured in the sculpture (Fig. 7).

The Triton Fountain in Nysa in its overall form is very similar to the Bernini prototype, and perhaps even more so to its depiction in Böckler [27, Table 97]. The arched bodies of the four dolphins are similar. The sculpture of Triton more closely resembles that of the Salzburg fountain: a kneeling figure with arms raised higher and a delicate, almost hermaphroditic musculature. However, the sculptor creatively developed the gesture, the arrangement of the musculature, the surface textures and the details of the representation. The geometrised form of the shell – bowl and basin – was copied from the model (Fig. 2). The siren from the Legnica fountain, an equivalent of the triton (which also appears in combinations of triton-neroid, triton-siren as, e.g., on the portal of the manor house in Płakowice), is depicted in a similar way.

### *Fountains as monuments in Silesian cities*

The erection of fountains was usually the final act of modernising the water supply system, tidying up the square space or rebuilding the town hall. Starting with the oldest preserved fountain in Złotoryja, generous founders wrote their names on foundation plaques on fountain shafts and the encasing of basins. The Renaissance humanist Joannes Feigivs used an anagram of the first and last name “SE/FIGENS/IN/IOVA”. Sometimes whole surnames were carved (Prudnik, Świdnica), often initials were sufficient (“Sub I.C.V. Corpus/W.H. de L./ P.I.N./R.P.W./ I.H.S./ I.A.S.” Lubomierz). The fact that the donors or foundation caretakers were city officials is usually additionally indicated by the placement of the city coat of arms (Prudnik, Nysa, Kłodzko, Lwówek Śląski, Świdnica: Neptune’s

<sup>14</sup> As in G.L. Bernini’s group (c. 1621, London, Victoria-Albert Museum) and in the decoration modelled on it on the Trevi Fountain.

<sup>15</sup> It was replaced by a sculpture by Albert Rachner in 1872–1874, probably modelled on the more dynamic and massive statue from Świdnica.

Fountain, both fountains in Legnica). In Nysa, a Bolognese inscription referring to Roman foundation tablets was paraphrased. Two fountains feature depictions of ducal coats of arms (Kłodzko, Świdnica). The basin of Neptune's Fountain in Świdnica features a full set of coats of arms of the province of Silesia – the Piast coat of arms, the coat of arms of the Kingdom of Bohemia and the imperial coat of arms, as well as the Schaffgotschs' coat of arms (baron's coat of arms) of Christoph Leopold, the chairman of the Silesian Chamber and starost of the Świdnica-Jawor Principality, the father of the starost of Świdnica-Jawor, from 1719 Johann Anton Gotthard, governor of Silesia [18]. A reference to the emblem of the kingdom is probably also the lion on the fountain in Kłodzko.

Most often the date of construction is engraved, either directly (Lwówek on the shaft of a column, Nysa on a cartouche, Lubomierz on the basin's shaft, Legnica on the shaft of a siren's fountain) or recorded with a chronograph (Legnica, non-existent Ceres Fountain "HaeC saLlentIs aqVae noVa ConCeptaCVLa perstent/ Et LIgIo prosInt fLVMIne grata foro" – 1626 [7], Prudnik „HoC opVs effVLgens posVerVnt praeses/ et IstI proMoto qV0 stant orDIne qVInqVe VlrI" oraz "SVb IoVIs aVstrIaCI pennIs

gens patrIa VIVE/ et fraVs hostILIs non MetVenDa tIbI" – 1696 [5], Lubomierz "Nota/Stat/ DeCIMA seXta/aCies" – 1712 (Fig. 11), Świdnica „SVB/ CON. ET PROCONS/ LATV IGNATII HE/NTZSHEL AVGVSTINI/ RIHERSBERG CARL/ NATVS PRAESIDIO IOSE /PHI WEIGEL SENATO/ RIBVS IN VIVISSTANTI/SVS GOTERI DO REH/LER JOANNE HEN/ET JOANNE ANTONIO/RESCHEL" – 1723 (Fig. 12) and "SVMPTI / CIVITATIs [HIC] EDIFI/CATVS ET ORNATVS/ EST/FONSISTE" – 1727). This confirms the commemorative significance of the foundation. The column of St. Maternus probably commemorates the sixtieth anniversary of the imperial certification of the Benedictine monastery's rights granted to Lubomierz and the surrounding area, verified by a document issued by J.A. Schaffgotsch in 1709, who may have co-founded the monument (I.A.S. in the inscription). The inscription on the Neptune Fountain in Świdnica probably mentioned Christoph Leopold Schaffgotsch on the 20<sup>th</sup> anniversary of his death. Other dates are currently not so clear. The foundation of the Atlas Fountain in Świdnica may have had something to do with the establishment of the Commercial College in Wrocław in the same year, 1716, which dealt with manufacturing and trade in the province. Its activities were



