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## **Folia Historica Cracoviensia**

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*The Pontifical University of John Paul II in Krakow  
Faculty of History and Cultural Heritage*





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*Facultas Historiae et Hereditatis Culturalis  
Pontificiae Universitatis Cracoviensis Ioannis Pauli II*

*Uniwersytet Papieski Jana Pawła II w Krakowie  
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Interior of the Przeworsk Palace

(photo K. Niedobitowski for "Ilustrowany Kurier Codzienny", National Digital Archive, Poland)

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Commentationes et dissertationes



Agata Wolska

## The dispersal of the Lubomirski Collection from Przeworsk

Studies of art collections, their contents, as well as strategies and motivations of individual collectors have been significantly developed by Krzysztof Pomian and Tomasz F. de Rosset. In recent years, they have resulted in publications that gradually fill an acute research gap that had been caused by erasing the culture-forming role of the landed gentry and aristocracy from the public consciousness.<sup>1</sup> Condemned in post-war Poland to *damnatio memoriae*—to use the term used by Krzysztof Pomian, the landed gentry and aristocracy possessed the education, resources, contacts, and a distinctive sense of public mission appropriate to start collections. As Kamila Kłudkiewicz aptly pointed out, in these circles collecting was not only a choice but also a necessity, a way to demonstrate the family's prestige and wealth, while also manifesting patriotic and civic attitudes.<sup>2</sup>

- 1 See: T. de Rosset, *“By skreślić historię naszych zbiorów”*. *Polskie kolekcje artystyczne*, Toruń 2021; D. Rzyńska-Laube, *Zbiory artystyczne polskich ziemian na Pomorzu Nadwiślańskim od końca XVIII wieku po czasy dzisiejsze*, Gdańsk 2022 and the bibliography therein.
- 2 K. Kłudkiewicz, *Wybór i konieczność. Kolekcje polskiej arystokracji w Wielkopolsce na przełomie XIX i XX wieku*, Poznań 2016.

The artistic furnishings and library collections of manors, often accumulated over generations, were destroyed or dispersed in the wake of the Second World War and the nationalisation during the land reform. As a result, the Polish countryside was brutally stripped of vibrant cultural centres.<sup>3</sup> The cultural benefits for rural communities resulting from land reform were illusory. This has been convincingly demonstrated, among others by Anna Wylegała.<sup>4</sup>

Current research into the fate of collections of noble and aristocratic families contributes to the reconstruction of these lost cultural landscapes. Furthermore, it offers a broader reflection on changing social and political attitudes and the role that visual media played in shaping them. Such studies also align with the provenance research that has been gaining momentum in global art history.

The validity of conducting such research has been confirmed, among others, by the findings made by Dobromiła Rzyńska-Laube, who studied the history of collections gathered by landed gentry in the region of Eastern Pomerania from the late 18<sup>th</sup> century to the present day. She not only described the context of their creation and the mechanisms of their disintegration, but also convincingly demonstrated the role they played in the process of creating identity by landed gentry themselves and the transfer of patriotic attitudes between different social groups.<sup>5</sup> Rzyńska-Laube also emphasised the fundamental difficulties in conducting such research: the limited source base, the dispersion of exhibits, the lack of interest in their provenance sometimes demonstrated by public institutions, and even the deliberate effort to obliterate the origins of the items they have received. All these constitute a significant barrier to the reconstruction of individual collections and gaining deeper knowledge about the culture-forming role of the collectors.<sup>6</sup> At this point, it is worth mentioning a team of experts appointed

3 Sources on the nearly complete destruction of the art collections gathered in manors and palaces include: S. Iwaniak, *Ziemiańskie dobra kulturowe w województwie kieleckim (1944–1946)*, Kielce 1996; J. Pruszyński, *Dziedzictwo kultury Polski: jego straty i ochrona prawna*, Kraków 2001.

4 A. Wylegała, *Był dwór, nie ma dworu. Reforma rolna w Polsce*, Wołowiec 2022.

5 D. Rzyńska-Laube, *Zbiory artystyczne polskich ziemian*.

6 D. Rzyńska-Laube, *Zbiory artystyczne polskich ziemian*, p. 23. The still relevant appeal of the Commission for Museum Collections of the Association of Polish Art Historians (SHS) may be worth mentioning, as it “emphasizes that examination



in the Department of Cultural Heritage of the Ministry of Culture and National Heritage by Minister Tomasz Merta. It was expected to draft guidelines for researching the provenance of museum items from former manorial collections, yet the team did not continue their work after the minister's tragic death in the Smolensk air crash, and only the first part of the guidelines concerning collections gathered by Jewish collectors was published.<sup>7</sup> The lasting effects of nationalisation concurrent to the land reform continue to obscure this research area, often conflicting with the principle of transparency of provenance in museum collections that is well established in the culture of our region.<sup>8</sup>

The recent studies on noble and aristocratic collections include a large monographic publication by Beata Długajczyk and Leszek Machnik on the collection of paintings from the Lubomirski Museum.<sup>9</sup> The disaster of the Second World War led to the complete dispersing of the collection of this museum, one of the most interesting Polish museums, and its disappearing from the public eye. This *status quo* is changing

of history [of items] is a primary duty in the academic study of museum exhibits", Appeal of the 2nd Museum Commission of SHS, <https://www.shs.pl/komisja-muzealna/> (07.11.2022) as well as the 7th resolution of the 1st Congress of Museum Professionals of Poland concerning provenance research.

- 7 Z. Bandurska, D. Kacprzak, P. Kosiewski, M. Romanowska-Zadrożna, B. Steinborn, M. Tarnowska, *Wskazówki do badań proveniencyjnych muzealiów pod kątem ich ewentualnego pochodzenia z własności żydowskiej*, "Muzealnictwo" 53 (2012), pp. 14–26, [https://www.nimoz.pl/files/articles/88/Wskazowki,artykul\\_z\\_Muzealnictwa\\_53\\_2012.pdf](https://www.nimoz.pl/files/articles/88/Wskazowki,artykul_z_Muzealnictwa_53_2012.pdf) (23/09/2022). This by no means indicated that a systematic investigation of provenance and restitution of such works has begun; on obstructions in implementing of the Washington Conference Principles on Nazi-Confiscated Art see N. Cieślińska-Lobkowicz, *Polskie. Żydowskie. „Pożydowskie”. Nazistowska grabież dzieł sztuki i problemy restytucji w Polsce 1945–2020*, "Zagłada Żydów. Studia i Materiały" 16 (2020), pp. 200–232.
- 8 "This report rightly reinforces how we must be transparent about the origins and nature of our collections [i.e. those of the Global North – A.W.]". Comment by Tristram Hunt, Director of the Victoria & Albert Museum, on the report by Bénédicte Savoy and Felwine Sarr concerning artworks incorporated into French collections during colonial times, T. Hunt, H. Dorgerloh, N. Thomas, *Restitution Report: museum directors respond*, "The Art Newspaper", 27.11.2018, [https://www.academia.edu/37886179/Restitution\\_Report\\_museum\\_directors\\_respond](https://www.academia.edu/37886179/Restitution_Report_museum_directors_respond) (23.09.2022).
- 9 B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940. Zbiór malarstwa*, Wrocław 2019.

thanks to the intensive efforts to recreate the museum in its new headquarters at the Ossoliński National Institute in Wrocław. The exhibitions and publications dedicated to it provide insightful analyses and help to popularise the surviving elements of the collection.<sup>10</sup>

The historical furnishings of the Przeworsk Palace and the collections<sup>11</sup> owned by successive Tenants-in-Possession, who were also literary

10 See e.g.: B. Figiela, *Zbiory sztuki książąt Lubomirskich z Przeworska*, in: *Muzea – rezydencje w Polsce. Materiały sesji naukowej zorganizowanej z Muzeum Zamoyskich w Kozłówce 14–16 października 2004*, ed. by K. Kornacki et al., Kozłówka 2004, pp. 253–269; B. Figiela, *Henryk Lubomirski (1777–1850) – kolekcjoner, kurator Zakładu Narodowego im. Ossolińskich, założyciel Muzeum im. Lubomirskich*, in: *Miłośnictwo rzeczy. Studia z historii kolekcjonerstwa na ziemiach polskich w XIX wieku*, ed. by K. Kłudkiewicz, M. Mencfel, Warszawa 2014, pp. 136–168; B. Figiela, *Zbiory przeworskie w kolekcji Zakładu Narodowego imienia Ossolińskich. Dary Henryka i Jerzego Lubomirskich*, “Galicja. Studia i Materiały” 3 (2017), pp. 86–120; *Muzeum Książąt Lubomirskich. (Nie)zapomniana historia*, katalog wystawy, ed. by I. Chomyn, Wrocław 2017; K. Kenc, *Rozdarte i rozproszone – zbiory artystyczne Muzeum Lubomirskich po 1939 roku*, in: *Nowy początek. (Od)budowa polskich kolekcji muzealnych po II wojnie światowej*, ed. by J. Trupinda, A. Siuciak, Malbork 2019, pp. 360–382; A. Degler, *Wystawa stała Muzeum Książąt Lubomirskich – ogólna koncepcja a zbiór monet antycznych*, [https://ossolineum.pl/wp-content/uploads/2020/10/Wystawa-MKL-koncepcja-i-Antyk\\_3.pdf](https://ossolineum.pl/wp-content/uploads/2020/10/Wystawa-MKL-koncepcja-i-Antyk_3.pdf) (27.10.2020); A. Soroko, *Rysunki artystów polskich z Muzeum Lubomirskich we Lwowie*, Wrocław 2020; J. Błoch, *Historia niejednej tabakierki na tle losów Muzeum Lubomirskich*, in: *Mówią zbiory. Wykłady ossolińskie 2019–2020*, ed. by T. Sokół, Wrocław 2020, pp. 49–82; A. Degler, *Na tropach strat wojennych numizmatyki ossolińskiej*, in: *Mówią zbiory. Wykłady ossolińskie 2019–2020*, pp. 273–300; R. Forysiak-Wójcicki, *Utracone złoto*, in: *Mówią zbiory. Wykłady ossolińskie 2019–2020*, pp. 301–316 and essays in: *200 lat Ossolineum. Rozprawy i materiały*, ed. by M. Dworsatschek, Wrocław 2022; *Zmienny krajobraz. 200 lat Muzeum Książąt Lubomirskich*, ed. by W. Gruk, Wrocław 2023.

11 Referring Andrzej Ryszkiewicz’s dictionary definition of “kolekcja”, and his distinction between the Polish terms “kolekcja” and “zbiór”, Kamila Kłudkiewicz emphasised that “the clear differentiation between these terms arises not only from linguistic tradition but, above all, from the all too frequent confusion of these two phenomena by art historians, especially in reference to the items that used to be kept in aristocratic and landowner homes”. Nevertheless, due to the nature of historical exhibits gathered by the owners of the Przeworsk Entailed Estates, and their functional connections with the Ossoliński Institute and the Lubomirski Museum, both terms are used interchangeably in the present article.

curators of the Ossoliński National Institute (known in Poland as Ossolineum), deserve similar attention from researchers. The outbreak of the Second World War initiated the process of dispersing items that had survived in the Przeworsk residence of the Lubomirski family until the autumn of 1939. Worth noting is the varied ownership structure of the furnishings of the palace and its annexes, and the collections stored therein. Some items belonged to the Przeworsk Entailed Estate,<sup>12</sup> while some were personal property of Andrzej Lubomirski. A significant share belonged to his wife, Eleonora née Hussarzewska, and originated from her family's collection,<sup>13</sup> and from a donation her husband had made in 1932.<sup>14</sup> The outbreak of the war resulted in some items being removed to be protected elsewhere, or destroyed due to wartime activities, some were looted, while the rest remained *in situ*. Their fate during the war and the subsequent nationalisation of the Przeworsk family residence was not included in the scope of research of the study on the Lubomirski Museum.

The history of *Musaeum Lubomirscianum*, established at the Ossoliński National Institute in Lwów and constituting an integral part of it, dates back to the year 1823. It was the fulfilment of the joint will of the founder of the Ossoliński National Institute, Jerzy Maksymilian Ossoliński, as well as its first literary curator and the owner of the Przeworsk estates, Henryk Lubomirski.<sup>15</sup> The core of the museum were the artistic collections gathered by Ossoliński, and those transferred by Lubomirski from his

See: K. Kłudkiewicz, *Kolekcja /zbiór /spuścizna – rozumienie pojęć*, <http://cennebez-cenne.pl/wp-content/uploads/2019/12/2019-3-4-KLUDKIEWICZ.pdf> (18.08.2022).

- 12 The Przeworsk Entailment of the Family Estate (Ordynacja Przeworska Lubomirskich) was successfully legalised in 1869. The Entailed Family Estate comprised Przeworsk and nearby granges and villages. Entailment meant that the estate could not be sold or otherwise divided and could only be owned and managed by only one person, the Tenant-in-Possession (Ordynat). The Entailed Estate (Entail in short) could only be inherited in its entirety by the oldest son of the Ordynat (translator's note).
- 13 She was the last of the family to inherit the excellent collection of paintings and graphic art. B. Figiela, *Zbiory sztuki ksiąg Lubomirskich z Przeworska*, p. 257.
- 14 The donation was concluded on 2 June 1932 in Przeworsk before Jan Woźniak, the deputy notary. Sz. Kozak, *Pałac Lubomirskich w Przeworsku w latach trzydziestych XX wieku (akt darowizny Andrzeja Lubomirskiego z 1932 roku)*, "Przeworskie Zapiski Historyczne" 3 (1998), pp. 101–118.
- 15 B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, p. 13.

Przeworsk residence in accordance with their agreement. The museum officially commenced its activities in 1870 when, after overcoming various difficulties, the Przeworsk Entailed Estate was finally approved. The fascinating story of the project, including collecting strategies, methods of acquisition, cataloguing, and the display of paintings became the subject of in-depth research by the authors of the aforementioned work.

As the Lubomirski Museum and the collections of the Entailed Estate has the same owner, the authors investigated their interdependencies, too. Methodically following the traces of the surviving paintings from the Lubomirski Museum led, among others, to the compilation of an impressive catalogue containing references to the literature and a concordance of historical and current inventory labels of individual items. The chapter significantly titled “*Post scriptum*” and dedicated to the final stage of the Lubomirski Museum existence highlights the extent of its losses and the degree of dispersion of its exhibits. The breaking up of its historical integrity, and the erasing of provenance information together with the logical and historical connections between individual elements of the collection ultimately led to its disappearance from the public awareness as an outstanding Polish collection. As much as Ossolineum is widely acclaimed, its complementary *Musaeum Lubomirscianum* is only now regaining its rightful place. The scale of difficulties is illustrated by the fact that, as the authors concluded with regard to paintings, “slightly more than half of almost 1,600 items left on the territory of Ukraine have been identified to date (nearly 640 from own collections and fewer than 200 deposits)”.<sup>16</sup>

Similarly to the case of the Lwów collection, an examination of the post-war history of the artistic collections from Przeworsk can serve as material for further extended research aimed at reconstructing their state before the outbreak of the Second World War. Gathering data related to them, including the inventory records of individual items currently held in various museum institutions, seems appealing.<sup>17</sup> For this reason,

16 B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, p. 578.

17 Queries in museum institutions were possible thanks to the extraordinary kindness and openness of their employees. I extend my heartfelt thanks to Przemysław Kucia, Chief Inventory Officer of the Museum-Castle in Łańcut, Katarzyna Ignas from the Museum in Przeworsk The Palace-Park Complex, Marta Bienias, Chief Inventory Officer of the National Museum in Warsaw, and Patryk Frankowski, Head of the Museum of Musical Instruments, a branch of the National Museum

this text along with its accompanying tables represents an attempt to sum up the existing knowledge regarding the post-war fate of the items that remained in the Przeworsk Palace until 1944,<sup>18</sup> and can serve as a starting point for further detailed investigations. They include a deeper reflection

in Poznań. I also thank Łukasz Chrobak and Wojciech Krawczuk for their assistance in accessing archival materials and research. I owe words of gratitude to Maria Romanowska-Zadrożna, Tadeusz Zadrożny, and Andrzej Wąsowski, as well as to Dorota Sidorowicz-Mulak, Dobromiła Rzyska-Laube and Agnieszka Fluda-Krokos for their valuable insights that greatly contributed to the text. I also thank Bożena Mytkowicz and Bogdan Komornicki, who eagerly shared their knowledge and memories concerning the Lubomirski family from Przeworsk, and Piotr Krasnowolski and Władysław Chłopicki for translation and assistance.

