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## **ARTISTIC GENESIS OF THE MAUSOLEUM OF JÓZEF FRAGET AT OLD POWĄZKI CEMETERY IN WARSAW**

The mausoleum of Józef Fraget (1797-1867), commemorating French industrialist and founder of the first Polish clad goods factory, is one of the most impressive sepulchral monuments erected in the latter half of the 19th century at Stare Powązki cemetery in Warsaw (section A, row I, spot 9-11).

The grave of the factory owner is adorned with a Doric aedícula – resembling an antique chapel – with the bust of the departed set on a prism pedestal. The bust is located in the middle of a set of columns set in the corners of a rectangular base. The Greek-style columns are baseless, with an entasis and shafts covered in fluting; they support entablature with a low triangular pediment and a gambrel roof. Instead of triglyphs and metopes the frieze is adorned with laurel wreaths. The quoins of the fronton are, similarly to the base of the cross crowning the pinnacle, decorated with Renaissance volute-palmetto acroterions. In the front, on a rectangular plaque located on the architrave there is an inscription which reads „THE GRAVE OF FRAGET FAMILY”.

The architectural structure was entirely cast from grey iron and set on a stone pedestal which is the lowest and widest element of a three-stepped base of the monument. A narrow rectangular extension, guarding the access to the family crypts and secured with a stone plaque with a pair of brazen handles, adjoins the mausoleum. On the right side there is a signature of stonemason’s workshop visible: „W. Tuszyński/ Chłodna 19”.

This signature influenced incorrect attribution of the headstone, which due to the address of the stonemason’s workshop, for years remaining in the ownership of Mantzl<sup>1</sup> family – famous Warsaw family of sculptors, was initially attributed to Józef Mantzl (1834-1904), who was supposed to be the creator of the marble bust<sup>2</sup>. It was the query conducted by Maria I. Kwiatkowska among the Warsaw magazines which verified this opinion. The researcher determined that the author of the bust was Leonard Marconi (1835-1899), son of a stucco mason Ferrant and a nephew of a renowned architect Henryk<sup>3</sup>. The verified works of the sculptor on the Powązki Cemetery include the statue of The Crucified set on the grave of

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\* Translated by Spektra Sp. z o.o.

<sup>1</sup> M.I. Kwiatkowska, *Józef Jan Mantzel – warszawski rzeźbiarz i przedsiębiorca*, „Rocznik Warszawski” 26/1996, pp.47-76.

<sup>2</sup> S. Szenic, *Cmentarz Powązkowski 1851-1890. Zmarli i ich rodziny*, Warszawa 1982, s.<}/N/A{>Zmarli i ich rodziny, Warszawa 1982, p. 173.

<sup>3</sup> M.I. Kwiatkowska, *Rzeźbiarze warszawscy XIX wieku*, Warszawa 1995, p. 177; Idem, *Warszawski okres twórczości rzeźbiarza Leonarda Marconiego*, „Rocznik Warszawski” 28/1998, p. 270.



Fig. 1

Leon Lasocki (1865, qt. 158, row I, spot 1-3) and the tombs of Ildefons Krysiński (1871, sec. A, row I, spot 17-18) and Józef Naimski (1872, sec. 181, row V, spot 1-3).

The bust of Fraget, made from Carrara marble, was completed in the beginning of January 1869 and was supposed to complement, according to the information in „Kurier Warszawski”, the already existing mausoleum of the factory owner<sup>4</sup>. Therefore we may conjecture that the design could have been prepared in the latter half of 1867 (Fraget died on the 16th of July 1867) or in the beginning of the following year. Assembly of the headstone must have been completed before winter, by the middle of November 1868 at the latest.

The commissioning party was probably his wife Amalia née Steffen (died 24th April 1868)<sup>5</sup> and after her death the monument was finalized by their children – sons Julian Mikołaj and Stefan Desiré and daughters: Aniela married to Paweł Kiciński, Julia married to Teodor Rogoziński and Henryetta, wife of Waław Chłopicki<sup>6</sup>. The last of them buried here her husband and son and later was laid to rest in the family mausoleum herself<sup>7</sup>. The tomb is

<sup>4</sup> „Kurier Warszawski” 1869, nr 9, p. 3.