Fig. 11. The inscription cartouche of the fountain in Lubomierz (photo by B. Ludwig)

Il. 11. Kartusz inskrypcyjny fontanny w Lubomierzu (fot. B. Ludwig)

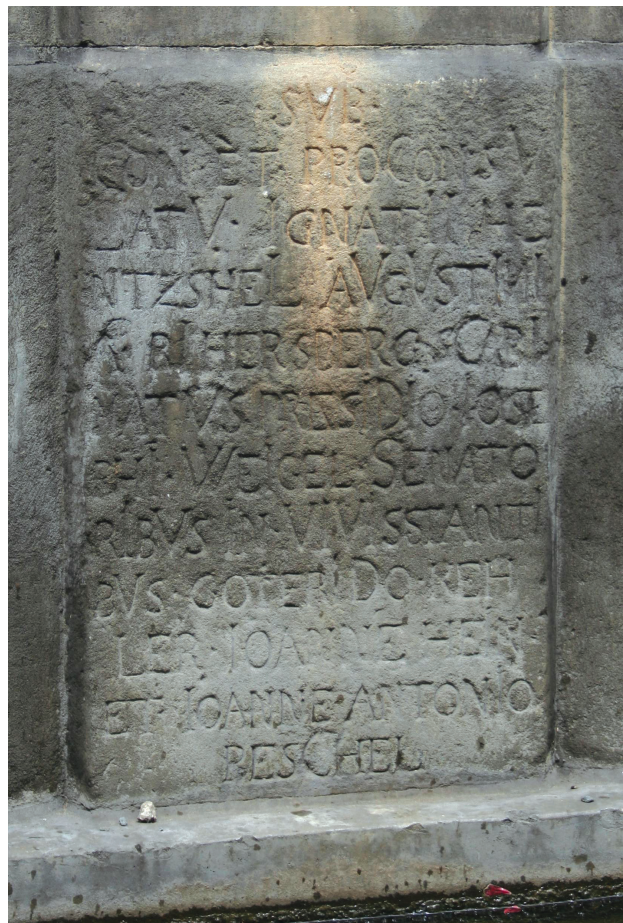


Fig. 12. Foundation plaque on the shaft of Neptune's Fountain in Świdnica (photo by B. Ludwig)

Il. 12. Tablica fundacyjna na trzonie fontanny Neptuna w Świdnicy (fot. B. Ludwig)



aimed at protecting domestic production, facilitating exports and limiting imports through customs policy, which had a major impact on the economy of Silesia, including Świdnica. Certainly, the fountain symbolised strength and victory over adversity in the history of the city, which was destroyed by a fire that year.

It seems that most of the fountains created after the Thirty Years' War in Lower Silesia refer to the idea of a monument to peace, joining the tradition of fountain-monuments started by Roman papal foundations and continued by imperial ones in Nuremberg (*Monumentum Pacis*, 1668) and their imitations in German and Czech cities rebuilt after the Thirty Years' War. The earliest one referred to a biblical symbol – a dove with an olive branch (*Prudnik*) and proclaimed peace under the Habsburg rule (“May the people of our homeland live under the wings of Jupiter of Austria/May our people not be afraid of hostile attempts”). Analogous content accompanied the depiction of Triton. In Nuremberg (1689), the Fountain of Triton was to commemorate the victory of Emperor Leopold I over the Turks at the Battle of Harsány Mountain (the second battle of Mohács in 1687). Perhaps there were such connotations in the case of the Nysa water feature as well. Its form refers to the monument of the Eternal City. It was supposed to be a symbol of modernity and indicate the links between the episcopal capital and the papal capital. Just as the fountain in front of the Barberini palace was to be the centre and sign of Rome's new papal quarter, so the Nysa monument could symbolise the role of Prince-Bishop Elector Franz Ludwig von Pfalz-Neuburg in rebuilding the city's splendour.

