



Toruń, 13 V 2025 r.

city, date

Full name of doctoral student: Wiktor Binnebesel

Album no.: 503187

PESEL no.

DOCTORAL DISSERTATION ABSTRACT

Scientific discipline: Arts Studies

Title of the doctoral dissertation: Late Gothic wooden sculpture in the former Chełmno Land after 1466

Doctoral dissertation abstract: The work was devoted to the issue of Late Gothic wooden sculpture in the historical Chełmno Land after the Second Peace of Toruń (1466). Its aim was to verify the existing knowledge, which was largely based on findings from the 1960s and 1970s. Based on archival, museum and field research, a group of about 150 monuments created or currently located in the discussed area was selected. A thorough analysis of sources, old photographs, conservation documentation and the sculptures themselves allowed for the recognition of the degree of their authenticity and, at least partially, their provenance. Comparative style analyses and source research made it possible to select groups of works most probably created in Toruń, a number of lower quality workshops probably located in smaller centers (e.g. Brodnica or Chełmno) and artistic imports (including from Gdańsk and Elbląg). Undoubtedly, the most important sculpture center in the discussed region was Toruń. There were at least a few workshops there – we managed to find mentions of 13 painters and sculptors active at that time, but only one of them was detectable for a few decades and there are preserved proofs of his wealth. It seems that he could have headed the only workshop in the city that gained great importance – the so-called St. Wolfgang's workshop, with its works met the needs of almost the entire former Chełmno Land. Toruń's sculpture production around 1500, despite its good (although uneven) quality and clear distinction from Gdańsk and Elbląg workshops, was of only regional importance – works intended for temples outside the borders of the former Chełmno Land are rare. The style of the sculptures clearly indicated southern German inspirations, but it is impossible to speak of "direct transfers" of stylistic complexes or the arrival of a group of craftsmen educated there to Toruń. Single, replicated, processed and compiled motifs taken from well-known engravings and art from the southern lands of the Empire, as well as noticeable features of the local beautiful style, indicate the local origin of Toruń artists. They partially adopted common forms, making the Toruń workshops an interesting center inscribed in the Broken Style characteristic of this part of Europe – the last coherent phenomenon in medieval sculpture.

doctoral student's signature