- 18 It is worth noting here that the questions of nationalisation and displacement of the library and archives are the subject of interest to other researchers. See: W. Tyszkowski, *Z problematyki badań proveniencyjnych. Fragment biblioteki ks. Lubomirskich w Przeworsku w zbiorach starych druków Ossolineum. Komunikat*, “Czasopismo Zakładu Narodowego im. Ossolińskich” 12 (2001), pp. 185–187; A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu” — losy biblioteki pałacowej Lubomirskich w Przeworsku*, in: *Dziedzictwo utracone — dziedzictwo odzyskane*, ed. by A. Kamler, D. Pietrzakiewicz, Warszawa 2014, pp. 433–457; A. Fluda-Krokos, *Stare druki z przeworskiej biblioteki Lubomirskich, czyli co Mieczysław Opatek w Przeworsku znalazł*, in: *200 lat Ossolineum*, ed. by M. Dworsatschek, Wrocław 2022, pp. 186–200. This list does not include a collection of miniatures and historical exhibits that were taken to Lwów (today Lviv) to be kept safe, and ones that Andrzej Lubomirski kept in the curator’s quarters in Lwów, which were then nationalised by the Soviet authorities, see: B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, pp. 552, 559–560. Some of them were brought back to Poland after the Second World War. This group of exhibits includes miniatures (*Portrait of an Unknown Man* by Ch. Bechon, *Henryk Lubomirski with a Dog and a Harp* by Christian Gottlieb Greisler, *Izabela Lubomirska née Czartoryska* by J. Gillis, and *Adam, Zofia and Konstanty Czartoryski* by G.G. Jannasch, as well as *Cupid and Psyche*, *Henryk Lubomirski at the Age of 4*, *Honoré de Mirabeau*, *Human Eye*, *Knight in Armor* — currently in Ossolineum in Wrocław, and *Sigismund III Vasa on the Bier*, and *Sigismund III Vasa* by Marcin Kober — currently a deposit of Ossolineum at the Wawel Castle State Art Collections), B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, pp. 565–566. For the clandestine action of transferring Ossolineum resources to Poland, see also M. Matwijów, *Ewakuacja zbiorów polskich ze Lwowa w 1944 r.*, <http://www.lwow.home.pl/rocznik/95-96/ewakuacja.html> (07.03.2020) and M. Matwijów, *Mieczysław Gębarowicz (1893–1984). Uczony i opiekun narodowych dóbr kultury*, Warszawa 2013,

on the political and administrative mechanisms of dispersal of the original collection and the establishment of new museum collections after the Second World War. Examining these mechanisms in inventories and museum practices strongly contributes to the field of provenance research.

Yet any methodical description of the artistic furnishings of the Lubomirski residence in Przeworsk before the Second World War runs into fundamental difficulties. *Zbiory polskie* (Polish collections), a classic work by Edward Chwalewik, only offers a cursory look at Przeworsk at the time of Prince Andrzej Lubomirski, the Tenant-in-Possession, as an aristocratic residence overflowing with historical memorabilia, paintings by foreign and Polish artists, family portraits, bronzes, sculptures, antique furniture, and featuring a rich library. A description at this level of generality could apply to most aristocratic residences in Poland. The author's attention was only riveted by a commemorative trophy presented to Hetman (Commander) Czarniecki and three works of art—Titian's *Madonna* and two portraits by Élisabeth Vigée Le Brun: *Henryk Lubomirski as the Genius of Glory*, and *Portrait of Izabela Lubomirska née Czartoryska*, the latter two only mentioned in supplements.<sup>19</sup> The rich collections of paintings and graphics had previously been displayed in part at exhibitions, mainly charitable ones organised in Lwów under the patronage of Eleonora Lubomirska. The exhibition catalogues present items from both collections of the Entailed Estate and those that were her personal property.<sup>20</sup> The pre- and post-war condition of the Przeworsk Palace and

pp. 254–259, see also: B. Figiela, *Zbiory sztuki książąt*, pp. 265–267 oraz *Muzeum Książąt Lubomirskich. (Nie)zapomniana*.

- 19 E. Chwalewik, *Zbiory polskie. Kartoteka uzupełnień*, cz. 2, p. 131, Biblioteka Narodowa, *Zbiory Edwarda Chwalewika*, manuscript 10504 I, vol. 2, <https://polona.pl/item/zbiory-polskie-kartoteka-uzupelnien-cz-2,NTk3NjExNA/69/#item> (25.10.2020). The attribution of *Madonna* is a matter of ongoing research, see footnote 272.
- 20 Titian's *Madonna with Child*, was exhibited in Kraków in 1909, J. Mycielski, *Katalog wystawy obrazów dawnych malarzy włoskich, flamandzkich, hollenderskich, niemieckich, francuskich i polskich w gmachu Tow. Przyjaciół Sztuk Pięknych w Krakowie w lipcu i sierpniu 1909 r. Serya II*, p. 3; the exhibition in Lwów in 1911 featured 19 paintings from the Entail's collection and 14 from the collection of Eleonora Lubomirska, M. Treter, *Album wystawy mistrzów dawnych*, Lwów 1911, pp. 13–20; the exhibition of miniatures in 1912 comprised 31 items that belonged to the Tenant-in-Possession of Przeworsk and 20 owned by the prince's wife, W. Bachowski, M. Treter,

its furnishings were discussed in the texts by Roman Aftanazy,<sup>21</sup> Szczepan Kozak,<sup>22</sup> Inga Sapetowa,<sup>23</sup> Bożena Figiela,<sup>24</sup> and Arkadiusz Wierzbiński.<sup>25</sup> With regard to the post-war nationalisation, the Przeworsk collection was most thoroughly examined by Artur Wiktor.<sup>26</sup> However, the texts mentioned here lack methodical precision. The reason for this state of affairs was best explained by Roman Aftanazy in Volume 8 of his *Dzieje rezydencji na dawnych kresach Rzeczypospolitej* (History of residences in the former borderlands of Poland). Describing the Przeworsk collections, he noted that “it is not known whether their condition from September 1939 can ever be reconstructed without any lacunae, unless some inventory is found”.<sup>27</sup>

*Wystawa sylwetek i miniatur we Lwowie 1912*, Lwów 1912, pp. 232–233; the 1913 exhibition comprised 30 paintings from the Entail collection, M. Treter, *Katalog wystawy mistrzów dawnych*, Lwów 1913, pp. 5–10. The exhibition of prints only comprised a relatively modest collection: 7 items from the Entail’s collection and only one being property of E. Lubomirska, *Stare ryciny. Katalog wystawy urządzonej na dochód Tow. Dzieciątka Jezus staraniem Eleonory ks. Lubomirskiej we Lwowie 1918 roku*, Lwów 1918, p. 38.

- 21 R. Aftanazy, *Dzieje rezydencji na dawnych kresach Rzeczypospolitej*, vol. 8: *Województwo ruskie. Ziemia przemyska i sanocka*, Ossolineum 1996, pp. 190–209.
- 22 Sz. Kozak, *Pałac Lubomirskich*.
- 23 I. Sapetowa, *Wnętrza pałacowe w Przeworsku — stan i potrzeby muzealne*, “Przemyski Informator Kulturalny” (1997) nr 3–4, pp. 15–18.
- 24 B. Figiela, *Zbiory sztuki książąt Lubomirskich z Przeworska*, pp. 253–271; B. Figiela, *Życie i działalność ordynata przeworskiego Andrzeja księcia Lubomirskiego w latach 1939–1944. Przyczynek do biografii*, “Przeworskie Studia Regionalne” 1 (2012), pp. 96–122; B. Figiela, *Zbiory przeworskie w kolekcji Zakładu Narodowego imienia Ossolińskich*, “Galicja. Studia i Materiały” 3 (2017), pp. 86–120.
- 25 A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, “Przeworskie Studia Regionalne” 4 (2021), pp. 230–261.
- 26 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa w woj. rzeszowskim po zakończeniu II wojny światowej w latach 1944–1947*, Rzeszów 2008, <https://www.pbc.rzeszow.pl/dlibra/show-content/publication/edition/2619?id=2619> (04.02.2019).
- 27 R. Aftanazy, *Dzieje rezydencji*, p. 208. It is worth adding that the sources database for research on the Przeworsk collections continues to expand. Invaluable in this context are the iconographic materials: suffice it to mention an album with family photographs of the Lubomirski family acquired lately by the Museum-Castle in Łańcut, which includes several photographs of palace interiors, *Muzeum-Zamek w Łańcutcie, inwentarz albumów*, item 17.



On the eve of the war, the Tenant-in-Possession of Przeworsk and the literary curator of the Ossoliński Institute, Prince Andrzej Lubomirski, went to Lwów to secure the buildings of the Institute against air-raids. He used the opportunity to move some historical items and personal memorabilia from Przeworsk to Lwów.<sup>28</sup> Bożena Figiela suggests that at that time a document drawn up in 1878, after the death of Jerzy Henryk Lubomirski, Andrzej's father, or, rather, its proper copy from 1888 still played the role of inventory of the movables of the Entail.<sup>29</sup> On the incursion of the Red Army, Lubomirski was arrested in Tarnopol (now Ternopil). The details of both his imprisonment and release remain unknown,<sup>30</sup> unlike the fact that, in the first weeks of the Soviet occupation, while hiding in Lwów, he had approved the competencies of the collective

28 B. Figiela, *Życie i działalność*, p. 99. A proof that he considered Lwów a safe place is attested by his recommendations to send paintings from the Dąbski Gallery and exhibits on loan to Krzemieniec (today Kremenets) for an exhibition dedicated to Juliusz Słowacki, see: B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, p. 545.

29 Annotations regarding changes in the locations where individual items were stored were made in the notarial true copy from 1888 of the document *Inwentarz majątku ruchomego spadkowego ordynackiego, 1878*, currently stored in the Lubomirski Archive collection at the National Archive in Kraków (hereinafter ANK). Figiela identified them as being mainly drafted by Eleonora née Hussarzewska, wife of Andrzej Lubomirski, ANK, sign 29/633/1912. The reason for lack of comments for items removed to Lwów in August 1939, according to the author, was haste, B. Figiela, *Życie i działalność*, p. 99. A copy of this document was found in a fire-proof safe, in the building of the Entail, on 4 January 1948, *Protokół spisany 4 stycznia 1948 w budynku Ordynacji Lubomirskich przy ul. Krakowskiej 601 i otwarcia kasy ogniotrwałej*, manuscript, Dział Archiwalny Muzeum w Przeworsku (hereinafter AMP) MP-DA-1189, pp. 12–13. For the creation of the aforementioned inventory and the lack of significant changes in the Przeworsk collection after 1878, see: B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, pp. 125–126. According to the comment on sheet 114, the document stored at ANK lacks Section VI, containing weapons and other military exhibits transferred by the will of Jerzy Lubomirski to the Lubomirski Museum; Section V is followed by Section VII, and Section VIII is also missing (however, the continuous numbering of sheets from the time when the copy was drafted does not show any gaps).

30 B. Figiela, *Życie i działalność*, pp. 99–100.



body to manage the Ossoliński Institute in the new circumstances.<sup>31</sup> Constantly under threat of arrest by the NKVD, he managed to cross the San River and then reach Przeworsk. Still in the autumn of 1939, Andrzej Lubomirski and his son Jerzy Rafał were detained by the Germans and imprisoned in Rzeszów Castle as part of a campaign against Polish elites.<sup>32</sup> Even as he was released after three weeks (and his son after ten months), Andrzej Lubomirski remained under house arrest. During the owner's absence and imprisonment, German authorities managed the Entailed Estate and the sugar factory in Przeworsk.<sup>33</sup> His return resulted in "the withdrawal of the German administration, as the prince appointed Tadeusz Dutkiewicz as his plenipotentiary".<sup>34</sup> Lubomirski regained control over the Przeworsk Entailed Estate, which did not extend to the sugar factory and the Ossoliński Institute.<sup>35</sup> The economy of the Entailed Estate was subjected to sequestration regulations, forest estates came under the invaders' management, and the employment structure changed.<sup>36</sup> Despite this, Lubomirski actively ran charitable activities<sup>37</sup> and, to the extent possible, given the lack of recognition of his curatorial role by the invaders, he looked after the interests of the Institute and its employees.<sup>38</sup>

31 M. Matwijów, *Zakład Narodowy imienia Ossolińskich w latach 1939–1946*, Wrocław 2003, p. 33.

32 He was arrested under the pretext of possessing weapons. Incidentally, having reported the presence of antique and hunting weapons in the palace to the German police outpost, Lubomirski's secretary received an official permit for their storage, J. Benbenek, *Martyrologia mieszkańców miasta Przeworska w okresie II wojny światowej, Część III Zbrodnie na ludności cywilnej i członków ruchu oporu. Przeworsk, styczeń 1969 rok*, Archiwum Państwowe w Przemyślu (hereinafter APP) 56/1522/34, f. 168.

33 B. Figiela, *Życie i działalność*, pp. 107–108; M. Wołoszyn, *Historia*, p. 97; Ł. Chrobak, *Książę Andrzej Lubomirski*, p. 239.

34 B. Figiela, *Życie i działalność*, pp. 100–101. Małgorzata Wołoszyn mentions Stanisław as Dutkiewicz's first name, M. Wołoszyn, *Historia Ordynacji Przeworskiej książąt Lubomirskich. Katalog wystawy*, Rzeszów 2017, p. 97.

35 Ł. Chrobak, *Książę Andrzej Lubomirski*, p. 239.

36 Ł. Chrobak, *Książę Andrzej Lubomirski*, p. 239; B. Figiela, *Życie i działalność*, pp. 107–108; M. Wołoszyn, *Historia*, p. 97.

37 *Przeworsk – mała ojczyzna*, vol. 3, "Kronika" ks. Romana Pencza proboszcza w Przeworsku lata 1939-1944, selected and ed. by Szczepan Kozak, pp. 94–95.

38 B. Figiela, *Życie i działalność*, pp. 111–117; M. Matwijów, *Zakład Narodowy*, pp. 145–149; Ł. Chrobak, *Kontynuator rodowego dzieła Zakładu Narodowego im. Ossolińskich*

The Przeworsk Palace, like other landed estates in the General Government, became a haven for displaced persons and refugees.<sup>39</sup> Andrzej Lubomirski's closest family found shelter there, notably his sister Maria Tyszkiewicz, daughter Teresa Sapieha with her daughter Elżbieta (Izia), granddaughters Wanda, Maria, and Jadwiga — the daughters of Stanisław and Helena Sierakowska née Lubomirska from Waplewo, whom the Germans had murdered, and great-granddaughters Barbara and Elżbieta Gniazdowska.<sup>40</sup> The end of the Entailed Estate came in 1944. The owners of the Przeworsk Palace shared concerns about the new political situation with relatives and acquaintances. As Helena Mauberg, residing in Łańcut at the time, noted "that Poland would be liberated from the east, and a different occupation would follow, was also quite obvious — only for how long? [...] The Lubomirskis from Przeworsk or the Sapiehas from Krasiczyn, the neighbours who often visited in Łańcut, developed different opinions. The Lubomirskis opted for leaving, the Sapiehas for waiting and seeing—after all, it was not 1939".<sup>41</sup> In July 1944, the approaching front, the radicalisation of moods, increasingly daring banditry, and the persuasions of the family led Andrzej Lubomirski to make the long-delayed decision to leave Przeworsk.<sup>42</sup> Both Andrzej Lubomirski and his son Jerzy Rafał, for whose sake he had renounced the entitlement to the tenancy of the Entailed Estate by a notarial act drawn up in Przeworsk on 3 March 1943,<sup>43</sup> had no illusions about the nature of the new authority. Leaving, the Lubomirskis managed to take some paintings and around a dozen historical memorabilia with them.<sup>44</sup> The family probably took some of the historical items to Kraków, to their residence at 15 Św. Jana Street.<sup>45</sup>

*we Lwowie. Rzecz o księciu Andrzeju Lubomirskim*, in: *200 lat Ossolineum*, ed. by M. Dworsatschek, Wrocław 2022, pp. 477–478.

39 M. Wołoszyn, *Historia*, p. 97.

40 M. Kraiński, *Panowie na Waplewie*, Waplewo Wielkie 2010, pp. 23–24; B. Figiela, *Życie i działalność*, p. 106; information from Bogdan Komornicki.

41 H. Mauberg, *Pewna historia. Czy Alfred Potocki uratował czy zdradził zamek w Łańcutcie*, Warszawa 2001, p. 81.

42 B. Figiela, *Życie i działalność*, p. 121; Ł. Chrobak, *Kontynuator rodowego dzieła*, p. 478.

43 Notary Act, registered at 52/43, Przeworsk, 3 March 1943, <https://www.fold3.com/image/232015709> (23.09.2022).

44 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 60.

45 Information from Bożena Mytkowicz, great-granddaughter of Maria Tyszkiewicz née Lubomirska, sister of Andrzej Lubomirski.