The most common figure on the fountains of Lower Silesian cities was that of Neptune. Dedicating fountains to Neptune had a long tradition in modern times. It was one of the first municipal fountains with a carefully designed iconographic depictions (*Messina*) that presented this god. He was usually intended to symbolise the naval supremacy of a country (*Messina*, *Florence*) or the power of a government (*Bologna*, papal domination over fiefdoms, but also the whole world). In the Baroque period, the depiction of Neptune accompanied by Triton as an illustration of the scene after the Flood from Ovid's *Metamorphoses* took on a new meaning: symbolic of peace and God's mercy on the world (*Rome* – *Piazza Barberini*, Bernini's designs for the *Trevi Fountain*, *Nuremberg*). At the same time, the figure of Neptune symbolised the taming of the waters: the provision of aqueducts (*Florence*, *Bologna*, *Rome*). The imperial foundations in *Nuremberg* were an example followed by dignitaries connected with the court (in *Olomouc* in 1683, *Bishop Karl II von Liechtenstein-Kastelkorn*, in *Bamberg* in 1698, *Electo Archbishop Lothar Franz von Schönborn*, in *Weilburg* in 1709, *Johann Ernst von Nassau*).

All Neptune's Fountains in Silesia (*Świdnica*, *Wrocław*, *Legnica*) date from a similar period – 1716–1732. Their construction crowned the process of rebuilding and modernising squares, rebuilding waterworks and often also repairing town halls. They proclaimed the reign of peace and stability within the state, as well as the loyalty of municipal bodies to the supreme authority. It was probably

also related to the imperial aspirations for deep-sea trade (the *East and India Company*), which were also supported by Silesian cities. Ironically, these monuments were erected in the year of their demise (1727).

At the same time as fountains dedicated to Neptune were being erected in Silesia, between 1721 and 1730, a competition was held in Rome for the *Trevi Fountain*, finally completed in 1731. The theme was a sculptural group with the main figure of *Ocean (Neptune)*. Earlier attempts, among them Bernini's original design of about 1640, may have been known, at least in Rome [29]. The founding of fountains can be linked to the activity of *J.A. Gotthard Schaffgotsch*, the most important imperial courtier in Silesia at that time. He was a co-founder of the fountain in *Świdnica*, commemorating his father, earlier perhaps also of the column of *St. Maternus* in *Lubomierz*. He knew the role and symbolism of Italian fountains from his youthful trip to Italy and his stay in Rome, at the papal court. He was connected with *Legnica*, first as the starost of the principality from 1702. After 1708, he was the successor of the extinct line of the *Piast dukes*, established by an imperial decision, from 1719 onwards. As the starost general of Silesia, chairman of the ducal assembly and director of the Superior Office, he was the most important representative of the authorities in Silesia, and thus in its capital *Breslau*. He could influence the decisions of the city councils of both cities.

#### *The importance of fountains in the representative spaces of towns in Habsburg Silesia*

Decoratively sculptured and rich in meaning, small architectural objects replaced medieval furnishings in town markets. The former, often wooden wells took the form of fountains. Some were placed in new places in order to complement the medieval layout, giving it representative features, typical of the modern composition of public spaces. In most Silesian cities, fountains decorated the front of the town hall. This is how the existing water fountains began to be transformed or formed during the Renaissance (*Złotoryja*, *Szprotawa*, the unpreserved *Ceres Fountain* in *Legnica*). A balanced spatial composition with accentuated corners emphasising the dominance of the town hall tower, where fountains with large basins were set up to close the vistas, was created in *Świdnica*. The first fountains in the northern and southern corners of the *Świdnica* market square were erected at the turn of the 17<sup>th</sup> century. A little later similar ones were introduced in *Żagań* [30].

After the Thirty Years' War such developments continued, initially still in the spirit of Renaissance urbanism. Water features became the centres of small interiors separated in the space of market squares. They emphasised the entrance to the town hall. In *Kłodzko*, the fountain was erected on the axis of the town hall in front of the representative double staircase and set frontally to the main entrance to the market from the side of *Brücktorberg (Wita Stwosza Street)* (Fig. 13).

There are few arrangements that have transformed the space of the entire market square. The two market squares