<sup>5</sup> Buried at the Evangelical-Augsburg cemetery at Młynarska Street. Her children commissioned Bolesław Syrewicz to make a portrait in the form of a relief for her headstone. F. Cengler, *Przegląd rzeź-biarski*, „Kalendarz Ilustrowany J. Jaworskiego” 1869, p. 43.

<sup>6</sup> S. Szenic, op. cit., p.173.

<sup>7</sup> Inscriptions on the tomb: [tn – original Polish text of the inscription will be followed by English translation] „Waław/ Hłopicki/ Pd.Pułkownik W.O.R./ 22 stycznia 1871 r./ w wieku lat 44/ i syn jego/ Roman/ 3 dni życia mający/ stroskana pozostała żona/ tę pamiątkę kładzie” [tn – Lieutenant Colonel of W.O.R / on the 22nd of January 1871/ at the age of 44/ and his son / Roman / living for 3 days / grieving wife / places this memento] and „Z Fra-

also the resting place of the son of Julia and Teodor Rogoziński – Julian, deputy director of the „Wojciechów” factory in Kamińsk, who died in Warsaw on the 27th of December 1912<sup>8</sup>. The death of Julian Habdank Rogoziński should be related with redevelopment of the mausoleum during which a spacious crypt with a low additional storey made of stone was added. It was constructed by the stonemason’s workshop at Chłodna 19 Street, previously owned by Józef Mantzl and later, since approximately 1904, by Władysław Tuszyński<sup>9</sup>. It is also evidenced by placing the name of the departed directly over the entrance to the crypt.

Therefore the initial design only covered the upper part of mausoleum cast from iron which after the changes introduced around 1913 was elevated and set on a stone superstructure. It is further confirmed by the architectural prototype the mausoleum was modeled after. The mausoleum of Józef Fraget is a close copy of the tomb of Johan Friedrich August Borsig located in Berlin on the St. Dorothy cemetery which also has a base in the form of a rectangular, two-step platform set directly on the ground.

Borsig’s mausoleum was designed by Johan Heinrich Strack (1805-1880), an architect from Berlin and student of Schinkel. Previously, in years 1843-1853, Strack designed and supervised the construction of the mausoleum of Gebhard Lebercht von Blucher (1742-1819), the victorious commander of Prussian army fighting in the battles of Waterloo and Lipsk, which is located in the domain of the field marshal in Kroblewice near Kały Wrocławskie. Due to political considerations the realization of the monument was highly prestigious. Prussian king Frederic Wilhelm IV was personally involved in the construction of the mausoleum.

The monarch was interested in reinvigorating the memory of the widely respected war hero – particularly in the context of the relocation and burial of the remains of Napoleon in Domes des Invalides church in Paris in 1840, a rather ostentatious and patriotic celebrations held by the French. Under such circumstances the vanquisher of the army of Napoleon must have had his own grand mausoleum worthy of his deeds. The publicity accompanying the construction of this mausoleum may have, in turn, influenced the decision to entrust Johan Heinrich Strack with the design and construction of the monument for Johan August Borsig. Later Borsig family made use of this architect’s talents twice more. In Berlin Strack designed a machine factory located at Chausseestrasse (1858-1860) and a villa in the Moabit district in years 1868-1870<sup>10</sup>.

Designing Borsig’s mausoleum the architect drew inspiration from traditional Roman architecture and created a design for an open structure with four columns located in the corners and supporting entablature with a pediment constituting a conversion of the form of an antique chapel with a pair of columns between which a statue was set. In 1843, preparing designs for Blucher mausoleum, he did likewise. At that time he drew inspiration from

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getów/ Henryetta/ Chłopicka/ zm.30 marca 1898 r./ w wieku lat 66/ Prosi o westchnienie do Boga”. [tn – Henryetta / Chłopicka / née. Fraget / died on the 30th of March 1898 / at the age of 66 / She asks for a prayer].

<sup>8</sup> „Kurier Warszawski” 1912, no. 357, p. 6

<sup>9</sup> The name of this stonemason is for the first time mentioned in the stonemason register in 1904. It also includes an insert with the advertisement of the workshop. W. Tuszyński rented the workshop previously owned by Józef Mantzl. After his death the Chłodna 19 estate (mortgage no. 927B) was taken over by Karol Sommer. *Przewodnik po Warszawie na rok 1904*, ed. A. Orłowski, Warszawa 1904, p. 120.