The property of the Entailed Estate that was left in the management of custodian and plenipotentiary Józef Czepko<sup>46</sup> had significant economic value. The machines and other movable property of the estate survived the war in satisfactory condition, if the changes in the economic profile and occupation-time restrictions and requisitions are considered. Yet, the Lubomirski estate and personal collection was decimated. In Lwów, war losses occurred as a result of nationalisation and looting of items of historical value from the curator's apartment.<sup>47</sup> In Przeworsk, the German occupation authorities started the first confiscations most probably in the autumn of 1939, while both Lubomirskis were imprisoned in the castle in Rzeszów. In any case, the Polish authorities in exile in London, which recorded Polish war losses, received information about the organised robbery carried out at that time. According to *Cultural losses of Poland / Straty kultury polskiej* published in exile in 1944, "in October 1939, the Gestapo pillaged a great part of the collection, removing the table utensils, objects made from precious metals, carpets, pictures, and even holy relics. Titian's *Madonna and Child* was officially confiscated and removed".<sup>48</sup> A similar date of the first robberies in the Przeworsk Palace was given by the later director of the museum in Przeworsk, Józef Benbenek.<sup>49</sup> However, the precise circumstances of the "official seizure" of the painting attributed to Titian are difficult to determine. Governor General Hans Frank issued the "Decree on the confiscation of works of art in the General Government" only on 16 December 1939. Looting followed in its wake and was carried out by the Special Delegate for the Securing of Artistic Treasures in the Former Polish Territories, Kajetan Mühlmann, and his team. Whichever

46 M. Wołoszyn, *Historia*, p. 99.

47 B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, p. 552.

48 The authors of the catalogue stated that the collection "contained a picture gallery, including paintings by Breughel, Poussin, Reni, Teniers, Titian, Vernet, Vigé-Lebrun; carpets, furniture, valuable table utensils, and products of artistic industries. Property of Andrew Lubomirski" (K. Estreicher, Z. K. Witek, *Straty kultury polskiej pod okupacją niemiecką 1939–1944 wraz z oryginalnymi dokumentami grabieży = Cultural losses of Poland during the German occupation 1939–1944 with original documents of the looting*, Kraków 2003, p. 318). I sincerely thank Tadeusz Zadrozny for turning my attention to this record. The section of the text concerning German looting is based on his findings.

49 Benbenek described the confiscated items more enigmatically as "historical artworks, weapons, tableware, and many others", APP 56/1522/34, p. 169.

way the Madonna from Przeworsk took to end up in Mühlmann's warehouses in the Jagiellonian Library, the painting was included in the lists of confiscated works. It was also mentioned in the publication entitled *Sichergestellte Kunstwerke im Generalgouvernement*, which was a report on the first stage of the Special Delegate's activities.<sup>50</sup> It was entered there with quite a surprising annotation: *Aus der Sammlung Fürst Lubomirski, Rzeszow*.<sup>51</sup> The losses in Przeworsk were recapitulated on 18 April 1945

- 50 *Sichergestellte in Generalgouvernement*, Breslau 1940, p. 41, for that work, see: T. Zadrożny, *Kajetan i inni (4). Adolfa darem uhonorowanie*, "Cenne, Bezcenne, Utracone" 4 (2011), p. 38–45, and T. Zadrożny, *Almanach wrocławski na rok 1495 w katalogu Sichergestellte Kunstwerke im Generalgouvernement, czyli o losach polskich zbiorów artystycznych w okresie II wojny światowej*, "Biuletyn Historii Sztuki" 53 (2018) nr 4, pp. 859–878. The seizure was documented by the proof of confiscation No. 33, of which a copy was issued to Lubomirski. Unfortunately, neither the original nor its copy has yet been found, see: *Dokumenty z czasów okupacji hitlerowskiej dotyczące dzieł sztuki*, Archiwum Zamku Królewskiego — Państwowych Zbiorów Sztuki, ref. AZK-PZS-I-188 A, item 8.
- 51 The entire note reads: "Venetian painter, 1st half of the 16<sup>th</sup> century, *Madonna with Child*. Painted to the knees. Madonna is facing left, toward the naked Infant in her lap. With her left hand she holds the Infant's hand that holds an apple. Draped curtains above their heads. The type of the painting shows strong ties to Titian. Oil on canvas, 106×87 cm. From the collection of Prince Lubomirski in Rzeszow" (transl. from German into Polish by T. Zadrożny), *Sichergestellte*, item 145, the publication also includes a reproduction of the painting. The author of the note did not support the attribution to Titian made consistently by Polish scholars, and provided different dimensions of the work, see: J. Mycielski, *Katalog*, item 3, here the dimensions are 114×91 cm, M. Treter, *Wystawa mistrzów dawnych*, p. 5, item 1, here the dimensions are 115×93 cm. Treter also commented on the provenance of the painting: "from the collection of Count Stanisław Potocki". In the Inventory of 1888, it was recorded as No. 102: "The Blessed Virgin with Infant Jesus on her arm, his right hand holding radishes, oil on canvas [...] Caution [underlined in the original — author's note] by Titian from the collection of Count Stanisław Potocki". The striking discrepancy in the description may result from the fact that the Infant was painted with an apple in the left hand and fruits that could be interpreted as radishes in the right hand. The provenance note in *Sichergestellte...* stating "from the collection of Prince Lubomirski in Rzeszow" may in a way relate to the place from which the painting was actually brought to Kraków. The truthfulness of accounts concerning the looting by the Gestapo in Przeworsk in the autumn of 1939

by Wanda Sierakowska, the granddaughter of the Tenant-in-Possession and the custodian and plenipotentiary of the collections. She considered the following stolen: “1) 38 crates of artistic silverware; 2) furnishing of two salons from the period of Louis XIV and Louis XV; 3) approximately 220 items of priceless national heritage [...]; 4) 19 paintings, 1 Titian,<sup>52</sup> 1 Greuze,<sup>53</sup>

cannot be ruled out. Crates with items looted from the Czartoryski family were certainly deposited in the Rzeszów headquarters of the Gestapo (Pelagia Potocka, *Dziennik wydarzeń w Muzeum XX. Czartoryskich*, entry of 6 November 1939, manuscript, a copy of the original is held in the Princes Czartoryski Library, publication on the manuscript with critical analysis by Janusz S. Nowak is in print). On the other hand, when arrested, Andrzej and Rafał Lubomirski were held in the cellars of their ancestral castle in Rzeszów along with other aristocrats from the area. In Rzeszów, there was also real estate owned by the Lubomirskis from Rozwadów. Perhaps these items of information were mixed up. According to a post-war testimony by Ernst Wilhelm von Paleziéux, the Lubomirski's *Madonna* was sent to Berlin on 13 August 1940, and deposited in the Deutsche Bank branch at Unter der Linden 27, in the name of Hans Frank or Kajetan Mühlmann, Memo, Interrogation of Ernst Wilhelm von Paleziéux [...], OMGUS, 17 June 1947, p. 5, <https://www.fold3.com/image/270107201> (23.09.2022). The painting was listed in the documentation of the deposit in the Deutsche Bank, E. Przyłuska, *Madonna japońska*, “Cenne, Bezcenne, Utracone” 1 (102)—2 (103)/2023, pp. 15—16, [http://cennebezcenne.pl/wp-content/uploads/2023/12/CBU\\_12.23\\_10-17.pdf](http://cennebezcenne.pl/wp-content/uploads/2023/12/CBU_12.23_10-17.pdf) (21.01.2024). It is worth noting that according to a document signed by the Art Intelligence Officer at the Office of Military Government, United States (OMGUS), Bernard B. Taper, on 6 January 1948, Jerzy Rafał Lubomirski, son of Andrzej, turned up at the Hessian branch of the Monuments Fine Arts and Archives (MFA&A), which dealt with the recovery of art looted by the Germans. He was searching for the paintings attributed to Titian and a 15<sup>th</sup> century German master, as well as drawings by Dürer that had been looted by the Germans from his property (the claim concerning the drawings referred to the pre-war Ossolineum collection). Bernard B. Taper to the head of MFA&A OMGUS, 14 January 1948, <https://www.fold3.com/image/269904952> (18.08.2022).

52 The aforementioned *Madonna with Infant Jesus*.

53 In the 1888 Inventory, under number 166; the painting date is recorded as “in Paris 1789”. Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 15, item 43, catalogue note: “Jean Baptiste Greuze (1725—1805), French school, A figure of a reclining naked girl; beside her, a dove pierced by Cupid's arrow (oil on canvas — 37.5×45.5 cm)”, reproduced there under the title: *Reclining Girl*.

1 Van Dyck,<sup>54</sup> 2 Guido Renis,<sup>55</sup> 1 Vigee Lebrun,<sup>56</sup> 1 Sofinizba Anguisciola<sup>57</sup> [original spelling preserved – author’s note], 1 Rembrandt,<sup>58</sup>

- 54 This presumably refers to Pieter van Zyl’s painting, *The Departure of the Prodigal Son*. Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 14, item 42, catalogue note: “Pieters van Zyl (1615–70), Dutch school, *The Departure of the Prodigal Son* (oil on wood – 60×43 cm)”, reproduced therein. In the 1888 Inventory, under number 140, it was originally identified as a work of van Dyck, corrected on the margin as “van Zyl”.
- 55 The 1888 Inventory recorded two paintings by the artist, one under number 147: “Guido Reni. Lucretia in her right hand holding a dagger she stabbed herself with, revealing her breast with her left hand, oil on canvas”. Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 13, item 35, Catalogue note: “Guido Reni (1575–1642), Bolognese school, *Mary Magdalene* (oil on canvas – 70×57.5 cm)”. Again in Lwów in 1913, M. Treter, *Wystawa mistrzów dawnych*, p. 6, item 5, catalogue note: “Guido Reni (1575–1642), Bolognese school, *Death of Lucretia* (oil on canvas, 113×91.5 cm)”. The other, under number 178: “Guido Reni. *The Blessed Virgin Mary*, oil on canvas, eyes raised upwards and hands folded on her chest”, the subject of the painting corrected on the margin to “St Magdalene”.
- 56 The 1888 Inventory recorded two paintings by the artist. The first, under number 92: “Portrait of Princess Isabella, wife of Marshal Lubomirski née Czartoryska, oil on canvas by Madam Le Brun”. Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 15, item 45, catalogue note: “Marie Louise Elise Vigee Le Brun (1755–1842), French school, Portrait of Princess Isabella, wife of Marshal Lubomirski née Czartoryska, from 1793 (oil on canvas – 93×73 cm)”. The other, under number 94: “Portrait of Prince Henry Lubomirski in the form of the genius of glory in his youth, oil on wood by Pią [i.e. Mrs – author’s note] Le Brun in Paris, made in 1779”. Presumably, the former one was reported as a war loss. *The Portrait of Elżbieta (Izabela) Lubomirska* is currently in the Lviv National Art Gallery, inventory number Ж-880, see: *Muzeum Księżąt Lubomirskich. (Nie)zapomniana historia*, pp. 116–117.
- 57 Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 19, item 53, the note reads: “Sofonisba Anguisciola (1527–1625), Lombardian school, Portrait of a lady in Spanish dress; signed top left: Sofonisba Anguisciola F. MDLYIII (oil on canvas – 114×92 cm)”, reproduced as *Sofonisba Anguisciola. Portrait of a Lady*.
- 58 Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 19, item 52, the note reads: “Rembrandt Harmensz van Rijn (1606–1669), Dutch school, Self-portrait of the artist (“with open mouth”) at the age of 22; signed bottom right: f. R. H. 1628. Exhibited in 1898 during the coronation of Queen Wilhelmina in Amsterdam and during the Rembrandt jubilee exhibition in 1906 in Leiden (oil on wood – 43×34 cm)”.

1 Raphael<sup>59</sup> and 10 paintings from Dutch and Italian schools”. According to Sierakowska, further losses in the collection followed the first confiscations: five cabinets of books (contemporary literature) were stolen in 1942 by Baudienst workers quartered in the palace. In 1944, a bomb explosion damaged *God the Father*,<sup>60</sup> a painting in the palace chapel. A collection of Eastern archaeological artefacts was destroyed under the rubble. Two paintings known as “Pompeian” hidden in the basement were destroyed due to poor storage conditions, and three sculptures in the park were also damaged. The winter of 1944/45 was particularly difficult for the Tenant-in-Possession’s collection, when the Red Army command billeted in the palace plundered, among others, 15 woven Buczacz wall hangings, 4 small carpets, approx. 5000 items from the numismatic collection, and 700 gramophone records. The old prints, an estimated 150 volumes, were used as cigarette papers.<sup>61</sup> The Lubomirski family archive, according to the butler Karol Bester, who remained continuously in the palace, served as fuel at that time. As Paweł Stepkiewicz, a Przeworsk notary, wrote: “once the German troops left, the palace was occupied by the Soviet command and no one had access to the rooms at that time, and no one knows what happened there”.<sup>62</sup> Some volumes from the library “came in handy” to pave a muddy road.<sup>63</sup> Ludomir Wolski noted that in November 1944, Sierakowska collected scattered and damaged archives that were “strewn

The note comes supplemented with bibliography. Reproduced as *Rembrandt Harmensz. van Rijn. Self-portrait (1628)*”.

59 Unidentified painting.

60 In the 1888 Inventory, under number 123: “A painting depicting God the Father blessing the world with his right hand, oil on canvas, round gilded frame with colourful glass”.

61 W. Sierakowska to the District Office, Department of Culture and Arts in Przeworsk, Przeworsk, 18 April 1945, copy, AMP MP-DA-336/3, document 19, B. Figiela, *Życie i działalność*, p. 104; A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 236–237, see: A. Wiktor, *Losy ruchomych ruchomych dóbr kultury ziemiaństwa*, p. 60; The author adds that the inventory of the losses in artistic crafts compiled by the Ministry of Culture and Arts included a cup “of uncoloured glass, with three short, rounded legs, with a painted, overglazed figure of a rider on a horse with the inscription: “VIVAT ANNO 1693”, p. 51.

62 A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, pp. 437–438.

63 A similar fate befell, among others, the Trzeciecki family archive in Miejsce Piastowe.

in the mud, even in the market square”.<sup>64</sup> The overall balance of losses from 1939–45 compiled by Wanda Sierakowska in April 1945 included the following antique furniture: 13 desks, 26 tables, 25 armchairs, 23 chaise longues, 24 cabinets, 10 chests of drawers, 13 mirrors, 8 wardrobes, 4 es-critoires, 4 jardinières, 3 carpets [sic! - author’s note], 14 vases (including 6 Chinese, 4 French, and 4 Pompeian), 43 paintings, 60 engravings, and 37 lamps, including 10 chandeliers.<sup>65</sup> Sierakowska also provided a list of artefacts taken away by their owner in 1944, i.e.: “8 magnate kontusz outer robes, things and chasubles from the palace chapel, and 5 paintings, including 2 by Guido Reni<sup>66</sup> and 3 ‘old Dutch’ ones”.<sup>67</sup> Undoubtedly,

- 64 L. Wolski, *O tym i o owym*, p. 74, Archiwum Fundacji im. Zofii i Jana Włodków, ref. PL\_412\_06\_1\_1, [https://zbioryspoleczne.pl/jednostki/PL\\_412\\_06\\_1\\_1](https://zbioryspoleczne.pl/jednostki/PL_412_06_1_1) (01.03.2023), see: A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 236.
- 65 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 177. In this list, she did not include the painting *Adoration of the Three Magi* by the German school stolen by the Germans. As Tadeusz Zadrożny determined, it was listed in the so-called inventory of second choice works, and was taken to Dresden at the personal request of Hans Posse, IPN Warszawa, GK – Regierung des GG I/1/5990, II. *Wahl. Kontroll-Liste (Südgruppe-Krakau)*, p. 4. In the 1888 Inventory, it was placed under number 96 and attributed to Palma Vecchio. Exhibited in Lwów in 1913, M. Treter, *Wystawa mistrzów dawnych*, p. 5, item 2, the note reads: „Nuremberg school, early 16<sup>th</sup> century, *Adoration of the Three Magi in Bethlehem* (oil on wood, 188×124 cm). This painting was the central part of a triptych that was formerly in the chapel of Wiśnicz Castle. The triptych’s wings were destroyed in the fire of the castle”. Sierakowska included in the list of looted works these appropriated by the Soviet authorities in Lwów, as she might have been unaware that they were taken away from that city. It is also possible that she deliberately reported these losses to help potential restitution efforts, e.g. of Sofonisba Anguissola, *Portrait of a Young Lady*, currently in the Lviv Gallery of Paintings, see: [https://commons.wikimedia.org/wiki/File:Sofonisba\\_Anguissola\\_-\\_lviv\\_gallery.jpg](https://commons.wikimedia.org/wiki/File:Sofonisba_Anguissola_-_lviv_gallery.jpg) (29.02.2020), Jean Baptiste Greuze, *Reclining Girl*, currently in the Lviv National Art Gallery, inventory number Ж-864, *Muzeum Książąt Lubomirskich. (Nie)zapomniana historia*, pp. 198–199, and the aforementioned portrait of Elżbieta (Izabela) Lubomirska, see: footnote 56.
- 66 This information is inaccurate at best; as mentioned in footnote 55, the 1888 Inventory only recorded two works by the artist.
- 67 W. Sierakowska to the District Office, Department of Culture and Arts in Przeworsk, Przeworsk, 18 April 1945, AMP MP-DA-336/3 copy, document 19, see: B. Figiela, *Życie i działalność*, p. 104.



one of them was Reni's *Lucrezia*, a work now in a museum in Sao Paulo,<sup>68</sup> another was Rembrandt's *Self-Portrait with Open Mouth*, now in a museum in Indianapolis.<sup>69</sup> The rest are hard to identify. She didn't mention Elisabeth Vigée-Lebrun's *Henryk Lubomirski as a Genius of Fame*, now in the Gemäldegalerie in Berlin.<sup>70</sup>

The artistic collections in Przeworsk were decimated during the war, which naturally does not mean that the remaining items lost their value as elements of a precious collection accumulated over the years. However, from the vantage point of the new authorities, this value turned out to be their greatest defect.