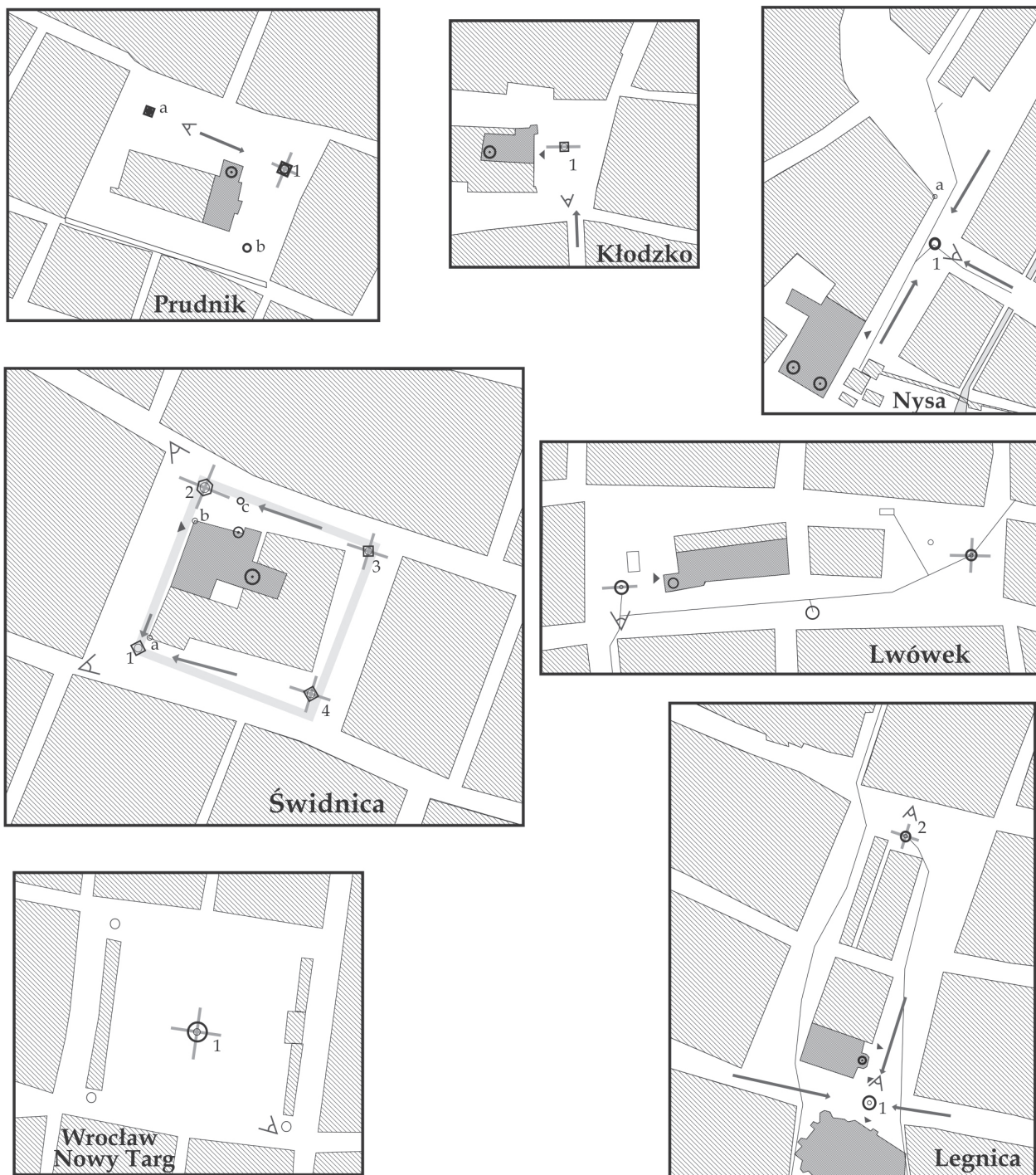


Fig. 13. Schemes of market squares in Prudnik, Kłodzko, Świdnica, Lwówek Śląski, and Legnica as well as the market square, Bracka Street and Celna Street in Nysa, and Nowy Targ in Wrocław in the Baroque era.

Indication in Prudnik: 1) the fountain, a) Marian column, b) statue of St. John of Nepomuk;

Kłodzko: 1) fountain of Lions, Nysa: 1) the Triton Fountain, a) statue of St. John of Nepomuk;

Świdnica: 1) the Atlas Fountain, 2) the Neptune Fountain, 3) and 4) the bowl fountains on the eastern side of the market square,

a) figure of St. John of Nepomuk, b) figure of St. Florian and c) column of St. Trinity;

Wrocław: 1) the Neptune Fountain; Legnica: 1) the Neptune Fountain and 2) the Siren Fountain.

The entrances to the town halls, composition axes and places of reception of the frontal views with dominants: town hall towers and church towers (elaborated by B. Ludwig)

Il. 13. Schematy rynków i placów w Prudniku, Kłodzku, Świdnicy, Lwówku Śląskim i Legnicy oraz rynku, ul. Brackiej i Celnej w Nysie, a także Nowego Targu we Wrocławiu w czasach baroku.

Oznaczono w Prudniku: 1) fontannę, a) kolumnę maryjną, b) figurę św. Jana Nepomucena; w Kłodzku: 1) fontannę Lwów;

w Nysie: 1) fontannę Trytona, a) figurę św. Jana Nepomucena; w Świdnicy: 1) fontannę Atlasa, 2) fontannę Neptuna,

3) i 4) fontanny czaszowe po wschodniej stronie rynku, a) figurę św. Jana Nepomucena, b) św. Floriana i c) kolumnę Św. Trójcy;

we Wrocławiu: 1) fontannę Neptuna; w Legnicy: 1) fontannę Neptuna i 2) fontannę Syreny.