<sup>10</sup> J. Kuhn, *Das Mausoleum Blüchers in Krieblowitz*, „Mitteilungen des Vereins für die Geschichte Berlins“ 88/1992, Heft 4, pp.79-88; C. Wąs, *Grobowiec feldmarszałka Blüchera w Kriebielowicach*, in: *Cemetery art – Sztuka cmentarna – L’art. de cimetière. Sympozjum międzynarodowe, październik 1993*, ed. O. Czerner, Wrocław 1995, pp. 269-276.



J. F. A. Borsig's Erbbegrübniss  
auf dem Dorotheenstädtischen Kirchhofe bei Berlin.

Fig. 2

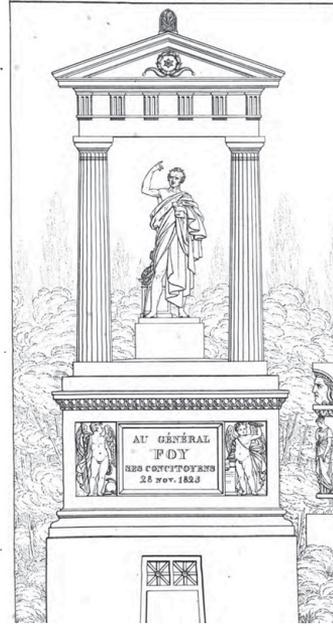


Fig. 3

the mausoleum of a Roman senator Plautius (died 79 a.d.) located 2 kilometres away from Hadrian's Villa in Tivola near Via Tributina. However, the Roman prototype was modified by Strack on the basis of the experiences he gathered during his trip to England in 1842 he went on with Friedrich August Stuler. The object of the trip was to visit renowned 18th and 19th century British sepulchral structures. Both architects visited e.g. the mausoleum of a philosopher David Hume (1711-1776) located on the Old Calton Cemetery in Edinburgh, designed by Robert Adam and finished in 1778<sup>11</sup>, the massive cylindrical shape of which resembles the upper parts of the Blucher mausoleum.

It is possible that the architects also visited other Scottish town, a town of Hamilton located 56 kilometres away from Edinburgh, where in 1842 work on construction of the Hamilton Princes Mausoleum designed by Scottish architect David Hamilton (1768-1843)<sup>12</sup> has commenced. Due to its two-part structure consisting of a cubic base with an entrance and a cylindrical tower superstructure covered with a stone dome the Hamilton Mausoleum very closely resembles the Silesian design created by Strack<sup>13</sup>.

By analyzing the architecture of the Berlin monument, inspired by Roman architecture realized and embodied in modern objects, we may notice a similar working principle. The early 19th century examples of structures resembling the monument in Berlin can be found

<sup>11</sup> J. Kuhn, op. cit., p. 80 and footnote no. 13.

<sup>12</sup> After the death of David Hamilton architect David Bryce in cooperation with sculptor Alexander Handyside Ritchie supervised and led the construction until its completion in 1858.

<sup>13</sup> The Hamilton mausoleum did not draw the attention of neither Jörg Kuhn nor Cezary Wąs.

on various European cemeteries. The closest approximations appear to be located on the Pere Lachaise cemetery in Paris. One of them is the mausoleum of general Maximilian Sebastian Foy (1775-1825), erected by an architect Léon Vaudoyer (1803-1872) and adorned with relief sculptures by David d'Angers (1788-1856) representing two geniuses: eloquence and war as well as three scenes from the life of general, also in the form of a relief: the general giving speech in the Chamber of Deputies, general Foy in Spain and the funeral of the general. The sculpture of the general depicted as a rhetorician dressed only in a cape draped around his naked body was also made by d'Angers<sup>14</sup>.