The coming into effect of the PKWN (Polish Committee of National Liberation) decree of 6 September 1944, recognising the land reform as a state and economic necessity, *de facto* served as the first stage of revolutionary political changes.<sup>71</sup> Smothering the landowners, who constituted the base of patriotic resistance and had the ability to influence other social groups, was one of the primary reasons for the "reform". Regardless of their cultural potential to resist communism, the landowners had property that classified them as enemies of the system. As Krystyna Trembicka noted, "Taking into account ideological, political, economic

68 <https://masp.org.br/acervo/obra/suicidio-de-lucrecia> (29.02.2020), <https://masp.org.br/acervo/obra/suicidio-de-lucrecia> (29.02.2020), see: J. F. Guide, *Spesso L'orrore va col diletto. Um estudo de iconografia a partir do "Suicídio de Lucrecia", de Guido Reni, do Museu de Arte de São Paulo (MASP)*, PhD dissertation defended in 2017 at the University of Campinas, [http://repositorio.unicamp.br/jspui/bitstream/REPOSIP/333545/1/Guide\\_JulianaFerrari\\_M.pdf](http://repositorio.unicamp.br/jspui/bitstream/REPOSIP/333545/1/Guide_JulianaFerrari_M.pdf) (26.10.2020).

69 <https://rkd.nl/nl/explore/images/30168> (29.02.2020), see: S. S. Dickey, *Rembrandt Face to Face*, Indianapolis 2006, and the references therein.

70 [http://www.smb-digital.de/eMuseumPlus?service=direct/1/ResultLightboxView/result.t2.collection\\_lightbox.\\$TspTitleLink.link&sp=10&sp=Scollection&sp=SfieldValue&sp=0&sp=0&sp=3&sp=Slightbox\\_3x4&sp=0&sp=Sdetail&sp=0&sp=F&sp=T&sp=1](http://www.smb-digital.de/eMuseumPlus?service=direct/1/ResultLightboxView/result.t2.collection_lightbox.$TspTitleLink.link&sp=10&sp=Scollection&sp=SfieldValue&sp=0&sp=0&sp=3&sp=Slightbox_3x4&sp=0&sp=Sdetail&sp=0&sp=F&sp=T&sp=1) (29.02.2020), see: J. Pokora, *Portret wedle zasad rebusu? Henryk Lubomirski jako Geniusz Sławy Elisabeth Vigée-Lebrun (1789)*, "Biuletyn Historii Sztuki" 69 (2007) No. 1/2, pp. 37–56.

71 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 68. Many texts concerning the land reform, its political aspects, and its social consequences have recently been published. See essays in the volume "*Rewolucja społeczna*" czy "*dzika przebudowa*". *Spoleczne skutki przekształceń własnościowych w Polsce (1944–1956)*, ed. by T. Osiński, Lublin 2016; A. Wylegała, *Był dwór*, and the references therein.

and social premises, landowners and peasants were the objective enemy in the countryside, because they not only had property in the form of land, but they also had what the communists treated as ‘the specificity of *human material*’, that is, a system of values functional in the ‘old world’, aspirations, mentality, habits, etc. By that the communists meant both tangible and intangible ‘furnishing’ of the inhabitants of rural areas, embracing property, but also family, tradition, and faith, which the communists found an obstacle to the establishment of a new state order and the creation of a new human”.<sup>72</sup> The introduction of land reform in the Rzeszów Voivodeship (hereinafter, Province), situated in fact by the front line, was accompanied by a manhunt for Home Army soldiers<sup>73</sup> and an action to expel the Ukrainian population. At the same time, the Polish underground was active. The sense of imminent threat was intensified by the high level of crime committed by the Red Army. The weak power structures of the new government, completely subordinate to and yet powerless against the war commandants and the NKVD, were unable to prevent it.<sup>74</sup> The implementation of the reform was initially hampered by the distrust of potential beneficiaries, who rightly saw it as a preliminary stage to collectivisation. Other obstacles included traditional attachment to the Ten Commandments, burdening the population with benefits in kind to the Red Army, and an ambivalent attitude towards the rightful owners.<sup>75</sup> The radicalisation of moods was favoured by the aftermath of pre-war social tensions and the unfinished pre-war land reform, as well as overpopulation of the countryside. The consequences of the economic policy from the time of German occupation and the skilful fuelling of antagonisms between the manor and the countryside were clearly revealed.<sup>76</sup>

The implementation of the reform quickened when, in the wake of Stalin’s intervention on 10 October 1944, a decision was made to speed

72 K. Trembicka, *Własność – kryterium klasyfikacji wrogów w Polsce Ludowej w latach 1944–1945*, in: “*Rewolucja społeczna*”, pp. 344–345.

73 R. Szajnar, *Łańcut i powiat łańcucki. Przemiany społeczno-polityczne i kulturalne w latach 1944–1956*, Rzeszów 2019, pp. 126 and ff.

74 R. Szajnar, *Łańcut i powiat*, pp. 73–78.

75 G. Miernik, *Ewolucja poglądów chłopów na kwestię własności pod wpływem polityki społeczno-gospodarczej władz (1944–1956)*, in: “*Rewolucja społeczna*”, p. 314.

76 M. Chorążki, *Majątki ziemskie jako ośrodki szczególnego znaczenia dla niemieckiej polityki wojennej na przykładzie dystryktu krakowskiego*, in: “*Rewolucja społeczna*”, p. 73.

it up by applying a more powerful repression system.<sup>77</sup> It was precisely the time when intentionally ambiguous guidelines regarding the confiscation of cultural assets were issued. Excluded from the decree were personal possessions specified as “clothing, underwear, household equipment, paintings, carpets, historical items, pet dogs and hunting dogs, etc.” Yet at the same time objects of historical significance associated with a particular locality remained subject to seizure. The historical significance associated with a particular locality was validated by the District National Council acting in concert with the Ministry of Culture and Arts.<sup>78</sup> The acceleration of the reform spelt actual doom for the collections located in almost every manor. Franciszek Kotula, who was a curator of the Municipal Museum in Rzeszów at the time, noted in his diary, “I’ve read that the implementation of the land reform was accelerated and must be carried out immediately. At the same time, you heard from everywhere that the owners had already been expelled from the manors: men were mostly arrested and kept in the dungeons of the Security Service. I immediately understood what a threat this was for the works of art and culture gathered from the manors. [...] as, after the landlord was removed, power in every manor was taken over by the grange committee led by a plenipotentiary. The committees comprised various people, and the same was true for the plenipotentiaries. There were no clear instructions, different interpretations, and plenty of latitude and arbitrariness on the part of both the committees and the plenipotentiaries. There was yet another factor, however: the Soviet troops quartered in almost every manor. [...] It therefore solely depended on the good or ill will of the plenipotentiary, the attitude of the Soviet commandant, and the reputation of the owner and his shrewdness whether much, little, or nothing was permitted to be taken away from the manor”.<sup>79</sup> Stripping landowners of their property was intended to bring about a very specific sociological effect on the local population:

77 L. Jakubowska, *Między ideologią i praktyką reformy rolnej: pamięć ziemiaństwa*, “Polska 1944/45–1989. Studia i Materiały” 4 (1999), pp. 22–23.

78 Quoted from A. Łuczak, *Utracone decorum. Grabież dóbr kultury z majątków ziemiaństwa polskiego w Wielkopolsce w czasie okupacji niemieckiej w latach 1939–1945*, Warszawa–Poznań 2011, p. 280.

79 F. Kotula, *Diariusz muzealny 1942–1948*, Rzeszów 1999, pp. 77–78.

the severance of ties, often of many-centuries-long patriarchal nature, with the wealthy neighbour.<sup>80</sup>

The acceleration of the reform and the burden placed on local authorities for the protection of historical treasures certainly mobilised the Przeworsk Municipal Board. On 24 October 1944, it sent a petition to the Provincial Committee for Land Reform in Rzeszów, requesting the allocation “for the use of the community” of “the palace park with palace gardens and the garden known as Pastewnik for a municipal park, and the Palace itself for a regional museum. For which reason, the petition further requested that the valuable collections and library located in the palace were safeguarded”.<sup>81</sup>

On 30 October, “two vehicles that belonged to the palace but were now municipal property”<sup>82</sup> were taken over by the municipal council. As the reform accelerated in mid-November 1944, the chairmen of the Provincial National Councils in Lublin, Rzeszów, Białystok, Sandomierz, and Otwock received an order from the Head of the Department of Culture and Arts of the PKWN to immediately (that is within three days) instruct subordinate District Starosts to appoint plenipotentiaries for the protection of objects of artistic and historical value. These plenipotentiaries were expected to participate in subdividing the estates and, in theory, had a fairly broad scope of competence. Their main task in each district was to select the manor most abundant in historical treasures and free from military billeting for the purpose of establishing a temporary district museum there. Valuable items from other homes of the landed gentry were to be amassed in such a manor. The plenipotentiary was also obliged to designate an employee “responsible for the entirety and integrity of the collections entrusted”, whose task was to inventory them.<sup>83</sup>

80 The mechanism that enabled the dehumanisation of victims, diagnosed in the case of Aryanization of properties owned by German citizens of Jewish origin. Its origins and significance in Nazi politics were researched by Stephan Marks in: *Dlaczego poszli za Hitlerem? Psychologia narodowego socjalizmu w Niemczech*, Warszawa 2009.

81 Reproduced document: M. Wołoszyn, *Historia*, p. 100.

82 The mayor requested to have a police officer delegated to collect vehicles stored at the grange known as Podzamcze, S. Michalik, to the MO Station, Przeworsk, 30 October 1944, copy, AMP MP-DA-336/reforma rolna 1944–46.

83 W. Rzymowski to the Chairs of the Provincial National Councils in Lublin, Rzeszów, Białystok, Otwock, and Sandomierz, State Archives in Rzeszów (hereinafter

Despite the quite harsh tone of the order and the short, ten-day deadline for implementation, district plenipotentiaries, if at all appointed,<sup>84</sup> were not in a hurry to submit the mandatory reports.<sup>85</sup> In light of information about the plunder of historical furnishings from manors by local residents, major reservations concerning the effectiveness of the activities of the plenipotentiaries can be made. The intensity of that plunder made the Head of the Department of Culture and Arts of the Province Headquarters Office in Rzeszów request intervention from the police force (MO) to recover the looted items.<sup>86</sup> Quite likely, the limited effectiveness of their actions was the combined result of various factors, including ones as mundane as lack of means of transport, just like in the Kielce Province.<sup>87</sup>

The palace in Przeworsk and its furnishings formally remained in the care of Wanda Sierakowska, the former owner's granddaughter. According to what her sister Jadwiga remembered, she "invented a museum in Przeworsk, and the role of a curator that would protect the family collections of the Lubomirski princes. She had Warsaw authorities issue a document establishing a museum in Przeworsk. She would then stick an official paper with a large ministerial seal right in the eye of any soldier seeking to plunder the place, which cooled their desire to rob".<sup>88</sup> Indeed, Wanda Sierakowska had the power of plenipotentiary that Rzymowski<sup>89</sup> had issued in Lublin on 22 September 1944 to take over the care of the palace with its furnishings and park on behalf of the ministry. Its provisions made her directly responsible to the Department of Culture and Arts of the PKWN for the "entirety and integrity of the items entrusted to her".<sup>90</sup>

APRz), ref. 36/2109, p. 2, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 104–105.

84 J. Wroniecki to the District Office, Rzeszów, 11 December 1944, APRz, ref. 36/2109, p. 5.

85 J. Wroniecki to the District Office in Przeworsk, Rzeszów, 18 January 1945, APRz, ref. 36/2109, p. 7.

86 A. Graziadio to the Provincial Police (Milicja Obywatelska) Headquarters in Rzeszów, Rzeszów, 13 March 1945, APRz, ref. 36/2109, p. 20.

87 S. Iwaniak, *Ziemiańskie dobra kulturowe*, pp. 86–87.

88 M. Kraiński, *Panowie na Waplewie*, p. 23, see: A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 241.

89 Wincenty Rzymowski (1883–1950) — writer, journalist, and politician, Minister of Culture in 1944–1945.

90 W. Rzymowski, *Pełnomocnictwo dla ob. Wandy Sierakowskiej*, Lublin 22 September 1944, copy, APRz, sygn. 36/2109, p. 1, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 105.

Thus, in fact, Sierakowska performed a role identical to the later appointed district plenipotentiaries. As the above-mentioned testimonies demonstrate, this unfortunately failed to protect the collections from damage and robbery, even if it reduced their scope. Sierakowska's primary duty in the initial period was to protect "eight rooms intended for the future National Museum" against takeover for other purposes and to "watch over" the exhibits found there—the remaining furnishings of the Lubomirski palace and hunting lodges. As indicated by the Department of Culture and Arts of the Province Headquarters Office in Rzeszów, the civilian and military authorities of Przeworsk were to assist her in this mission.<sup>91</sup> At this stage of the land reform in the Rzeszów Province, the stay of displaced persons and relatives of expropriated owners in the manors was the rule rather than the exception.<sup>92</sup> However, the permission granted to the granddaughter of the former owner to supervise the artistic resources of the palace was undoubtedly an unusual, though not isolated case. As Longina Jakubowska realised, "organisational chaos, unclear administrative status of dispossessed owners, and the lack of qualified personnel sometimes made landowners administrators of their own, already nationalised, estates".<sup>93</sup> The awareness of the value of the historical items that had survived in nationalised manors and the hasty way of carrying out the reform made the Head of the Department of Culture and Arts of the Province Headquarters Office in Rzeszów issue the following instruction to the District National Councils: "Had the aforementioned items not been plundered by the owners of the manors [sic! — author's note], they must be strictly separated from the items of daily use and gathered in a single room. For that effect, people of some education, such as priests and teachers, should be taken

91 J. Wroniecki to the Polish Military and Civil Authorities of the City of Przeworsk, Rzeszów, 14 December 1944, APRz, ref. 36/2213, p. 1., see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, s. 177. It remains unknown whether Sierakowska consulted her decision to obtain official authorisation to protect the property of the owners with Andrzej Lubomirski. See: A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 241.

92 F. Kotula, *Diariusz muzealny 1942–1948*, p. 79.

93 L. Jakubowska, *Między ideologią*, p. 32. See: T. Osiński, "Klika obszarnicza". *Ziemiaństwo w polityce personalnej Państwowych Nieruchomości Ziemskich (1946–1949)*, "Pamięć i Sprawiedliwość" 11/2 (20) (2012), pp. 232–233.

as helpers and advisors; the same applies to the owners, clerks, and servants”.<sup>94</sup>

Thus, Wanda Sierakowska, who fashioned herself as a student of the Academy of Fine Arts in Warsaw in the bio she submitted at the request of the Provincial Department of Culture, was able to act as an “expert”.<sup>95</sup> In safeguarding the collections she was aided by the elderly butler of Andrzej Lubomirski, Karol Bester, who saved, among other things, a part of the family’s private archive. As indicated by the surviving documents, Włodzimierz Dzieduszycki, the owner of Zarzecze adopted a similar strategy, that is on-site vigilance over the collections. After leaving the palace in 1944, he attempted to find employment in the office of the Provincial Heritage Preservation Officer in Rzeszów in order to carry out his intention to transform the residence in Zarzecze into the Dzieduszycki Museum and become its director.<sup>96</sup> His attempt, however, failed.

For the lack of archival evidence, it remains a matter of speculation whether the idea of protecting collections from destruction by establishing a museum, called “national” in recognition of its national value,<sup>97</sup> was a unique concept or part of a broader strategy.<sup>98</sup> In the view of the owners, such a label, did not have to determine the character

94 R. Pilarz to the District National Councils of the Rzeszów Province, Rzeszów 26 October 1944, APRz, ref. 36/2109, p. 3. The lack of adequately educated individuals who could take over and classify nationalised cultural assets was a widespread problem; the situation was quite likely similar in the Kielce Province, and probably throughout the country, S. Iwaniak, *Ziemiańskie dobra kulturowe*, p. 108.

95 W. Sierakowska to the Department of Culture and Arts at the Province Headquarters Office in Rzeszów, 30 September 1945, APRz, 36/2213, p. 13. Sierakowska’s biography published by M. Kraiński mentions that she began but did not complete her studies in art history in Kraków, M. Kraiński, *Panowie na Waplewie*, p. 24. A. Wierzbiński compiled this information, stating that she had embarked on her art history studies at the Academy of Fine Arts and underwent an internship at the Ossoliński Institute, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 239.

96 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 33.

97 This beyond any doubt does not refer to the present understanding of this term, i.e., assigning it a supra-regional status.