Zaznaczono wejścia do ratuszy, osie kompozycyjne i miejsca odbioru widoków frontalnych oraz dominanty – wieże ratuszowe i kościołnice (oprac. B. Ludwig)

in Olomouc were a well-known example of such activities. Ruined in 1642 during the Thirty Years' War, they were rebuilt and from 1683 (under Bishop Charles II von Liechtenstein) until the middle of the 18<sup>th</sup> century they were successively decorated with fountains and monuments<sup>16</sup>. Such an effect was achieved in Prudnik and Świdnica. Partly a similar result was achieved by the reconstruction of water intakes in Lwówek (Fig. 13). In Prudnik, rebuilt after the destruction of the Thirty Years' War, the fountain was situated in the vicinity of the town hall, opposite the Marian column (founded in 1694 by Alderman Ordmann and his wife Elisabeth as a votive offering after the plague), with the main view facing it. This introduced an urban layout with a short compositional axis in the interior in the northern part of the square in front of the town hall tower. The Prudnik fountain became a part of the market square, whose corners in the Baroque in 1733 were enriched with a Marian column, a fountain and a statue of St. John of Nepomuk due to burgher's contributions [5], [15] (Fig. 13). The market square in Świdnica, destroyed after a fire, similarly to the one in Prudnik gained frontages of new tenement house façades, new surface and decoration with monuments and fountains. Thanks to the generous donations of the patricians and the magistrate, it gained the richest small architecture in Lower Silesia: the Holy Trinity column, the fountains of Atlas, Neptune, the statues of St. John Nepomuk and St. Florian and two simple bowl fountains. These are very decorative forms and most of them are of high artistic value. The complex of these objects together with the granite floor gives the square a form of the representative "salon" of the city. The main accents – the fountain of Atlas and Neptune – mark the most important compositional nodes of the urban layout: the beginning of Długa Street (Langestr.), leading to the parish church, a temple served by the Jesuits in the Baroque, and Franciscan Street (Köppenstr.), leading to the Franciscan church. They also linked the fountains and statues in the northern and southern parts of the market square (Obstmarkt, Getreidemarkt) with short viewing axes (Fig. 13).

Usually, however, the arrangements concerned more limited urban interiors. They subordinated units which were only optically separated from the market space. They became accents marking individual corners (Świdnica) or the centres of frontage areas (Legnica, the Siren Fountain). The fountains enriched the façade of the town hall building (Złotoryja, Szprotawa, Prudnik, Kłodzko, Lwówek Śląski, Legnica). Most were situated in such a manner as to face the most important entrance to the square, from the corner or the main street, and stood out against the town hall. They constituted an introductory element into the market square space (Kłodzko, Świdnica, Legnica), thus becoming a symbol of the entire town. Formal solutions enriched the possibilities of attractive reception. In Wrocław, the fountain appeared in the main view from the south-eastern corner of Nowy Targ, but due

to the positioning of the main figure in *contrapposto* with its head turned, when viewed from other directions it was also very decorative. The group of Neptune in Świdnica is similarly arranged.

Fountains were introduced as compositional nodes at the junctions of viewing axes (Świdnica, Nysa, Kłodzko, Wrocław, Legnica). They stood in the middle of the space, initially still organised in Renaissance style, in a balanced, concentric manner. The largest such interior was the New Market in Wrocław, whose moderate, almost square shape allowed for an arrangement similar to the Italian Renaissance squares with the centre marked by a fountain (Fig. 13).

The situation was different in Nysa. The fountain stood in a very special place in terms of spatial composition. It is a mode at the junction of viewing axes. It was a typically Baroque shaping of space, in which an equally important role is played by compositional axes and foreshortening, intended to be viewed from specific vantage points. The fountain with Triton accentuated the long compositional axis in Celna Street, leading from the city gate to its centre. It closed the view along the market frontage from the side of St. James' Church and the view from the axis of Bracka Street towards the market. The town hall tower and the top of the church were visible in the background. A fountain placed in this way could have been a kind of showpiece of the city (just as the original was a sign of the new Baroque quarter of Rome). It was to raise the status of the space closest to it – the interior of Bracka Street. It became the foreground of the Church of the Holy Sepulchre (1720–1727) which, together with the neighbouring monastery (1708–1713), was erected on a plot of land in the vicinity of the city on the initiative and with the support of Bishop Franz Ludwig von Pfalz-Neuburg. This was a kind of compensation for the property of the House of the Holy Sepulchre in Nysa lost to the Jesuits. In such a context, the idea of erecting a monument-fountain could be linked to the bishop (Fig. 13).