The design of the sculpture was decided upon by way of a contest resolved in 1826. The sculpture was funded with money donated by community. The mausoleum was revealed in 1831 on the Pere Lachaise cemetery where crowds of people gathered (*Division 28, line 1*). Since its reveal the tomb of Foy was the most illustrated and depicted grave monument in publications devoted to the subject of the Parisian cemetery. Its image was published by, for instance, Ferdinando Quaglia in *Le Père Lachaise ou Recueil de dessins au trait et dans leurs justes proportions des principaux monuments de ce cimetière* (1832)<sup>15</sup>, Joseph Marty in *Les principaux monuments funéraires du Père-Lachaise, de Mont-marte, du Mont-Parnasse et autres cimetières de Paris* (1839)<sup>16</sup> and César Daly in *Architecture funéraire contemporaine. Spécimens de tombeaux, chapelles funéraires, mausolées, sarcophages, stèles, pierres tombales, croix, etc. choisis principalement dans les cimetières de Paris* (1871)<sup>17</sup>.

Publications of the authors listed herein-above served as source publications and were widely known to the European architects and sculptors. At least one of the first two mentioned works might have been known to Strack. In his design the architect restricted himself to copying the upper part of the Foy's mausoleum, the Greek-Doric aedicula set on a two-step base, but he softened the stern form with Renaissance ornamentation, more delicate and elegant than the noble ornamentations of the empire style full of excessive pathos. He also replaced the statue of the general with a bust set on a high, prism pedestal. He may have borrowed this solution from the monograph of Quagli where a lithograph depicting the mausoleum of François Chaussier (1746-1828)<sup>18</sup> is presented.

The tomb commemorating neurologist and professor of anatomy was erected in 1828 on Père Lachaise (*Division 18, line 1*) by an architect Victor Baltard (1805-1874). Similarly to the tomb of Foy it was a monument in the form of a Greek-Doric aedicula with four columns set on a rather high pedestal consisting of several steps and with a front decorated with symbols of medical profession: a staff, a chalice and a snake. Above there was a bust of the departed set on a low pedestal with the name engraved. The marble bust is the only piece

<sup>14</sup> J. Marty, *Les principaux monuments funéraires du Père-Lachaise, de Montmartre, du Mont-Parnasse et autres cimetières de Paris*, Paris 1839, pp. 132-133.

<sup>15</sup> F. Quaglia, *Le Père Lachaise ou Recueil de dessins au trait et dans leurs justes proportions des principaux monuments de ce cimetière*, Paris 1832, p.18.

<sup>16</sup> J. Marty, op. cit., p. 133.

<sup>17</sup> C. Daly, *Architecture Funéraire Contemporaine. Spécimens de Tombeaux, Chapelles Funéraires, Mausolées, Sarcophages, Stèles, Pierres Tombales, Croix, etc. choisis principalement dans les Cimetières de Paris*, in: *Bibliothèque de L'architecte par César Daly. Série des Études D'architecture Contemporaine. Architecture Funéraire Contemporaine. Ducher et Cie, Éditeurs*, Paris 1871, section C, p. 5.

<sup>18</sup> F. Quaglia, op. cit., p. 9.

of the tomb which survived to modern times. It was created by a French sculptor Antoine Allier (1793-1870)<sup>19</sup>.

The bust of Borsig, cast in brass, was created by a German, Christian Daniel Rauch (1777-1857). Strack cooperated with him during construction of the Blucher mausoleum in Krobielowice. There the sculptor created the bust of field marshal draped in skin of a lion<sup>20</sup>. The plaster model of the bust intended for the Berlin mausoleum was prepared by Rauch in 1855 on the basis of the death mask<sup>21</sup> of the departed. Therefore the tomb of Borsig can be roughly dated on the years 1854-1855.

Strack's project turned out to be timeless. Two years after the death of the architect, on 13th of May 1882, the monument, designed by a nephew of Johan Strack and erected over his grave on St. Dorothy cemetery in Berlin by architects Reinhold Persius and Julius Ennerlich, was revealed<sup>22</sup>. The structure has a form of a Doric aedicula, partially enclosed, with a pair of columns in the front. The back wall is extended with pillars which together with the wall form a rectangular niche. In the middle of the aedicula, on a tall pedestal, there is a marble bust of the architect created by Aleksander Calandrelli from Italy. In his designs Strack's nephew alluded to the form of Borsig's tomb located on the same cemetery only slightly modifying it.