98 A similar strategy was applied and proved initially successful in Kozłówka, K. Kot, *Muzeum w Kozłówce. Początek*, in: *Muzea – rezydencje w Polsce*, p. 102. I am grateful to Maria Romanowska-Zadrożna for turning my attention to this text.

of the ownership of the historical items in the museum, at least initially. The display of signs stating in Polish and Russian that it was a “National Museum” effectively protected the Potocki residence in nearby Łańcut from being billeted by the army,<sup>99</sup> something that did not succeed in Przeworsk. The particulars of saving Łańcut Castle have not been fully explained. According to one of the less-known accounts, this involved the clandestine structures of the Education and Culture Commission of the Government Delegation for Poland (Delegatura Rządu RP na Kraj).<sup>100</sup>

As indicated by the findings of Arkadiusz Machniak, when the Red Army took over the control over the entire Przeworsk District from 23 to 29 July 1944, “militia posts were established in all localities from which Germans had been removed. They were manned by uniformed and armed soldiers of the Home Army under the command of the former deputy of the security service, Lieutenant Józef Krupa, *nom de guerre* Dzięwanowski, formerly deputy commander of the Home Army District. Despite the lack of cooperation from the Soviets, the administration associated with the Polish Government-in-Exile continued to operate more or less normally until the first days of August 1944”.<sup>101</sup> That state of neutrality ended a few weeks later when the Soviets and the Office of Public Security (UB) began arresting members of the Polish underground, which particularly intensified in mid-November 1944. Dozens of people were detained daily, with neither side hesitating to use force.<sup>102</sup> The fighting against the Polish independence underground continued until 1947.<sup>103</sup>

99 H. Mauberg, *Pewna historia*, pp. 91–93.

100 The Delegation was the clandestine representation of the Polish Government-in-Exile operating in Poland, R. Szajnar, *Łańcut i powiat*, pp. 445–446. It is worth mentioning Wanda Sierakowska’s activity in the structures of the National Military Organization, A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 239–241. According to researcher Grzegorz Ostasz, there is no archival evidence to support the issuance of orders regarding cultural assets by the command of the Rzeszów Sub-District of the Home Army or the Government Delegation for Poland during the Operation Tempest (*Burza*) in the area. I extend my sincere thanks to Grzegorz Ostasz for this information.

101 A. Machniak, *Urząd Bezpieczeństwa i Ludowe Wojsko Polskie wobec podziemia niepodległościowego na terenie powiatu przeworskiego w latach 1944–1947*, “Zeszyty Naukowe Uniwersytetu Jagiellońskiego. Prace Historyczne” 141 (2014) z. 3, p. 724.

102 A. Machniak, *Urząd Bezpieczeństwa*, p. 733.

103 A. Machniak, *Urząd Bezpieczeństwa*, p. 739.



In such circumstances, it is hard to imagine that the instruction to protect the rooms for the future museum in Przeworsk were a priority for the municipal authorities and the outposts of the People's Army.

Andrzej Lubomirski certainly hoped that the unique nature of the Entailed Estate functionally linked to the Ossoliński Institute could once again help to protect it from being divided. After all, its exceptional status for national culture resulted in its exemption from the provisions of the law on the abolition of family entails adopted in 1939.<sup>104</sup> Late in September 1944, Andrzej and Jerzy Rafał Lubomirski made efforts to preserve the estate's economic potential and exempt it from being broken up, citing its unique nature and the statutory obligation to maintain the Ossoliński National Institute.<sup>105</sup> Similar steps were taken by the Lubomirski's custodian and plenipotentiary, Józef Czepko. However, disregarding Wanda Sierakowska, who was entrusted with the role of the steward of the collections, deaf to all petitions regarding the financial integrity of the Entailed Estate, the authorities had nationalised the industrial enterprises and subdivided all the land in all its granges by the end of 1944.<sup>106</sup> Wanda Sierakowska also quite likely hoped that the connection between the Entailed Estate's collection and the Ossoliński Institute could serve as an argument for protecting the Lubomirski collections. Almost a year later, in November 1945, when submitting a report on the activities of her institution operating under the name of "National Museum", she defined its status as follows: "The Museum is property of the State and is subject to the statute of the Ossoliński National Institute".<sup>107</sup> At this time, Sierakowska was managing

104 Dz.U. ["Dziennik Ustaw" — Journal of Laws] 1939 No. 63 item 417, see: A. Cholewianka-Kruszyńska, *Łańcut Romanostwa i Alfreda Potockich*, in: *Muzea — rezydencje w Polsce*, p. 223, see: K. Kłudkiewicz, komentarz do Statutu Ordynacji Czartoryskich na Gołuchowie, in: *Muzeum w kulturze pamięci. Antologia wczesnych tekstów*, vol. 2: 1882—1917, ed. by T.F. de Rosset, M.F. Woźniak, E. Bednarz Doiczmanowa, p. 62, <https://wydawnictwo.umk.pl/upload/files/OPEN%20ACCESS/Muzeum%20w%20kulturze%20pami%C4%99ci%202.pdf> (18.08.2022).

105 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 90.

106 M. Wołoszyn, *Historia*, pp. 100—104. The real estate owned by the Ossoliński Institute in Mielec District also underwent subdivision, A. Wiktor, *Losy ruchomych ruchomych dóbr kultury ziemiaństwa*, pp. 71—72.

107 Importantly, in this case, "narodowe" (national) was equated to "państwowe" (state-owned), also in reference to nationalised property. W. Sierakowska, *Sprawozdanie*, Przeworsk, 25 November 1945, APRz, 36/2213, p. 16.

an institution that was already in a sense formalised, and, beginning with January 1945, she herself was paid a salary from the Department of Culture and Arts of the Province Headquarters Office in Rzeszów.<sup>108</sup> In fact, the actual state “custody” over the collections was illusory, and its consequences that threatened their integrity became increasingly evident.

In December 1944, the Department of Culture and Arts issued an order to transfer full control over the libraries that were abandoned, confiscated, and seized “in the course of land reform” to school inspectors.<sup>109</sup> Antoni Knot, an archivist and librarian from Lwów associated with the Ossoliński Institute, arrived at the library, which was in absolute disarray after the departure of the Soviet front-line troops, around 25 January 1945. He began organising and cataloguing it, although certainly not with the intention to keep it in its original place. Knot’s mission was continued from 10 February 1945 by Mieczysław Opalek, also a librarian associated with the Lwów library community. In his diary, Opalek noted that the library had been disintegrated during the German occupation, and many volumes of popular literature were found outside the palace. The most significant threat to the library came from troops searching for quarters and casual “guests” eager to use the cozy ground-floor rooms, who stole books and small items.<sup>110</sup> The palace building was inhabited by the granddaughters of the Tenant-in-Possession, but they certainly did not have sufficient means to control all the rooms. With considerable effort, Opalek completed the cleanup work and stocktaking of the remaining library collections of the Entailed Estate.

In February 1945, Tadeusz Dawidowicz, a fifty-year-old theatre orchestra conductor, assumed the post of the head of the Department of Culture and Arts of the Przeworsk District Office.<sup>111</sup> Very soon, mid-

108 J. Wroniecki to W. Sierakowska, Rzeszów, 19 January 1945, APRz, 36/2213, p. 4.

109 St. Lorentz do the Department of Culture and Arts of the Province Headquarters Office in Rzeszów, Lublin, 12 December 1944, APRz 36/2109, p. 14; see: A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, pp. 439–440.

110 See: A. Wierzbiński, *Placówki muzealne w województwie rzeszowskim. Rodzaje i formy działalności (1944–1989)*, MA thesis, AMP MP-OP-346, p. 60; A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 235.

111 T. Dawidowicz, *Szkic sprawozdania miesięcznego*, Przeworsk, 5 marca 1945, APRz, 36/2249, p. 1. A. Wiktor mentions that Dawidowicz only assumed this position in April, A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 180. Dawidowicz’s CV, APRz, 36/2115, p. 68.

way through the following month, on 15 March, he was harshly reprimanded by the Provincial Office, for the failure to properly stocktake the historical items from the subdivided manors in the district and informed that “no further delay shall be tolerated”.<sup>112</sup> Dawidowicz had to react immediately to this reproof. As a result, just five days later, on 20 March 1945, Wanda Sierakowska compiled an inventory of the remaining Lubomirski Collection, itemising all the historical pieces.<sup>113</sup> Then, on 22 March, Mieczysław Opalek submitted a report on the works carried out in the library. He emphasised the library’s connection to the “future museum” and stressed the need to stocktake and reorganise the collection, highlighting its high historical value. According to Opalek, transformed into the “Museum of the Przeworsk Region”, the museum was to be expanded so as to include an ethnographic section. He also proposed his own candidacy for the position of director of such an institution, with no mention of Wanda Sierakowska.<sup>114</sup> Back in February 1945, Wanda Sierakowska had been “suspended from her duties” by the Government Plenipotentiary for the Land Reform upon an oral request of the Minister of Agriculture and Land Reform. As reported by Dawidowicz, the premises of the future museum were secured by sealing.<sup>115</sup> Wanda Sierakowska was reinstated in her role as curator on 30 March 1945 by a decision of the Rzeszów Provincial Office, with the authority for “exclusive stewardship of the Lubomirski

112 F. Lipiński do T. Dawidowicza, Rzeszów, 15 marca 1945, APRz, 36/2249, p. 2.

113 See: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 179, the author provides a detailed list of items inventoried by Wanda Sierakowska. This may be the same list as the undated document titled “Spis przedmiotów Muzeum Narodowego w Przeworsku – mieszczących się w pałacu Lubomirskich” (List of items of the National Museum in Przeworsk – located in the Lubomirski Palace), AMP MP-DA-336/3, document 21 and 24, the signature under the document reads: “Kustosza [this is the spelling – author’s note] Zbiorów Muzeum Narodowego z ramienia Resortu Kultury i Sztuki przy Zarządzie Tymczasowym w Lublinie” (Custodian of the Collections of the National Museum on behalf of the Ministry of Culture and Arts at the Provisional Management Board in Lublin). The list includes the following columns: item, style, total quantity, condition, description.

114 M. Opalek, *Sprawozdanie*, Przeworsk, 22 March 1945, copy, AMP MP-DA-336/3, document 18, p. 3.

115 T. Dawidowicz and J. Niemczycki to F. Lipiński, *Sprawozdanie Referatu Kultury i Sztuki za marzec 1945 r.*, Przeworsk, 6 April 1945, APRz 36/2100, p. 2 verso.

summer residence in Przeworsk, along with all its furnishings and fittings, known as the Museum of the Przeworsk Region”. She subsequently made a new inventory of the historical items and submitted it to the Provincial Office.<sup>116</sup>

The Przeworsk Municipal Board faced prolonged delays after submitting a petition requesting the transfer the ownership of the palace and park to the town in October 1944. In April 1945, Stanisław Lorentz, the Main Director of Museums and Heritage Protection, who made the decision to subsidise the building’s renovation in monthly instalments, demanded the “act of nationalisation” of the museum to be presented to him.<sup>117</sup> At the time, the Provincial Office still referred to the institution as the “National Museum”. Although the District Office in Przeworsk had already decided to transfer the Lubomirski family estate to the Municipal Board on 13 December 1944, the formal confirmation of that takeover only occurred on 5 April 1945. By a resolution of the Municipal Council, the palace was designated as a regional museum.<sup>118</sup> It’s worth noting that the term “National Museum” was merely a label indicating the ownership status (i.e., the nationalisation of the collections) rather than the institution’s status. This is especially evident in the report on the District Department of Culture and Arts’ activities for April, where Sierakowska’s position is defined as “a curator of the National Museum”, and the institution itself is referred to as the “Museum of the Przeworsk Region”.<sup>119</sup>

Sierakowska notified local authorities that “Lubomirski residence has essentially survived and has been transformed into a museum”, with its collections complemented with items from three hunting lodges

116 T. Dawidowicz and J. Niemczycki to F. Lipiński, *Sprawozdanie Referatu Kultury i Sztuki od dnia 1.IV. br do 30.IV. br.*, Przeworsk, 7 May 1945, APRz 36/2100, p. 4 verso.

117 F. Lipiński do the Board of National Museum in Przeworsk, Rzeszów, 19 April 1945, APRz 36/2213, p. 5.

118 Przeworsk Municipal Board to the District Administration Office in Przeworsk, Przeworsk, 6 April 1945, AMP MP-DA-336/1, document 7.

119 T. Dawidowicz and J. Niemczycki, *Sprawozdanie Referatu Kultury i Sztuki od dnia 1.IV. br do 30.IV. br.*, Przeworsk, 7 May 1945, APRz 36/2100, p. 4 verso. It is impossible to agree with the interpretation of A. Wierzbiński, who assumed that the authorities initially intended to create an actual supra-regional museum in Przeworsk, A. Wierzbiński, *Placówki muzealne*, p. 60; A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 237.

owned by Prince Lubomirski.<sup>120</sup> Nevertheless, Dawidowicz was critical of the measures Sierakowska had taken as a curator. He claimed that the inventory she had made was imprecise, with many items listed in the inventory having disappeared.<sup>121</sup> It is, however, essential to remember the economic constraints that led to the sale of some items. Sierakowska and other members of the family had virtually no other sources of income.<sup>122</sup> While she maintained the status quo of the rooms and remnants of the Przeworsk collection, various institutions and private individuals began to claim its specific elements. In July 1945, the returning wave of the Red Army threatened the collections once again.<sup>123</sup> Thorough looting and destruction of expropriated manors and palaces was commonplace. "After the departure of the Soviet forces, the buildings were left without windows, doors, floors, and even roof structures. Such internal fixtures as furniture, paintings, carpets, textiles, bronzes, porcelain, crystals, and libraries were entirely removed, partially sold, and/or destroyed. Any intervention on the spot proved ineffective", Józef Kluss, the Heritage Officer for the Rzeszów Provincial Office reported to the central authorities.<sup>124</sup>

This is perhaps why, in July, he appealed to the Ministry of Culture and Arts for formal approval of Sierakowska as the museum's curator, even though he was becoming increasingly suspicious of both her qualifications and the quality of the collections.<sup>125</sup> Having conducted an audit of Lubomirski's former residence in August 1945, Kluss sent a letter to the Main Museums and Heritage Protection Board (NDMiOZ), stating that the palace rooms lacked historical character and had a residential air.

120 B. Trojnar, *Rzeźba w Muzeum-Zamku w Łańcutcie. Dzieje kolekcji, ekspozycja, katalog*, Łańcut 2006, p. 92, footnote 237.

121 T. Dawidowicz and J. Niemczycki to F. Lipiński, Przeworsk, 26 April 1945, APRz 36/2249, p. 3.

122 Information from Bożena Mytkowicz.

123 W. Sierakowska do the Budget Department of Rzeszów Province Headquarters Office, Przeworsk, 18 July 1945, APRz 36/2213, p. 7.

124 J. Kluss to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 17 August 1945, APRz 36/2109, p. 30.

125 J. Kluss to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 23 July 1945, APRz, 36/2194, p. 6.

Therefore, they were to be considered more of a “furniture storehouse”.<sup>126</sup> Apart from revealing a lack of sensitivity to the stylistic merits of the preserved furnishings, his statement betrayed either an ideological bias or the simple opportunism of a conservator who intuitively sought to avoid preserving a testimony to the former grandeur of a class doomed to be erased from history. *Toutes proportions gardées*, a similar problem of excessive similarity of a museum arrangement to aristocratic residences became an issue for the founders of the museum in the Louvre after the French Revolution. The admiration these interiors raised among visitors prompted them to a hasty transformation of the ideologically dangerous exhibitions.<sup>127</sup> The same line of thinking was decisive in the case of changes in the residential section of the Czartoryski Palace in Kraków, taken over by the National Museum after the Second World War. Ironically, soon Kluss himself was made head of the museum that had newly been created in the former von Pless-Hochberg Pszczyński family residence in Pszczyna, whose furnishings survived despite the premises being transformed into a Red Army hospital.<sup>128</sup> As Kotula diagnosed, “there are no true minds among the culture and art officials; there are clerks trudging through their official duties”.<sup>129</sup> The ministry’s response to Kluss’s letter was nearly immediate; on 25 August, the ministry demanded explanations as to who had considered the Przeworsk Palace a museum storehouse, on what grounds subsidies were being collected, and who was the legal owner of the collections.<sup>130</sup>

In his August 1945 activity report, Dawidowicz directly accused Sierakowska of limiting her activities solely to overseeing “the property

126 J. Kluss to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 18 August 1945, APRz, 36/2213, p. 8, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, s. 180.

127 A. McClellan, *Inventing the Louvre. Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris*, UCLA Press, 1999, p. 108.

128 Józef Kluss, in 1944 Heritage Protection Chief and acting Department Director at the PKWN Ministry of Culture and Arts in Lublin, from 1 April 1945, the Conservation Officer of the Rzeszów Province, from 1 June 1945 to retirement, the Director of the Museum in Pszczyna. For more information, see: [http://www.zamek-pszczyna.pl/o\\_muzeum/kluss](http://www.zamek-pszczyna.pl/o_muzeum/kluss) (15.03.2020).

