

## The Altarpiece from the Parish Church in Biecz in the Collection of the National Museum in Krakow

### Summary

The paper is concerned with an altarpiece, dating back to 1617, from the Corpus Christi church in Biecz, which has been in the collection of the National Museum in Krakow since 1913. This work is particularly noteworthy for its rare technique as well as its interesting form and well-thought-out iconographic programme. The paper presents the history of the altarpiece starting from 1767 (when the altarpiece was mentioned for the first time in *Acta Visitationis Archidiaconatus Cracoviensis* as part of the furnishings of the Sułowski family's chapel in the parish church in Biecz), subsequent changes in its location within the church, and finally its trip to Krakow. In 1903, the work was brought to Krakow by Sławomir Odrzywolski, who was in charge of the conservation carried out in the parish church in Biecz at the time. One can also read about the history of research and first attempts at renovating the altarpiece after it became part of the collection of the National Museum in Krakow and until 2007, when it underwent thorough conservation. The paper gives an overview of the art circle to which the originator of the altarpiece, Daniel Schneider, belonged. It also discusses the problem of the provenance of the work in the context of the relations between Biecz and Silesia in the 16<sup>th</sup> and 17<sup>th</sup> c.

The text also raises the question of the altarpiece's iconographic programme and its technique of execution, namely the stained-glass one, in which églomisé glass panels are bonded with lead joints and secured on a wooden framework. The paper also contains a short overview of the history of painting under glass, with particular attention paid to églomisation, a description of individual stages of painting under glass written based on source materials from the period and the changing terminology of the method and modern classifications. The altarpiece from Biecz is compared with other European examples of modern retables (decorated with painting under glass), architectural details from the Mannerist era and objects of decorative arts from the period. The discussion of this last issue is based, among other things, on the results of a questionnaire sent to over a hundred Polish museums, which aimed to collect comparative material for this altarpiece as well as to find out about restoration methods used in the conservation of églomisé works.