In turn, the form of Borsig's grave was copied without any alterations in the mausoleum of Brand family located on the Hutniczy cemetery in Gliwice. In the source materials referred to by Małgorzata Malanowicz, the monographer of the cemetery, there is information stating that a director of steelworks was buried there. There are no inscriptions which would enable us to verify the veracity of this claim apart from a single one discovered on the headstone during the renovation of the foundation of the monument which reads: „Bruno Brand/ geb. 22. Januar 1853./ gest. 13. Januar 1890.”. According to the recollections of elder residents of the area the names of individuals buried there were inscribed on a prism made of black granite located between the columns. Apparently the inscriptions included names of a single man and three women. It makes dating the tomb difficult<sup>23</sup>.

The third example of a copy of Borsig's grave, which unfortunately was not preserved, is the tomb of Tomasz (1794-1837) and Andrzej (1795-1841) Evans formerly located on the Evangelical Reformed cemetery in Warsaw. According to findings of Jadwiga and Eugeniusz Szulc brothers were buried in section F, row 3, spot no. 21<sup>24</sup>.

The general image of the tomb is known owing to the xylography made on the basis of a drawing made by Julian Maszyński and published in 1888 in „Tygodnik Ilustrowany”<sup>25</sup>. Only the form and coping of the pedestal set between the columns differentiate it from the prototype. Instead of a prism it was a rectangular truncated obelisk on which an urn was set. Other elements such as, for instance, acroterions are poorly reproduced because of the diminutive size of the drawing which is one of the forty six pictures printed on a two-page

<sup>19</sup> Signed bust: Allier 1828.

<sup>20</sup> J. Kuhn, op. cit., p. 81.

<sup>21</sup> Plaster model of the bust of Borsig created by Ch.D. Rauch is located in Deutsches Historisches Muzeum in Berlinie (Inv. Nr.: PL 2000/7) information available at the museum website: [www.dhm.de](http://www.dhm.de) [as of 4 IV 2015].

<sup>22</sup> *Vermischtes: Grabdenkmal für Heinrich Strack*, „Centralblatt der Bauverwaltung” 2/1882, no. 20, p. 176.

<sup>23</sup> M. Malanowicz, *Cmentarz Hutniczy w Gliwicach 1808-2008*, Gliwice 2008, p. 43.

<sup>24</sup> J. i E. Szulc, *Cmentarz ewangelicko-reformowany w Warszawie. Zmarli i ich rodziny*, Warszawa 1989, p. 71.

<sup>25</sup> „Tygodnik Ilustrowany” 12/1888, no. 305, p. 281. [Illustration marked with no.2].

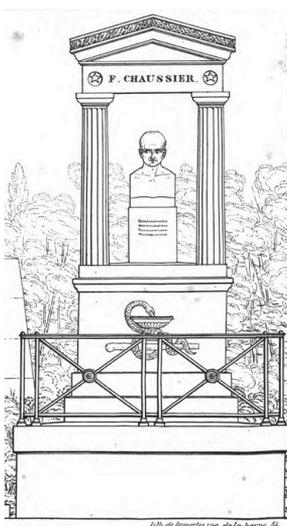


Fig. 4



Fig. 5

spread of the magazine. The description of the Calvinist cemetery I was able to uncover mentions the grave of Tomasz Evans only once and states that it was one of the more ornate tombstones on the cemetery<sup>26</sup>.

In this instance lack of information also makes precise estimations concerning time and date difficult. It is difficult to deem a „Kurier Warszawski” account stating that: *Yesterday funerary services for the dearly departed Tomasz Evans buried in the family grave on the Evangelical Reformed cemetery in Warsaw*<sup>27</sup> to be information related to the tombstone described previously. The annotation comes from the 11th of March 1840 and rather refers to the memorial which previously marked the resting place of Evans Family. Therefore the new gravestone must have been erected before the last of brothers, Alfred, left Warsaw and went back to England.