129 F. Kotula, *Diariusz muzealny 1942–1948*, p. 136.

130 J. Grabowski to J. Kluss, Warsaw, 25 August 1945, APRz 36/2213, p. 9.

of former owners”<sup>131</sup> and failure to take any action serving the organisation of the museum. In early October 1945, the District National Council in Przeworsk reported to the Provincial National Council in Rzeszów that most of the historical items left after the land reform “remained in the former Lubomirski palace in Przeworsk”. They also noted that “appropriate works” were being carried out in the library. The description of this collection was undoubtedly based on Opałek’s work, but the authorities did not subscribe to his high opinion of the historical value of the museum’s collections. While it was confirmed that the inventoried collection of old furniture in assorted styles was to remain in Przeworsk as a resource for the future Museum of the Przeworsk Region, yet, following Kluss, the collection was considered to have little historical value. It was also added that it was “under the care of the ‘curator’ of the Museum – although a museum in the strict sense it was not, as it was rather a preserved former private residence of the Lubomirski family – who was a relative of the former owners Wanda Sierakowska, acting on the orders of the Ministry of Culture and Arts”. The statement that these items should be professionally screened and the ones that fail to meet museum criteria should be “put to practical use” directly challenged Sierakowska’s competence in managing thus construed institution. It also made it clear that the preserved furnishings would be dispersed further.<sup>132</sup>

Despite Sierakowska’s appointment to the post of curator, Kluss returned to the questions the ministry asked, and demanded explanations regarding the designation of the Przeworsk Palace as a museum storehouse and clarification of its legal status,<sup>133</sup> and also announced an inspection of the collections.<sup>134</sup> Furthermore, he more consistently began referring to the institution in Przeworsk as a museum storehouse, not a museum. In a report sent to the Main Museums and Heritage Protection Board on 22 October 1945, he stated, disregarding the resolution passed

131 Report of the District Office (Starosty) in Przeworsk for August 1945, APRz 36/2249, pp. 13 and 13a.

132 District National Council in Przeworsk to Provincial National Council, Przeworsk, 5 October 1945, APRz, 36/2249, p. 22, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 178.

133 J. Kluss to the Przeworsk Museum Board. Palace, Rzeszów, 8 October 1945, APRz, 36/2213, p. 14.

134 J. Kluss do the State Museum Storehouse in Przeworsk, 27 October 1945, APRz, 36/2213, p. 15.

by the Przeworsk Municipal Board, that “after the departure of the owner of the Lubomirski palace, there are currently no legal owners of the building and museum collections”.<sup>135</sup> Nevertheless, he did not request the withdrawal of the subsidy the ministry had granted. Following central orders,<sup>136</sup> this heritage officer sought greater control over museums in the province. He demanded the return of items “loaned” by various institutions and private individuals to the palace.<sup>137</sup> Due to the lack of archival evidence, it is difficult to determine whether Lubomirski consciously distributed certain items among trustworthy Przeworsk residents and what they were, and also whether Sierakowska continued such activity. As has been mentioned, she sold some items. Many others were removed from the palace by individuals and institutions who took advantage of the situation. The heritage officer also ordered grant settlements to be submitted, threatening to withdraw it in case of non-compliance,<sup>138</sup> inventory books to be established, and monthly reports on the items entered to them to be sent to him.<sup>139</sup> It seems certain that the authorities did not intend to tolerate Sierakowska’s strategy of waiting out and retaining stewardship over the remaining collection. In November 1945, in the report referred to above, Sierakowska accounted for the amount of 43,520 zlotys received from the ministry since September 1944. Most of these funds had been spent on replacing broken windows, masonry works, cutting keys for 18 doors, refurbishing furniture, etc.

Sierakowska’s last hope for preserving Lubomirski’s collections was to fall back on the Ossolineum statute, as mentioned above. She explained that “before November 1945, the museum’s activities were limited to protecting and securing collections, as well as to conserving the building and

135 J. Kluss to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 22 October 1945, APRz 36/2194, p. 13.

136 J. Grabowski to State, Local and State-funded Museums, Warsaw 27 January 1945, APRz 36/2194, p. 19.

137 J. Kluss do State Museum Storehouse in Przeworsk, Rzeszów, 27 October 1945, APRz, 36/2213, p. 15. The slips for loaned items have been preserved in the museum archive in Przeworsk, see: A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 251.

138 J. Kluss to museums in Przemyśl, Łańcut, Przeworsk, Rzeszów, and Sanok, Rzeszów, 17 November 1945, APRz 36/2194, p. 17.

139 J. Kluss to museums in Łańcut, Przeworsk, Jarosław, Przemyśl, and Sanok, Rzeszów, 17 December 1945, APRz 36/2194, p. 18.



the items. She presented plans to open the “State Museum of the Przeworsk Region” to visitors in January 1946.<sup>140</sup> The museum, or rather the State Museum Storehouse, opened to the public in February 1946.<sup>141</sup> The inclusion of Przeworsk in the system of such storehouses, being established in each province in order to gather and preserve historical items (mainly from manor houses in case of the Rzeszów Province) formed the grounds for the payment of the aforementioned modest subsidies. It also implied that Sierakowska was to make monthly reports on her activities<sup>142</sup> and authorised her to carry out what was known as “collecting campaigns” that involved securing and gathering collections from other homes of the landed gentry in Przeworsk Palace.<sup>143</sup> Alas, this did not guarantee the integrity of the collection. The storehouses were in principle temporary, and only some were transformed into full-fledged museums.<sup>144</sup> At the end of March 1946, Henryk Cieśla, the newly appointed Provincial Heritage Officer, replaced Kluss.<sup>145</sup> He asked the ministry to take over the ownership of the “former Lubomirski palace”, where a Museum Storehouse open to the public operated, and by that dint to clear the legal status of the buildings.<sup>146</sup>

140 W. Sierakowska, *Sprawozdanie*, Przeworsk, 25 November 1945, APRz, 36/2213, p. 16a, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 180.

141 W. Sierakowska, *Sprawozdanie*, Przeworsk, 1 June 1946, APRz 36/2214, p. 10. Regarding museum storehouses, see: L. M. Kamińska, *Powojenne składnice przemieszczanych dóbr kultury w Polsce. Przyczynek do szerszego opracowania*, “Muzealnictwo” 57 (2016), pp. 74–80.

142 L. M. Kamińska, *Powojenne składnice*, p. 76.

143 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 178; A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 245. As part of this campaign, armour and military equipment were brought from Stefan Turnau’s estate in Mikulice.

144 L. M. Kamińska, *Powojenne składnice*, p. 76, The State Museum Storehouse had a repository in the palace in Zarzecze too, as mentioned in A. Wiktor’s work, *Losy*, p. 113. A proof to the temporary nature of this arrangement are cases of dispersing the resources collected in regional storehouses, i.e., manors with preserved rich furnishings, which occurred, e.g. in the Kielce Province, S. Iwaniak, *Ziemiańskie dobra kulturowe*, pp. 125–126.

145 Henryk Cieśla, former head of the Municipal Industrial Museum in Lwów, was later appointed Head of the Nicolaus Copernicus Museum in Frombork, and from 1955 to his retirement, Head and Curator of the Elbląg Museum, see: <http://www.muzeum.elblag.pl/s/9/historia> (15.03.2020).

146 H. Cieśla to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 26 March 1946, APRz 36/2259, p. 17.

Wanda Sierakowska was temporarily deprived of her position, from mid-February to May 1946 to be precise.<sup>147</sup> Appointed in her place was Józef Matheis.<sup>148</sup> The handover report drafted on that occasion and dated 15 February 1946, contained highly general descriptions of the collected items, along with their quantity and type.<sup>149</sup> The inconsistencies of the system used indicated that it was created in haste. For instance, one entry read “3 elephants”<sup>150</sup> while others mentioned “porcelain in a cabinet around 35 pieces” and “1 lying ‘Empire’ cabinet with 10 heritage items inside”. Material was used in the description of some items, e.g., “a marble vase with a pedestal”,<sup>151</sup> while descriptions of others included technique and theme, as in “watercolour interior of an apartment”<sup>152</sup> or the time when they were made, as in “2 paintings from the American Revolution 1775”<sup>153</sup>, and the style, as in “2 ‘Empire’ consoles”.<sup>154</sup> Nonetheless, imperfect as it was, the inventory served as a reference for the subsequent one prepared after Wanda Sierakowska’s final removal from her post. Despite the local

- 147 T. Dawidowicz to the Department of Culture and Arts of the Rzeszów Province Headquarters Office, Przeworsk, 23 February 1946, APRz, APRz 36/2214, p. 2, J. Matheis to Rzeszów Province, Jarosław 1946, APRz 36/2214, p. 3.
- 148 T. Dawidowicz, L. Żygadło, *Sprawozdanie miesięczne z działalności Referatu Kultury i Sztuki za czas 1.II do 28.II. 1946*, Przeworsk, 9 March 1946, APRz 36/2100, p. 30, A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 251–252.
- 149 Delivery and Acceptance Protocol, Przeworsk, 15 February 1946, copy APP 56/1522/38, pp. 14–16.
- 150 Probably an incense burner in the form of an elephant with a two-storeyed tower, bronze, iron, China, late 18<sup>th</sup> c., currently in the Museum-Castle in Łańcut, inv. No. S1580 MŁ, along with two elephant figurines, ebony, ivory, China, 19<sup>th</sup> century, currently in the Museum-Castle in Łańcut, inv. Nos S5768 MŁ and S5769 MŁ.
- 151 Probably a krater, alabaster, 20<sup>th</sup> c., currently in the Museum-Castle in Łańcut, inv. No. D322 MŁ, see: B. Trojnar, *Rzeźba w Muzeum-Zamku*, p. 187.
- 152 Probably Józef Hussarzewski, *Interior of a Room in Adolf Hussarzewski’s Palace*, 1860, watercolour, currently in the Museum-Castle in Łańcut, inv. No. S6079 MŁ.
- 153 Probably the etchings *The Battle at Buckers’s Hill near Boston* and *The Death of General Montgomery*, John Trumbull, engraver J. T. Clemens, London 1775, currently in the Museum-Castle in Łańcut, inv. Nos S5784 MŁ and S5785 MŁ, respectively.
- 154 Perhaps a mahogany console table with a female bust motif, inlaid with plum and sycamore wood, in an Egyptian-style, 19<sup>th</sup> c., currently in the Museum-Castle in Łańcut, inv. No. S2995 MŁ, and a mahogany console table inlaid with light wood in Empire style, 19<sup>th</sup> c., currently in the Museum-Castle in Łańcut, inv. No. S1010 MŁ.

Head of the Culture Unit's enthusiastic attitude towards Matheis,<sup>155</sup> Wanda Sierakowska managed to return to her position and fulfil her duties, despite numerous difficulties, minimal ministerial subsidies,<sup>156</sup> and various accusations levelled at her by Dawidowicz.<sup>157</sup> The position of Sierakowska, who was allegedly unpopular due to her young age and "close kinship with the former owner",<sup>158</sup> which must have been uncomfortable for local authorities, certainly deteriorated sharply after the buttressing of the communist system in the wake of the June referendum. Although Dawidowicz once again managed to have the allegedly incompetent curator dismissed on 1 July,<sup>159</sup> she succeeded in regaining her position.

In principle, the Ministry of Culture and Arts attempted to control the transfers of cultural assets which were under the jurisdiction of provincial authorities, by allowing them to offices or institutions solely upon written permission from the NDMiOZ, by virtue of a circular from 10 July 1946.<sup>160</sup> In reality, maintaining the integrity of former manorial collections was not a priority for either central or local authorities.<sup>161</sup> The executive bylaw to the "Decree on the Registration and Prohibition of Export of Works of Visual Art, and Items of Artistic, Historical, and/or Cultural Value"<sup>162</sup> issued on 1 March of the same year and the subsequent regulation of the

155 T. Dawidowicz, L. Żygało, *Sprawozdanie z działalności Referatu Kultury i Sztuki za czas 1.III. do 31.III. 1946*, Przeworsk, 9 April 1946, APRz 36/2100, p. 32 verso.

156 Approximately 2000 zloty a month.

157 See: documentation stored in the State Archive in Rzeszów, the Przeworsk Museum (activity reports, allocations and settlement of subsidies, 1946), APRz 36/2215, pp. 1–15. See: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 180–181; A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 250–251.

158 T. Dawidowicz and L. Żygadło to the Rzeszów Province Headquarters Office, Department of Culture and Arts, Przeworsk, 15 May 1946, copy APRz 36/22154, p. 8.

159 A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 250. The report on the activities of the District Department of Culture and Arts for July 1946 informs that the repository "after being taken over by the Department of Culture and Arts is open to visitors under the supervision of the Department", and Sierakowska was not listed as an employee. L. Żygało, *Sprawozdanie z działalności Referatu Kultury i Sztuki za czas 1.VII. do 31.VII. 1946*, Przeworsk, 4 August 1946, APRz 36/2100, p. 35.

160 Circular of the Ministry of Culture and Arts of 10 July 1946, No. 20, copy, APRz 36/2259, p. 2.

161 L. M. Kamińska, *Powojenne składnice*, p. 76.

162 Dz.U. 1946 No. 14 item 99.

Prime Minister, state authorities of all levels were made to report any such items to the relevant central authorities. They were required to segregate such items based on their museum value, and those failing to meet the criteria were to be earmarked for “the purposes of decorating offices of state and territorial government institutions”.<sup>163</sup> This opened the door to further dispersion of the collections.

In July 1946, the music school in Przemyśl applied for allocation of the Pleyel piano that had remained “uselessly” in the storehouse.<sup>164</sup> Citing the exemption of personal property from the land reform, Józef Czepko, the authorised representative of Jerzy Rafał Lubomirski, protested against the release of the instrument.<sup>165</sup> Only in 1957, did the piano eventually find its way to the Museum of Musical Instruments, a branch of National Museum in Poznań, where it was transferred to by the Przeworsk Music Centre.<sup>166</sup>

In the light of research conducted by Agnieszka Fluda-Krokos, the library collections hitherto kept in the Przeworsk Palace were sent in three instalments to the Protected Book Collections at the Jagiellonian Library in the autumn of 1946.<sup>167</sup> A significant share of books from the Lubomirski collections also made its way to the Municipal Public Library in Rzeszów, and 79 literary works augmented the collection of the District Public Library in Przeworsk.<sup>168</sup> Yet the by far largest and most valuable part of the library, about 10,000 volumes, ended up in Kraków, from where, most (but not all) of them were transferred to the Ossoliński Institute in 1949.<sup>169</sup>

163 E. Osóbka-Morawski, Directive of the Prime Minister agreed with the Minister of Culture and Art on 25 March 1946, APRz 36/2259, p. 14.

164 W. Gołębiowski to the Department of Culture and Arts of the Province Headquarters in Rzeszów, 22 July 1946, APRz 36/2214, p. 16.

165 Czepko protested on the same grounds against the inclusion of the Bechstein piano owned by Andrzej Lubomirski in the inventory of the storehouse. J. Czepko to the Province Headquarters Office in Rzeszów, 28 August 1946, APRz 36/2213, pp. 10–11.

166 Pleyel grand piano from the 1920s, inv. No. MNP I 406. I would like to thank the head of the department, Patryk Frankowski, for information about the instrument. See: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 181, A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 257.

167 A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, p. 447.

168 A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, p. 451.

169 A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, p. 449.

According to Artur Wiktor, Wanda Sierakowska finally resigned from her position as curator in November 1946.<sup>170</sup> Her post was taken by Tadeusz Dawidowicz, who demanded an increase in the ministerial subsidy for the needs of the storehouse.<sup>171</sup> His takeover of duties as acting director was followed by what was essentially nationalisation of the collections. On 10 May 1947, citing the directive of the Minister of Agriculture and Land Reforms on the protection of historical monuments during the land reform of 13 March 1945,<sup>172</sup> Przeworsk District Starost, Leon Żygało, appointed a commission tasked with inventorying and formally transferring the ownership of works of art and culture as well as manorial equipment to be found in the district.<sup>173</sup> Composed of Tadeusz Dawidowicz, a representative of the Culture and Arts Department, and Jan Rzeszutko of the Agriculture and Land Reform Department of the District Administration in Przeworsk, on 13 May 1947, the commission formally split “works of art and culture and the furnishings of the Museum Storehouse from the former moveable property of the Lubomirski manorial estate in Przeworsk”, officially transferring them to the Storehouse.<sup>174</sup> An inventory was compiled based on the aforementioned handover record from February 1946, whose content was now supplemented with current inventory numbers. The list also included the “furnishings of the Storehouse”, that is the items relocated earlier by Sierakowska to the cellars. They might have been included because an increasing number of tenants who used to “borrow” palace furnishings moved into the rooms of this small building.<sup>175</sup> The list also included items that were in the possession of private

170 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 181, the same date is given in A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 252. However, it seems to have taken place earlier, in September, see: T. Dawidowicz to the Main Museums and Heritage Protection Board, Przeworsk, 16 December 1946, APRz 36/2214, p. 22, and T. Dawidowicz to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Przeworsk, 5 November 1946, APRz 36/2214, p. 20.