In Legnica, fountains in the form of basins with figures in the middle were decisive for separating two small spatial units, i.e., one at St. Peter and Paul's Church in the vicinity of the town hall and the other in front of the northern frontage of the market square. The fountain of Neptune in the baroque style marked the single compositional axis of the Virgin Mary Street connecting the two parish churches. In terms of urban planning, the Fountain of Neptune in Legnica perfectly complements the representative arrangement of the entrance to the Town Hall (erected in the years 1737–1739), with its monumental external staircase, emphasised by the dominant feature of the Town Hall tower. Standing on the side facing the Virgin Mary Street, it introduces the Market square and indicates the entrance to the Town Hall. It is also an extremely attractive addition to the Cathedral's foreground. It closes the compositional axis of the eastern part of the Market Square (Fig. 13).

All the fountains as important monuments often having a symbolic meaning were included in the system that introduced order and decorated the whole town and its main traffic routes. In Lubomierz, the column-fountain of St. Maternus decorated the road leading through the

<sup>16</sup> Six fountains and two columns were erected between 1683 and 1727.

market square to the temple on the hill. In Nysa, it stood by the oldest route leading from the gate through the market square towards St. James' Church. In Wrocław, the municipal authorities decided to distinguish the squares located in the vicinity of the oldest traffic route leading through the city from south to north. The fountain at Nowy Targ, located on the route between the city centre – Market Square – and Ostrów Tumski, complemented the system of Baroque monuments which, like the obelisks and fountains in Rome, marked the most important places in Wrocław. The creation of this structure began with the statue of Our Lady Immaculate in front of the Cathedral. Further significant spaces were marked by the statue of St. John of Nepomuk in St. Cross Square, the fountain by the Premonstratensian Monastery, and then a representation of St. John of Nepomuk in the square in front of St. Matthias Church.

### Summary

Fountains decorated the market squares of Silesian cities. Those at Nowy Targ in Wrocław and at Bracka Street in Nysa were exceptions. They underlined the rank of these interiors in the city structure. Apart from the 17<sup>th</sup> century, Renaissance fountains (two preserved and the one in Legnica which has not been preserved), all of them were created from the turn of the 17<sup>th</sup> century until the 1730s, i.e., during the period of reconstruction of wealth after the losses of the Thirty Years' War. The formal inspiration of Renaissance fountains probably came from Saxony, while Baroque fountains were initially modelled on Western European fountains via Bohemia and Moravia, which is why they appeared earliest in the southern part of the region. The solutions applied testify to an excellent knowledge of the most famous works of the period.

Fountains were not as imposing as votive monuments, especially Marian columns, but they played an equally unique role in shaping the urban space, giving it a formal

and content-related meaning. They were their secular counterpart. Apart from heraldic representations, which in a way also include the patron saint of Lubomierz – St. Maternus – the subject of these peculiar monuments were mythological figures of Neptune, Triton and Atlas; the god of the sea – ruler of waters, herald of the end of the flood and a giant supporting the Earth. These mythological gods and heroes, apart from their undoubted connection with the taming of the waters, had in the Baroque connotations of symbols of peace and victory. Fountains were a testimony to gratitude to the state, personified by the emperor, for peace and prosperity. They became signs of loyalty to power. They acquired a propaganda dimension. They were to manifest the wealth and prestige of the city. They showed its modern character by referring to the fashionable Baroque arrangements of residential cities or famous Italian cities. They commemorated the benefactors of local communities, owners, city officials – the founders and caretakers of the reconstruction of buildings and public utility devices, first of all waterworks, but also market pavements and town halls. Bishop Franz Ludwig von Pfalz-Neuburg and the imperial governor of Silesia, Johann Anton Schaffgotsch may have been key initiators of erecting fountains in Silesian cities and many other Baroque works of architecture, painting and sculpture.

The location of the fountains was carefully selected, changing their position in relation to the original outlet of the water pipes, in order to achieve appropriate compositional effects of the urban interior. Initially, spatial effects were arranged in the Renaissance style, creating small concentrically composed units. Then Baroque layouts were introduced; first with short viewing axes shaping the urban interiors, and finally with long compositional axes starting in the midst of the streets and including numerous attractive views in foreshortening.