After the deaths of Tomasz and Andrzej the younger brothers, Alfred and Douglas, continued to manage the factory established by Tomasz in 1818 in the old church buildings at Świętojerska Street. They also actively participated in congregation activities and provided material support. Pastor Edmund Diehl noted<sup>28</sup> that both of them contributed to financing the purchase of land used to extend the cemetery in 1864. It was Douglas who contributed first and in 1860 he donated 150 roubles. In 1866 Alfred donated 2000 roubles, a sum needed to cover the rest of payment. The donation coincided with Governor’s consent (3rd of November 1866) to relocate remains of John Cockerill from the Evans family grave to the native Belgium of the industrial entrepreneur who died in Warsaw in 1840<sup>29</sup>, the death of Douglas (1808–1866)

<sup>26</sup> „Kurier Warszawski” 1898, no 304, morning special, p. 3.

<sup>27</sup> „Kurier Warszawski” 1840, no. 70, p. 329.

<sup>28</sup> E. Diehl, *Wiadomości historyczne o cmentarzu ewangelicko-reformowanym w Warszawie*, Warszawa 1893, pp. 32 & 45.

<sup>29</sup> John Cockerill died on a return trip from Russian to Belgium.

and Alfred leaving the company which was bought back by Stanisław Lilpop and Wilhelm Rau, his partners since 1855 (1866). Evans moved to England shortly after. The designs for Borsig's tomb, created by Johan Heinrich Strack, were published a year earlier<sup>30</sup>. Therefore the mausoleum might have been founded in the latter part of the sixties of the 19th century.

The choice of the template was not coincidental. Evans owned a cast iron foundry producing agricultural equipment, kitchens and stoves, heaters, kitchenware, railings and bars of various shapes as well as the artistically cast headstones, fountains, medallions and statues<sup>31</sup>. Johan Borsig born in 1804 in Wrocław, precursor of the Berlin machine industry, operated in similar branch of industry. The factory he established in 1837 specialized in producing railway engines travelling across nearly the entire Europe. In the territory of Poland Borsig's railway engines carried cargo and passengers on the Warsaw-Vienna railroad. The demand increasing daily *indicated the need to increase the number of workers and in the place of basic and rudimentary wooden sheds aesthetically pleasing and proper workshops were erected*<sup>32</sup>. In the year 1870 Borsig's workshops employed nearly 4 thousand people. Additionally the factory produced steam-operated equipment for sugar refineries, distilleries, spinning plants, mills, etc. In order to secure shipments of raw materials, delivered at that time from England and Belgium, Borsig purchased an iron mine in the area of Śląsk and erected twenty enormous forges in the vicinity<sup>33</sup>. There estates for the workers employed in the concern were established (e.g. in Zabrze 1863-1871). According to the opinion expressed in „Kalendarz Ilustrowany na rok 1870” [tn – 1870 Illustrated Calendar] summarizing achievements of the industrialist: *August Borsig achieved for machine industry in Prussia what John Cockerill achieved for machine industry in Belgium*<sup>34</sup>. Rephrasing this quote it may be proclaimed that Johan August Borsig did for the machine industry in Prussia what Evans brothers' factory did for the Kingdom of Poland.

This very same branch of industry related Brand, the director of steelworks in Gliwice, with Borsig – owner of the machine workshops in Berlin. Steelworks in Gliwice were established in 1796 on the initiative of count Fryderyk Reden and two years later the Royal Grey Iron Foundry was opened. From the beginning the factory specialized in art and military cast goods and cooperated with similar plants in Ozimek, Berlin and Seyn. The cemetery was opened in 1808 by the board of directors of the steelworks in Gliwice and was resting place of the steelworks employees and their families who lived in the steelworks district<sup>35</sup>.

The factory established by Józef Fraget, a Frenchman who came to Poland in 1824, shortly after completing engineering course at universities of technology in Paris and Berlin, at the invitation of contemporary Minister of Interior and Administration, Tadeusz Mostowski, also manufactured haberdashery metal products.

His first workshop was set in the rented annex of the former Łubiński palace at Królewska Street. In 1844 it was relocated to newly erected and spacious rooms at Elektoralna 16 Street (mortgage no. 753) which he purchased along with the tenement building formerly owned by

<sup>30</sup> Lithography was mad by W. Loeillot from Berlin according to J.H. Stack's design „Architektonisches Skizzenbuch” 1865, Heft 1 (72), Blatt 3.