171 T. Dawidowicz to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Przeworsk, 5 November 1946, APRz 36/2214, p. 20.

172 See: A. Łuczak, *Utracone decorum*, p. 280.

173 L. Żygało, *Zarządzenie*, Przeworsk, 10 May 1947, AMP MP-DA-1189, p. 11.

174 T. Dawidowicz, J. Rzeszutko, *Protokół*, Przeworsk, 13 maja 1947, AMP MP-DA-1189, pp. 3–10.

175 The specifications for the palace building, drafted in March 1947, indicate that, besides the library and chapel, two apartments for employees of the District Office

persons and various institutions, including those located on the first floor of the palace: the Music Centre and Dawidowicz's office.<sup>176</sup> In the case of damaged items, a commission determined the percentage of the damage taken. Based on this protocol, an inventory book was to be set up for the storehouse. Paper stickers with the relevant current inventory number were placed on individual items. The work on the inventory had been completed by 5 July 1947.<sup>177</sup> As Dawidowicz reported, "all items [...] come from the manors (formerly the property of the Lubomirskis' in Przeworsk). In total, the inventory consists of 529 lines, comprising 651 items". However, the inventory book, supposedly divided into the following columns: serial number (also the inventory number), item name, condition, and comments<sup>178</sup>, has not been found yet. The list did not include all the data that, in the understanding of the regulation of 25 March 1946, the Ministry of Culture and Arts recommended including when registering works of visual art, and items of artistic, historical, and/or cultural value.<sup>179</sup> It can be assumed that the persons preparing the document lacked the professional knowledge necessary to fulfil the

were arranged on the ground floor, one of them Dawidowicz's. On the first floor, Wanda and Maria Sierakowska with two children occupied three rooms. In addition to Dawidowicz's office, two large rooms, whose purpose was not described in the specifications, were used for the Music Centre. Three apartments and two "studios" on the second floor were set up, *Specyfikacja*, Przeworsk, March 11, 1947, AMP MP-DA-336/1, document 8.

176 A list of what items were loaned and where to is provided by A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 182–183. See: the slips preserved at the AMP in the folder *Wykazy eksponatów wypożyczonych ze Składnicy Muzealnej Instytucjom Państwowym i osobom prywatnym*, AMP MP-DA-1190.

177 See: T. Dawidowicz, *Sprawozdanie Składnicy Muzealnej w Przeworsku za czas 16 marca 1947 do 15 maja 1947*, which records expenses for the purchase of an inventory book and gum arabic, APRz 36/2215, p. 6, and T. Dawidowicz, *Sprawozdanie Finansowe Składnicy Muzealnej w Przeworsku za czas 16 czerwca 1947 do 15 lipca 1947*, which includes payment for stocktaking and tickets to exhibitions, APRz 36/2215, p. 20. Some items still have stickers from the Przeworsk Museum Storehouse, and some were sealed with a long seal reading "SKŁADNICA MUZEALNA/W PRZEWORSKU", A. Wierziński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 246.

178 T. Dawidowicz to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Przeworsk, 8 July 1947, AMP MP-DA-1189, pp. 1–2.

179 The following data were envisaged: name and type of the item, material and technique, dimensions, signatures, and the time when the item was made, location

ministerial recommendations. More precise information was provided by Wanda Sierakowska in her “Inventory of Items in the National Museum in Przeworsk”, which also accounted for style and technique. During ongoing clarifications concerning the inventory of the storehouse, the District Starost requested the return of *God the Father*, a painting commissioned by the Provincial Heritage Protection Officer for restoration and taken away from the palace chapel.<sup>180</sup>

In August 1947, in the wake of the decision of the Ministry of Agriculture and Land Reform, the administration of the palace and its surrounding buildings was transferred to the Przeworsk District Office. For a time, the option to close down the storehouse and possibly relocate its collections to Łańcut was given consideration. The building was earmarked for conversion into a veterinary hospital.<sup>181</sup> Defending the palace as the headquarters of the regional museum to be, the Provincial Heritage Officer, Henryk Cieśla intervened by notifying the central authorities.<sup>182</sup> He was promptly seconded by General Heritage Officer, Jan Zachwatowicz, who sent a strong protest to the Rzeszów Provincial Governor (Wojewoda).<sup>183</sup> The intervention was successful, and by the decision of the District Starosty Office, the palace was eventually designated exclusively for cultural purposes.<sup>184</sup> The handover protocol from the Municipal Administration to the District Office was signed in December 1947.<sup>185</sup> Back in November 1947, a hidden compartment was accidentally discovered, in which paintings and photographs had been hidden, quite likely placed there by the Lubomirskis. Unfortunately, the list of items found made on the occasion has not been

of storage. Attachment to the Directive of the Prime Minister as agreed with the Minister of Culture and Art on 25 March 1946, APRz 36/2259, p. 15.

180 L. Żygało to the the Rzeszów Province Headquarters Office, Department of Culture and Arts, Przeworsk, 23 May 1947, APRz 36/2215, p. 8.

181 H. Kowalewski do the Province Headquarters Office, Department of Agriculture and Land Reform, Warsaw, 18 August 1947 APRz 36/2233, p. 2.

182 A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 253.

183 J. Zachwatowicz to J. Mirek, Warsaw, 14 June 1947, APRz 36/2215, p. 14.

184 T. Budziński to Przeworsk Municipal Board, Przeworsk, 8 September 1947, AMP MP-DA-336/1, document 8.

185 Delivery and acceptance protocol of a palace building used heretofore by Przeworsk Municipal Board, Przeworsk, 11 December 1947, APRz 36/2233, p. 3, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 183.

found.<sup>186</sup> The activities of the museum remained beyond the scope of interest of either the local authorities or the head of the Storehouse, who, due to his professional background, leaned towards using the palace for a music school or library.<sup>187</sup> As repeatedly pointed out by Kotula, “various music schools have ‘spread wildly’. There is one in almost every town of the district, with numerous students. [...] The future will show the results of the activities of these schools.”<sup>188</sup> As Aleksander Wierzbiński found out, efforts to take over the entire contents of the storehouse had started as an initiative of Przeworsk and Jarosław municipal authorities, and the Society for the Protection of Nature and Culture of Poland in Przeworsk. The Association of Friends of Jarosław was the most vocal in negotiating the matter with the town authorities. The local museum sought to acquire all the artifacts from the storehouse in Zarzecze and made attempts to take over those from Przeworsk as well. Ultimately, despite the support and relevant resolutions of the Jarosław town authorities, the fate of the Przeworsk collections took a different turn.<sup>189</sup>

The Przeworsk District Office showed no interest in the Museum Storehouse in the palace. By the order of the Ministry of Culture and Arts dated 30 April 1948, it was closed on 10 May of the same year. The historical items remaining in the Lubomirski residence were distributed between the State Museum Centre in Łańcut, the National Museum in Warsaw, and local institutions and private individuals.<sup>190</sup> The process of dispersing the collection continued at least until the mid-1950s<sup>191</sup> Initially, it appears that general inventories of items taken by various institutions or specific

186 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 184; A. Mazurkiewicz, *Sprawozdanie z Oddziału Muzeów i Ochrony Zabytków za mc listopad 1947*, APRz 36/2005, p. 162 v.

187 T. Dawidowicz, *Sprawozdanie z działalności Muzeów i Ochrony Zabytków za czas od 1 lipca do 31 lipca 1947*, APRz 36/2215, p. 21.

188 F. Kotula, *Diariusz*, p. 136.

189 A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 253–255.

190 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 184, see: T. Dawidowicz to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Przeworsk, 15 May 1948, APRz 36/2216, pp. 15–16.

191 The latest document bearing the stamp of the Museum Storehouse in Przeworsk is a letter from the Management Board of the Przeworsk Regional Museum confirming the receipt of ceramic objects, Przeworsk, 10 November 1955, AMP MP-DA-1190, p. 60.



individuals were drawn up.<sup>192</sup> The first major transfer of historical items from the palace to a museum institution included ancient art objects sent to the National Museum in Warsaw (further referred to as NMW). Following the resolution to centralise Polish collections of ancient art agreed by the Polish Museum Association at the conference in Nieborów, items from Wilanów, Łańcut, Nieborów and Jabłonna, works found in Silesia and Pomerania, as well as items from various manors were removed to the Gallery of Ancient Art at NMW.<sup>193</sup> This was an expression of centralisation tendencies of the toughening political system and a consequence of the personal preferences of the all-powerful museum director, Stanisław Lorentz.<sup>194</sup> Worth noting is a similar way of thinking and the belief in the primacy of thus created “national collection” over private ownership, which influenced the formation of museum collections, especially in France but also in the Netherlands and Belgium during the post-war years. Directors of museums in those places unhesitatingly enriched their collections with works orphaned during the Second World War, rather than hurry to determine the identities of the rightful owners’ descendants.<sup>195</sup>

Late in November 1947, Maria Bernhard, a curator of antiquities, travelled to Łańcut, Przeworsk, and Przemyśl on the order of the NMW director, undoubtedly to make herself familiar with the collections in those locations.<sup>196</sup> The Warsaw-based institution made a request to separate

192 There is a series of undated documents with a uniform format entitled *Wykaz sprzętów po Lubomirskich znajdujących się w instytucjach...* and *Wykaz sprzętów po Lubomirskich w posiadaniu...* under the reference number MP-DA-1190 in the archive of the Przeworsk Museum. The fact that they often repeat the content of documents dated to 1947 and titled *Wykaz sprzętów (umeblowania) Składnicy Muzealnej znajdujących się w użytkowaniu...* seems to suggest they date to a time after the closure of the storehouse.

193 B. Trojnar, *Rzeźba w muzeum-zamku w Łańcucie*, p. 97.

194 W. Dobrowolski, *Rola Stanisława Lorentza w powstaniu Galerii Sztuki Starożytnej Muzeum Narodowego w Warszawie*, in: *Przeszłość przyszłości... Księga pamiątkowa ku czci Profesora Stanisława Lorentza w setną rocznicę urodzin*, ed. by A. Rottermund et al., Warszawa 1999, pp. 229–300.

195 E. Campbell Karlsgodt, *Defending National Treasures. French Art and Heritage under Vichy*, Stanford 2011, pp. 284–286. The genesis of such a concept of a museum dates back well into the 18<sup>th</sup> c., see: A. McClellan, *Inventing the Louvre*, op cit.

196 Stanisław Lorentz, *Delegacja służbowa*, Warsaw, 29 November 1947, Archive of the National Museum in Warsaw (hereinafter AMNW) 848/b.

the ancient artworks from the Przeworsk Storehouse on 19 April 1948. The Main Director of Museums and Heritage Protection approved this request on 26 April. All the packing and transportation costs were charged to NMW.<sup>197</sup> Tadeusz Dawidowicz dispatched the antiquities in sixteen crates by train on 8 May.<sup>198</sup> Registered at unpacking in Warsaw, they included “12 marble heads, 1 marble vase, 6 ceramic vessels, 1 terracotta mask, 4 small items, 7 columns”.<sup>199</sup> All the exhibits were recorded in a handwritten attachment titled “Zabytki przekazane ze składnicy muzealnej w Przeworsku” (literally: “Heritage items transferred from the museum storehouse in Przeworsk”), which included descriptions, dimensions, comments on condition, and NMW inventory numbers.<sup>200</sup> It is worth noting that information on the provenance did not mention the former owner. As a result, historical information about the original contents of the Lubomirski Collection was quite effectively erased. An equally enigmatic and inconsistent provenance entry, most commonly a variant of the information “acquired by NMW from the museum storehouse in Przeworsk in 1947”, was introduced while creating the contemporary catalogue of these items in the MONA museum computer system. In the case of one artifact, *Portrait of a Woman* (inv. No. 147676), the provenance was noted as “Przeworsk. Elżbieta Izabela Lubomirska”, and in the case of the Nikosthenes amphora with a pair of runners (inv. No. 147664), the origin was recorded as follows: “National Museum in Warsaw. From Zamojski’s Collection. From the storehouse in Przeworsk (1947)”.<sup>201</sup> It is worth noting that the online site displaying digital reproductions of exhibits from the National Museum in Warsaw contains no information about the provenance of the items, even as “provenance” remains one of the keywords.

Some historical items collected in the Storehouse were transported to the State Museum Centre (POM) in Łańcut on 10 May 1948, where

197 W. Kieszkowski to the management of the National Museum in Warsaw, Warszawa, 26 April 1948, AMNW 842/a.

198 T. Dawidowicz to the National Museum in Warsaw, Przeworsk, 8 May 1948, APRz 36/2216, p. 16.

199 *Protokół otwarcia skrzyń przywiezionych z Przeworska. W obecności dr Marii Bernhard, Ireny Cwierkała, Juliusza Ziomeckiego i Jerzego Wielowieyskiego*, document undated, AMNW 842/a.

200 *Ibidem*, it was fully aligned with the aforementioned recommendations.

201 See the enclosed tables.

a protocol of their transfer had been signed.<sup>202</sup> The list of items taken over at that time contains 180 entries. Yet, they were not all the artifacts sent from Przeworsk to POM. POM management was requested by the central authorities on 12 June 1948, to accept the remaining items and was notified that all of them, regardless of their historical status or practical usability, should be precisely inventoried, and later “the ministry shall decide on the further fate of the items brought to Łańcut”.<sup>203</sup> The decision triggered significant dissatisfaction in Przeworsk. The District Starost intervened, requesting that “utilitarian” furniture to be left on-site, as it can be guessed they had already been distributed among local institutions and private individuals. As demonstrated by Tadeusz Dawidowicz’s note, this intervention proved successful.<sup>204</sup>

What is worth attention to are the sheets filled in pencil with lists of artworks, furniture, and artistic craftwork items categorised by types: sculptures, paintings, assorted furniture, etchings, miscellanea, clocks, chapel furnishings, hunting trophies, porcelain, antique furniture, pedestals, various items and equipment, mirrors, vases, birds, and lithographs-photographs that are currently stored in the Archives Department of the Museum in Przeworsk The Palace-Park Complex. One version of the sheets lists individual artifacts with the place they were distributed to,<sup>205</sup> and the other includes both such locations and inventory numbers.<sup>206</sup> According to the lists, items from Lubomirskis’ Collection were distributed among museums in Łańcut and Warsaw, and were also allocated to various institutions: secondary schools, School Inspectorate, the Polish Youth Association, Municipal National Council, Department of Agriculture and

202 *Wykaz przedmiotów przejętych w dn. 10 maja 1948 r. ze Składnicy Muzealnej w Przeworsku przez Państwowy Ośrodek Muzealny w Łańcutcie*, copy AMP MP-DA-336/3, document 25, this contradicts the anonymous note from the collection of Józef Benbenek, defining the dates of delivering two batches of items to Łańcut were defined as 1946–1947, with a comment “concerns palace collection”, March 1969, APP 56/1522/38, p. 38.

203 B. Trojnar, *Rzeźba w Muzeum-Zamku*, p. 93, W. Kieszkowski to the Management of the State Museum Centre in Łańcut, Warsaw, 12 June 1948, AMP MP-DA-1189, p. 26.

204 An annotation made by Tadeusz Dawidowicz on the document cited in the previous footnote.

205 AMP MP-DA-1190, p. 35.

206 AMP MP-DA-1190, pp. 36–38.

Forestry, District Hospital, District Starosty, Przeworsk Cooperative, the Rzeszów Culture Department, and to private individuals. Although the general nature of the records makes precise identification challenging, it allows for a general claim that most porcelain and furniture went to non-museum institutions and private individuals. Considered teaching aids, the etchings based on the paintings by Rafael and Michelangelo, as well as stuffed birds, were handed over to a secondary school. At the current stage of research, it is difficult to determine conclusively when these undated documents were created.

The concept of the POM collection in Łańcut, where a large shipment of historical items from Przeworsk arrived in May 1948, had not yet been fully developed. As Kotula explained, the castle, maintained in excellent condition by Alfred Potocki's household staff, was taken over along with the part of the collection that the owner had not managed to evacuate. It was quite unlucky with the new administrators,<sup>207</sup> and posed a significant challenge for the new authorities. On one hand, it was a memento of the "aristocratic reaction", "the Potockite and nobility spirit", and on the other, it represented valuable historical evidence. At the end of February 1948, Stanisław Gepner, a pre-war co-founder of the Polish Army Museum and previously POM's curator, became the director of the Centre.<sup>208</sup> That was when the idea to create an ethnographic exhibition on the castle's second floor, intended to counterbalance the character of the preserved interiors, emerged.<sup>209</sup> The plan was to be implemented by the abovementioned Franciszek Kotula. As much as he did not turn down the proposal of the higher authorities, he had no doubts that it made no sense.<sup>210</sup> The Ministry generally did not object to the idea presented by Jan Mirek, the Rzeszów Governor, but it didn't share his enthusiasm for the removal of the preserved historical interiors.<sup>211</sup> Witold Kieszkowski, the Main

207 F. Kotula, *Diariusz*, pp. 134–135 and 151, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 153–157, see: R. Szajnar, *Łańcut i powiat*, pp. 445–446.