Translated by  
Jacek Szela

### References

- [1] Kęłowski J., *Nysa*, Ossolineum, Wrocław 1972.
- [2] Broniewski T., *Kłodzko*, Ossolineum, Wrocław 1963.
- [3] Zimmermann F.-A., *Beyträge zur Beschreibung von Schlesien*, Bd. 11, J.E. Tramp, Brieg 1794.
- [4] Zimmermann F.-A., *Beschreibung der Stadt Breslau im Herzogthum Schlesien*, J.E. Tramp, Brieg 1792.
- [5] Chrząszcz J., *Geschichte der Stadt Neustadt in Oberschlesien*, Magistrat Neustadt O/S, Neustadt 1912.
- [6] Schmidt F.J., *Geschichte der Stadt Schweidnitz*, Bd. 1, L. Heege, Schweidnitz 1846.
- [7] Schubert H., *Bilder aus Geschichte der Stadt Schweidnitz*, L. Heege, Schweidnitz 1912.
- [8] Sampter A., *Chronik von Liegnitz*, W. Pflingstenschon, Liegnitz 1861.
- [9] Kraffert A.H., *Chronik von Liegnitz: vom Tode Friedrichs II. Bis zum Kussterben des Piastenhauses 1547–1675*, H. Krumbhaar, Liegnitz 1871.
- [10] Ruffert B., *Kurze Chronik von Neisse: mit einem Plane von Neisse aus dem Jahre 1596*, J. Graveur, Neisse 1910.
- [11] Bogacz T., *Czasy nowożytnie*, [in:] R. Gładkiewicz (red.), *Dzieje Złotoryi*, Towarzystwo Miłośników Ziemi Złotoryjskiej, Złotoryja–Wrocław 1997, 67–100.
- [12] Głogów, K. Matwijowski (red.), Silesia, Wrocław 1994.
- [13] Jelenia Góra, Z. Kwaśny (red.), Ossolineum, Wrocław 1989.
- [14] Kalinowski K., *Rzeźba barokowa na Śląsku*, PWN, Warszawa 1986.
- [15] *Prudnik, zabytki*, <http://www.wodip.opole.pl/opolszczyzna/gminy/prudnik/1o2prudnik/Zabytki/zabytki.html> [accessed: 15.02.2018].
- [16] Małachowicz E., *Fontanna Neptuna z placu Nowy Targ we Wrocławiu*, "Architectus" 2013, nr 1(33), 10–15, doi: 10.5277/arc130102.
- [17] Margraf H., *Die Straßen Breslaus nach ihrer Geschichte und ihren Namen*, G. Morgenstern, Breslau 1896.
- [18] Nowotny S., *Von Schaffgotschowie w Świdnicy*, <http://ws-24.pl/von-schaffgotschowie-w-widnicy/> [accessed: 15.02.2018].

- [19] Eysymontt R., *Wrocławski Nowy Targ. Jego dzieje i rewaloryzacja*, "Quart" 2006, nr 1(1), 55–73.
- [20] Archiwum Państwowe we Wrocławiu, Akta miasta Kłodzka 82/21/0/23/6178 [Files on the repair of the town hall], 1696.
- [21] Ostowska D., *Jerzy Leonard Weber rzeźbiarz śląski epoki baroku*, "Rocznik Sztuki Śląskiej" 1963, t. 2, 92–116.
- [22] Żurek A., *Norbertanie*, [in:] J. Harasimowicz (red.), *Encyklopedia Wrocławia*, Wydawnictwo Dolnośląskie, Wrocław 2006, 589.
- [23] Wernher F.B., *Topographia oder Prodromus Delineati Silesiae Ducatus [...]*, Pars 2, 1750–1800, Manuscript Collection BUWr, sygn. oai:bibliotekacyfrowa.pl:14302.
- [24] Bimler K., *Karlinger Johann Adam*, [in:] H. Vollmer (Hrsg.), *Allgemeine Lexikon der Bildende Künstler*, Bd. 19, E.A. Seemann, Leipzig 1968, 359.
- [25] *Fontanna Neptuna. Rok 1860. Schlesische Monatshefte. Blätter für Kultur und Schrifttum der Heimat, Breslau*, <http://dolny-slask.org.pl/3285669,foto.html?idEntity=509042> [accessed: 23.02.2015].
- [26] Falda G.B., *Le Fontane Di Roma Nelle Piazze...*, Ch.S. Froberg, Nuremberg 1685.
- [27] Böckler G.A., *Architectura Curiosa Nova*, P. Fürsten, Nuremberg 1664–1681.
- [28] de Vries H.V., *Perspectiv*, H. Hondius, Leiden 1604–1605.
- [29] Frascchetti S., *Il Bernini la sua vita, la sua opera, il suo tempo*, U. Hoepli, Milano 1900, 127–136.
- [30] Saebisch W., *Projekt umocnień bastionowych zamku i miasta Zagań, 1620 r.*, Dolnośląska Biblioteka Cyfrowa, sygn. oai: dbc.wroc.pl:88889.