<sup>31</sup> „Kurier Warszawski” 1822, no. 248, p. 1.

<sup>32</sup> A. Grąbczewski, *Zakłady Borsiga w Berlinie*, „Gazeta Przemysłowo-Rzemieślnicza” 1872, no 24, p. 187.

<sup>33</sup> *Ibidem*, p. 188.

<sup>34</sup> *Zakłady Borsig'a w Berlinie*, „Kalendarz Ilustrowany J. Jaworskiego” 1870, p. 51.

<sup>35</sup> M. Malanowska, *op. cit.*, pp. 7-12.

Jakub Hempl. He constantly introduced upgrades and improvements as well as new methods of fabrication. In 1848 he installed a machine for producing cutlery which he later improved in 1859 by purchasing the patent for improvement of cutlery production from Austrians. Due to this upgrade he was able to produce 150 dozens of cutlery pieces daily. He opened first Warsaw galvanic laboratory for silvering and gilding of his products. Fraget's factory not only covered the domestic market's demand but also exported its products, mainly to Russian Empire, and possessed warehouses in Petersburg, Moscow, Charkow, Kijów, Odessa, Ryga and Tyflis. In the year of the industrialist's death his factory employed 239 individuals and his wealth and assets were estimated at 316 thousand roubles. After the death of Józef Fraget his company was taken over by his son, Julian (1841-1906), who significantly expanded company's commercial outlet. The factory survived until 1939 under the unchanged name of Fabryka Wyrobów Srebrnych i Platerowanych Józefa Frageta [tn – Józef Fraget's Silver and Clad Goods Factory]<sup>36</sup>.

Apart from the grave of an architect Johan Friedrich Strack all the described tombs commemorate individuals related to metal industry. The number of similar monuments was the result of copying the mausoleum of renowned and widely respected industrialist, Johan August Borsig, erected in Berlin, a city with which all of the listed individuals were directly connected and an image of which was popularized by albums published in 1865. In this case the choice of the template was dictated not by the beauty and nobleness of architecture but primarily by the person of the departed who enjoyed great respect in the community of metal industry entrepreneurs.

The distinctness of the Józef Fraget's mausoleum lies in the use of cast iron as the primary building material. It is a trait which differentiates it from other examples built from stone. Unfortunately no information relating to the factory where the monument was cast survived. We can only conjecture that it could have been „Evans, Lilpop et Comp.” machine factory and foundry transformed in 1873 into „Lilpop, Rau i Loewenstein” Joint Stock Company.

Since its foundation the company was engaged in casting grey iron tombstones. One particular example appears to be of particular importance for the discussed subject. It is the headstone of Stanisław Lilpop (1817-1866) located on Stare Powązki cemetery in Warsaw (Section B, row I-II, spot 4-8). Above the grave of the industrialist a memorial in the form of grey iron tower-aedicula is located (approx. 12m in height), created “according to drawings of Mister Marconi”<sup>37</sup> with a bust of the departed made by Leon Młatyński (1825-1898) and cast in metal in Filleborn factory in Leszno<sup>38</sup>. According to the findings of Tadeusz Rudkowski it was commissioned by Lilpop's wife Joanna Lilpop, née Petzold, who stipulated that *due to the nature of work of the departed it should be a construction made of iron*<sup>39</sup>. The Warsaw press noted that the monument was cast in Lilpop and Rau factory. Previously in the same

<sup>36</sup> S. Szenic, op. cit., pp. 172-173; „Kurier Warszawski” 1867, no. 177, p. 1110; S. Nelkenowa, *Fraget Józef (1797-1867)*, in: *Polski Słownik Biograficzny*, ed. W. Konopczyński, vol.7, Wrocław 1948, p. 74; J. Zieliński, *Atlas dawnej architektury ulic i placów Warszawy*, vol.3, Warszawa 1996, pp. 86-87.

<sup>37</sup> „Kurier Warszawski” 1867, no. 75, p. 453. It could have been designed by either architect Leandro Jan Ludwik (1834-1919), son of Henryk, or sculptor and architect Leonard (1835-1899), son of Ferranty, brother of Henryk.