### Abstract

#### *The role of fountains in the urban space of Habsburg Silesia in modern times*

The subject of the presented publication are fountains which appeared in the market squares of Lower Silesian towns in modern times. Apart from several 17<sup>th</sup> century and Renaissance water fountains, all of them were created at the turn of the 18<sup>th</sup> century until the 1830s, during the period of reconstruction after the damage caused by the Thirty Years' War. The aim of this article was to determine, on the basis of analyses of forms and iconographic programmes of Silesian fountains, in comparison with analogous European examples, their role in shaping the urban composition of town squares and market squares and their commemorative message. As a result of the study, it was observed that initially, with the introduction of water features, spatial effects were arranged in a Renaissance manner, creating small concentrically composed units. Subsequently, Baroque layouts were introduced. First with short viewing axes forming urban interiors and finally with long composition axes running out of the depths of the streets and including numerous decorative views in shortened perspectives. Decorative fountains were included in the system of ordering and decorating the entire city. Dates, initials and sometimes whole surnames were used on fountains to commemorate benefactors, founders and caretakers of reconstructions of buildings and public facilities and waterworks. With the symbolism of depictions of the biblical dove and the mythological figures of Neptune, Triton and Atlas, like their European counterparts they became monuments of peace and signs of loyalty to the monarchy. Most of these investments can be linked to the two most prominent representatives of power in this period, Prince Elector Franz Ludwig von Pfalz-Neuburg and Johann Anton Gotthard Schaffgotsch.

**Key words:** fountains, modern urbanism, baroque, Silesia

### Streszczenie

#### *Rola fontann w przestrzeni miast habsburskiego Śląska w czasach nowożytnych*

Przedmiotem badania w prezentowanej publikacji są fontanny, które pojawiły się na placach miast dolnośląskich w czasach nowożytnych. Poza kilkoma wodotryskami siedemnastowiecznymi, renesansowymi, wszystkie powstawały od przełomu XVII i XVIII w. do lat 30. XVIII w. – w okresie odbudowy zamożności po stratach wojny trzydziestoletniej. Celem artykułu była próba ustalenia na podstawie analiz form i programów ikonograficznych fontann śląskich, w porównaniu z analogicznymi przykładami europejskimi, ich roli w kształtowaniu kompozycji urbanistycznej rynków i placów miast oraz ich przekazu komemoratywnego. W wyniku studiów zaobserwowano, że początkowo za pomocą wprowadzanych wodotrysków aranżowano efekty przestrzenne na sposób renesansowy, tworząc niewielkie koncentrycznie zakomponowane jednostki. Następnie wprowadzano układy barokowe. Najpierw z krótkimi osiami widokowymi kształtującymi wnętrza urbanistyczne, a na koniec z długimi osiami kompozycyjnymi wybiegającymi z głębi ulic i uwzględnieniem licznych dekoracyjnych widoków w skrótach perspektywicznych. Ozdobne wodotryski włączone były w układ porządkowania i dekorowania całego miasta. Na fontannach przywołując daty, inicjały, a czasem całe nazwiska, upamiętniano dobroczyńców, fundatorów i opiekunów przebudów gmachów i urzędzeń użyteczności publicznej oraz wodociągów. Za pomocą symboliki ukazywanych przedstawień biblijnego gołębia i mitologicznych postaci Neptuna, Trytona i Atlasa, podobnie jak ich europejskie wzorce stawały się swoistymi pomnikami pokoju oraz znakami lojalności wobec monarchii. Większość z tych inwestycji można powiązać z dwoma najznaczącymi przedstawicielami władzy w tym okresie biskupem księciem elektorem Franzem Ludwigiem von Pfalz-Neuburgiem i Johannem Antonem Gotthardem Schaffgotschem.

**Słowa kluczowe:** fontanny, urbanistyka nowożytna, barok, Śląsk



The Białoleka Middle School and Cultural Center in Warsaw – the brick ribbon of the front elevation at night  
(photo by D. Rumiancew,  
source: Konior Studio)

Gimnazjum i Ośrodek Kultury  
w warszawskiej Białolece  
– ceglana wstęga elewacji frontowej w nocy  
(fot. D. Rumiancew,  
źródło: archiwum Konior Studio)