<sup>38</sup> „Kurier Warszawski” 1867, no 157, pp. 984-985, M.I. Kwiatkowska, *Rzeźbiarze...*, op. cit., p. 112. The bust was refined by Karol Tachelicz, an employee of the plant.

<sup>39</sup> The author suggests that the bust was cast by the Karol Minter's plant in Warsaw. T.M. Rudkowski, *Cmentarz Powązkowski w Warszawie. Panteon polski*, 2nd edition, Wrocław 2014, p. 247.

factory an identical memorial intended for the grave of Tadeusz Rejtan in Lachowicze<sup>40</sup> was made between 1856 and 1859.

Lilpop's tomb was erected on Powązki in 1867 and consecrated on the 15th of June of the following year<sup>41</sup>. Fraget's tomb was erected on the cemetery a year later. The approximate time of construction, closeness and similar size of two mausoleums suggest that the Fraget's memorial could have been cast in the same factory.

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- Fig. 5 Mausoleum of T. Evans at Evangelical Reformed Cemetery in Warsaw, 1888, drawing by J. Maszyński.

### Artistic genesis of the history of the mausoleum of Józef Fraget at Old Powązki Cemetery in Warsaw Summary

Neoclassical mausoleum of Józef Fraget (1797-1867) commemorating a French industrial entrepreneur and the founder of the first factory of clad goods in Poland was constructed at Old Powązki Cemetery in Warsaw between 1867 and 1869 (quarter A, row I). The author of the torso is Leonard Marconi, and the mold is believed to have been made by the "Lilpop, Rau i Loewenstein" factory in Warsaw. The original project embraced only the top, cast iron part of the tomb in the form of Doric aedicule with entablature and triangular pediment as well as the marble torso placed on prism pedestal located among four columns. The bottom, stone part, was executed later, approximately in 1913 in Władysław Tuszyński stone enterprise.

The Mausoleum of Fraget is a replica of the monument situated in Berlin at St. Dorothy's Cemetery commemorating Johann August Borsig (1804-1854), the owner of the well-established metal factory in Europe. Its designer was an architect from Berlin, an apprentice of Schinkel, Johann Heinrich Strack, and the maker of the bronze torso mold was asculptor Christian Daniel Rauch. Three other mausoleums originated from the same model: the Brand

<sup>40</sup> The memorial was ultimately located on the plaza where Basztowa, Dunejewskiego and Garbarska streets converge. It was officially revealed in March of 1890. According to Elżbiet Lang both it and the Lilpop's memorial are the most similar in architectural form to the Berlin memorial designed by Schinkel and erected between the years 1817-1821 to commemorate soldiers who died during the Napoleonic Wars. E. Lang, *Z dziejów krakowskich Plant – pomnik Tadeusza Rejtana*, „Krzysztofory. Zeszyty Naukowe Muzeum Historycznego Miasta Krakowa” 2008, no. 26, pp. 159-172.

<sup>41</sup> „Kurier Warszawski” 1867, no. 75, op. cit., p.453, „Kurier Warszawski” 1867, no. 157, op. cit., p. 984-985, „Ku-rier Warszawski” 1868, no. 121, pp. 4-5, „Kurier Warszawski” 1868, no. 127, p.2, „Kurier Warszawski” 1868, no. 129, p. 2.

family mausoleum at the Metallurgical Cemetery in Gliwice, (between 1865 and 1890), Tomas Evans mausoleum at the Evangelical Reformed Cemetery in Warsaw (second half of the 60s. the XIX century, currently non-existent) and in its slightly modified form, the tomb of the architect J.H. Strack at the St Dorothy's Cemetery in Berlin (1880-1882).

All the above -mentioned mausoleums except the monument decorating the tomb of the architect Strack, commemorated personalities from metallurgical industry. The particularity of the mausoleum of Józef Fraget consists in the use of cast iron as the main constructing element. It is a distinctive feature differing the mausoleum in question from the remaining exemplary monuments made of stone.

Translated by Monika Kolenda

**Keywords:** mausoleum, cemetery, neoclassicism, Powązki, Warsaw, Berlin, Gliwice, Józef Fraget, Leonard Marconi, Johann August Borsig, Johann Heinrich Strack, Christian Daniel Rauch, Thomas Evans, Family Brand

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