208 M. Nitkiewicz, *Biblioteka i życie kulturalne łańcuckiej rezydencji*, Łańcut 1986, p. 151.

209 The interiors were slightly redecorated after the departure of Alfred Potocki, yet, to quote what Helena Potocka née Radziwiłł wrote to her sister Elżbieta, those changes had no effect on the general impression, H. Mauberg, *Pewna historia*, p. 85.

210 F. Kotula, *Diariusz*, pp. 151–152.

211 J. Mirek to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 12 April 1948, APRz 36/2230, p. 36.

Director of Museums and Heritage Protection, argued that “the interiors museum in the castle is not dedicated to the propaganda of all things Potocki but is there to show, in a suite of rooms, what the furnishings, artistic industry, sculpture, etc., looked like from the 17th to the 20th centuries”. He believed that Łańcut could retain its historical character, similar to palace and mansion museums in other Western countries, “as well as in the Soviet Union and other people’s democracies”.<sup>212</sup> Kieszkowski’s arguments echoed the concept advocated at the national level by Stanisław Lorentz.<sup>213</sup>

The uninventoried museum collections taken over by Gepner were often “borrowed” by various institutions, not unlike in Przeworsk.<sup>214</sup> Upon Kieszkowski’s order, he conducted the first professional inventory of POM in Łańcut in 1948–1950.<sup>215</sup> Although the inventory book for POM was only launched on 11 January 1949, the unit had had an earlier inventory list. The list of items taken over from the Museum Storehouse in Przeworsk on 10 May 1948, that is before the book was established, accounts for POM numbers from 44 to 224, and links them to the corresponding numbers in the inventory of the Przeworsk Storehouse.<sup>216</sup> The fact that nearly sixty items lack Przeworsk inventory numbers raises questions about how they were transferred from the Storehouse. It seems certain that the transfer was not based on the inventory book of the storehouse. Furthermore, it can be guessed that a physical inventory was made while they were being transferred to POM and that, for various reasons, some items may not have had seals or labels with numbers corresponding to the aforementioned inventory list prepared by Jan Rzeszutko and Tadeusz Dawidowicz.<sup>217</sup>

212 W. Kieszkowski to J. Mirek, Warsaw, May 1948, APRz 36/2230, p. 35.

213 See: S. Lorentz, *Skarbnice dóbr kultury i okazów natury*, in: *Przeszłość przyszłości*, pp. 102–103.

214 Delivery and acceptance protocol from the takeover of the departments of the Museum Centre in Łańcut, Łańcut, 21 February 1948, APRz, ref. 36/2203, p. 19.

215 W. Kieszkowski to S. Gepner, Warsaw 26 February 1948, APRz 36/2230, p. 22 and also *Sprawozdanie kwartalne z działalności Państwowego Ośrodka Muzealnego w Łańcutie za miesiące: kwiecień, maj i czerwiec 1948 r.*, Łańcut 19 July 1948, APRz 36/2230, p. 77.

216 *Wykaz przedmiotów przejętych w dn. 10 maja 1948 r. ze Składnicy Muzealnej w Przeworsku przez Państwowy Ośrodek Muzealny w Łańcutie*, copy AMP MP-DA-336/3, document 25.

217 T. Dawidowicz, J. Rzeszutko, *Protokół*, Przeworsk, 13 May 1947, AMP MP-DA-1889, pp. 3–10.

The book opened for the Łańcut collection includes probable dates when the items were made along with their brief descriptions and dimensions. The provenance entries read “From the palace in Przeworsk”, and the date of “reception” of the items was also filled in as “10.V.48”. Numbers of the Przeworsk Storehouse inventory were, however, not included. The inventoried items were then marked with numbers applied in white paint. The POM books did not contain entries that included the names of the former owners of the collection. However, it is not reasonable to assume that this was a deliberate action to wipe away the origin of these items. The remnants of the Lubomirski Collection were meant to supplement the resources of the emerging “museum of interiors”, like the collection of the Tarnowski family brought from Dzików.<sup>218</sup> The creators of the inventory did not pay particular attention to recording historical or functional connections between individual elements. Nevertheless, from a local perspective, the record that a given item came “from the palace in Przeworsk” was an obvious substitute for complete information. The mechanical repetition of provenance had probably resulted from haste. At the time, the museum had only four white-collar workers. Assisting in record-keeping were interns: art history students from the Jagiellonian University.<sup>219</sup>

Similar problems related to the lack of highly qualified staff and the vagueness of the records were noted by Elżbieta Wierzbicka when discussing the registration of items from manor houses in the collections of National Museum in Kielce.<sup>220</sup>

In September 1950, after Stanisław Gepner’s resignation from the post of director, further changes were introduced to the concept of the museum in Łańcut.<sup>221</sup> By October 1952, when Antoni Duda-Dziewierz became the director, the condition of the buildings had been deteriorating and the collections were disintegrated as they were being transferred

218 The Tarnowski family collections from Dzików were transferred to the Łańcut Museum in several batches. The first transfer of the most valuable works took place in 1950, B. Trojnar, *Rzeźba z Muzeum-Zamku*, p. 95.

219 *Sprawozdanie kwartalne z działalności Państwowego Ośrodka Muzealnego w Łańcutcie za miesiące: kwiecień, maj i czerwiec 1948 r.*, Łańcut 19 July 1948, APRZ 36/2230, p. 77.

220 E. Wierzbicka, *Podworskie dobra kultury w zbiorach MN w Kielcach*, “Rocznik Muzeum Narodowego w Kielcach” 19 (1998), pp. 18–19.

221 See: R. Szajnar, *Łańcut i powiat*, pp. 448–457.

to other institutions on the order of NDMiOZ. The inventory set up in Gepner's days became outdated. In 1954, the castle was handed over to the Ministry of Culture and Arts. The final decision concerning the preservation, or, more precisely, rearrangement of the historical interiors was also made. Another inventory was made for the collections. In the "Księga Inwentarzowa dla Zbiorów Artystycznych Muzeum w Łańcut" (literally: "Inventory Book for Art Collections of the Museum in Łańcut"), established on 25 January 1954, the items from the Lubomirski Collection were given new numbers. The inventory followed the topographic principle, as it moved to successive rooms, with several commissions entering the items.<sup>222</sup> As those from Przeworsk were included in the exhibition, they were not listed as a single provenance group. However, the entries regarding their origin changed and, in most cases, read: "Przejęto ze zbiorów Lubomirskich z Przeworska. 10.V.48" (literally: "Acquired from the Lubomirski Collection in Przeworsk. 10 May 48"). In the current developed electronic inventory, the provenance entry reads: "Przejęto: po Lubomirskich z Przeworska w r. 1948.05.10" (i.e., "Taken over: from the Lubomirskis in Przeworsk on 10 May 1948"). The transfer to POM in May 1948 included the largest single group of items from the Museum Storehouse in Przeworsk.

Slightly earlier, in January 1948, a safe located in the administrative building of the former Przeworsk Entailed Estate was opened. It contained jewellery fit for the Polish national costume, including buttons, silver belts, brooches, and clasps.<sup>223</sup> At the end of the same year, works of artistic crafts were discovered in a cabinet formerly owned by the Lubomirskis.<sup>224</sup> Early in 1950, both of these finds were delivered to the Provincial Heritage Officer at the Department of Culture and Arts in Rzeszów, along with two seals, a silver spoon, and a damaged bronze tripod on a marble base.<sup>225</sup>

222 I extend my sincere thanks to Przemysław Kucia, Chief Inventory Officer at the Museum-Castle in Łańcut for this information.

223 *Protokół spisany 4 stycznia 1948 w budynku Ordynacji Lubomirskich przy ul. Krakowskiej 601 i otwarcia kasy ogniotrwałej*, manuscript, AMP MP-DA-1189, pp. 12–13.

224 *Wykaz przedmiotów znalezionych w kredensie po Lubomirskich otwartym w dniu 13. XII. 1948*, copy AMP MP-DA-336/3, document 26.

225 *Wykaz przedmiotów zabytkowych i artystycznych znalezionych w kredensie i kasie po Lubomirskich i oddanych do dyspozycji Wydziału Kultury i Sztuki (Konservator Wojewódzki)*, Przeworsk, 9 January 1950 (copy, AMP MP-DA-336/3, document 27). This list includes the following items from the "kredens" (decorative sideboard):

In January 1950, they were deposited in the Regional Museum in Rzeszów.<sup>226</sup>

Forced to leave the palace, the family quite likely kept some items that could be transported easily, small trinkets, and paintings with historical or sentimental value that could also potentially serve as a source of sustenance. After the dissolution of the Storehouse, Wanda and Maria Sierakowska also managed to recover a suite of furniture. They applied to the Provincial National Council in Rzeszów on behalf of their nieces, Barbara and Elżbieta Gniazdowska, for its return, arguing that it could not have been appropriated for the purposes land reform as the personal

“four Eastern coasters, one folding tripod, one metal candlestick on a base, four small silver objects (Persian), one stylish ornamented ashtray, one bird from excavations, one Greek marble head, 2 artistic small knives, one small fruit knife and three small forks (damaged), one metal coaster for a glass, one folding fork, eight small metal tags, one small mother-of-pearl knife”. Found in the fireproof safe were: “one sash (called Słucki) adorned with gems, one metal brooch adorned with gems, two fasteners for kontusz robe, one collar clasp, one (artistic) silver belt, one yellow metal brooch, one pin for kontusz robe, two silver clasps”.

226 *Wykaz przedmiotów zabytkowych i artystycznych znalezionych w kredensie i kasie po Lubomirskich i oddanych do dyspozycji Wydziału Kultury i Sztuki (Konservator Wojewódzki)*, Przeworsk, 9 January 1950, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 185–186, p. 239, A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 257. The jewellery for the Polish attire was for a time exhibited as a deposit from the Rzeszów Regional Museum in the Przeworsk Museum, where it was listed in the deposit book as items 118–134. Unfortunately, it was impossible to determine how the provenance of these was recorded in the inventory books of the Rzeszów Regional Museum, as Director Bogdan Kaczmar denied the author access to them. As a result, the tables attached to the text only quote the records from the Przeworsk Museum’s deposit book. In the catalogue of the exhibition of jewellery for the Polish kontusz robe from the Rzeszów collections, the provenance of the exhibited items was explicitly defined as “Ekspozaty pochodzą z Muzeum Okręgowego w Rzeszowie, którego własnością stały się w drodze zakupów, cenniejsze przejęto w 1950 roku z odnalezionego w Przeworsku skarbu Lubomirskich”, which can be translated into “Exhibits come from the Rzeszów Regional Museum, and became its property through purchases; the more valuable items were taken over in 1950 from the Lubomirski treasure trove discovered in Przeworsk” (*Bizuteria do polskiego stroju kontuszowego ze zbiorów Muzeum Okręgowego w Rzeszowie*, text edited and exhibition prepared by B. Adamska, ed. by S. Darłakowa, Rzeszów 1979).



property of Teresa Gniazdowska. The Rzeszów Governor deemed their argument valid, and by a decision dated 6 March 1950, ordered the return of the said suite.<sup>227</sup>

The furnishings of the palace chapel remained *in situ* until the end of 1952. Then, by the decision of the Provincial National Council, they were transferred to the Church in Świętoniowa at the request of the committee reconstructing the local church, which had been burnt down in May that year. The chapel was converted into a book storage room.<sup>228</sup>

The Przeworsk Palace continued to serve cultural functions in accordance with the decisions made. Private tenants still inhabited the top floor. Some items continued to make their way from it to Łańcut.<sup>229</sup> On 12 and 13 March 1971, the status of the furnishings that remained *in situ* changed as they were formally transferred to the Museum-Castle in Łańcut. These items included a few pieces of furniture, chandeliers and wall sconces, hunting trophies, and mirrors fixed into the walls. They were documented on handover protocols signed by representatives of the various institutions occupying rooms in the palace. Władysław Dziedzic, the Head of the Department of Culture of the District National Council, signed the handover protocol from “the secretariat” and the former palace living room, now “the concert hall”, of six hand-shaped wall sconces,<sup>230</sup> an Empire console,<sup>231</sup> a plaster bust of a woman in Renaissance attire,<sup>232</sup> a ceramic bust

227 A. Konieczny to the Presidium of the District National Council. Department of Agriculture and Forestry in Przeworsk, Rzeszów, 21 June 1950, AMP MP-DA-1189, p. 27.

228 W. Kus to the Presidium of the District National Council, Rzeszów, 18 December 1952 (AMP MP-DA-1190, p. 87). Committee for the Reconstruction of the Church to the Presidium of the District National Council, Przeworsk, 20 October 1952 (AMP MP-DA-1190, p. 89); A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 257.

229 See: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 233–234.

230 Wall sconces of gilded wood in the shape of a hand holding three arms of the sconce, 19<sup>th</sup> c., inv. No. KWM 1145/1-6; see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 185.

231 Console table with an eagle on a tortoise and bunches of grapes, inv. No. KWM 1137.

232 Figurine: half-figure of a woman in Renaissance attire, inv. No. KWM 1147.

of Stanisław Moniuszko,<sup>233</sup> a stucco column,<sup>234</sup> prints and photographs,<sup>235</sup> chairs,<sup>236</sup> an Empire table,<sup>237</sup> a fireplace screen,<sup>238</sup> benches with backrests, and three mirrors (including one integrated into the decoration of the *piano nobile*), and two chandeliers. Besides these, he acknowledged the handover by the Department of Municipal Economy of a chandelier, a three-door wardrobe, a fireplace screen, and four mirrors mounted in the walls of the department's offices, as well as "6 pairs of animal antlers mounted on the corridor wall", and a metal lamp.<sup>239</sup> On 13 March 1971, Bronisław Borciuch, director of the Primary Music School, signed a handover protocol for an 18<sup>th</sup> century etagere, a cabinet clock,<sup>240</sup> a drawing by Jan Gumowski,<sup>241</sup> an upholstered chair,<sup>242</sup> a small bookcase,<sup>243</sup> two wall armchairs, a corner sofa, and a Bechstein grand piano. Of these, only one of the prints with a scene from Jan Chryzostom Pasek's memoirs had an inventory number from the Storehouse, written on a small label affixed to its back,<sup>244</sup> and the grand piano received a note: "acquired from the Museum Storehouse".

233 Bust of Moniuszko, inv. No. KWM 1143.

234 Tapered stucco pillar, inv. No. KWM 1142.

235 *Wife of the Athenian philosopher Phocion conversing with an Ionian woman*, drawn Gaucing, engraving by Benedetti, inv. No. S13518 MŁ, *Ottarzewski giving a present to Krosnowska on behalf of w Pasek*, drawn A. Zalewski, lithograph Jules David, inv. No. S13519 MŁ, *Illustration to Pasek's Diary*, drawn A. Zalewski, lithograph G. Grenier, inv. No. S13520 MŁ, and *Four photographs of male statues* in a single frame, inv. No. KWM 1133.

236 Chairs with high backrests plaited in a manner similar to the seating, English type, 2 PCs, inv. No. KWM 1146/1-2.

237 One round table on a single leg breaking into 3 feet supported on a base, inv. No. KWM 1144.

238 Probably one of two firedogs (andirons) for the fireplace: Empire style, with 2 women figures protecting the fire on a tripod, inv. No. KWM 1138, or one with 2 figures sitting on olive lamps and protecting the flame, inv. No. KWM 1139.

239 Delivery and acceptance protocol of exhibits from the Lubomirski Palace dated 12 March 1971, Department of Inventories at the Museum-Castle in Łańcut, binder IV — 41, *Przejmowanie zbiorów z innych instytucji. Dary 1957-74*, No. II-41/3/71.

240 Hanging wall clock, inv. No. KWM 1136.

241 J. Gumowski, *Chapel in "Kurytani"*, 1914, pencil, inv. No. KWM 1135.

242 Upholstered chair without armrests, inv. No. KWM 1148.

243 Glazed bookcase, inv. No. KWM 1141.

244 No. 330, listed in T. Dawidowicz, J. Rzeszutko, *Protokół*, Przeworsk, 13 May 1947, AMP MP-DA-1189, p. 6.

Back in 1946, Józef Czepko, representative of Jerzy Rafał Lubomirski, had protested against the nationalisation of the grand piano, yet his protest was unsuccessful. Despite the formal transfer, not all exhibits were physically relocated to Łańcut. Understandably, the elements that were integral parts of the *piano nobile* architecture, such as mirrors and fireplaces, as well as some chandeliers and a few pieces of furniture, remained in the palace. Those that were transferred to the Łańcut museum were recorded in the “Księga Wpływów Muzealiów” (literally: “Museum Acquisitions Inventory Book”), established in 1964, specifying the manner and date of their acquisition: “Transferred from Przeworsk (the protocol of 13 March 1971).”<sup>245</sup> Some of them returned to the palace as deposits after the establishment of a museum in Przeworsk, initially a branch of Łańcut.<sup>246</sup> Deposits of the Museum-Castle in Łańcut are also the Lubomirskis carriage for long journeys<sup>247</sup> and a bronze bust of King John III Sobieski.<sup>248</sup> The palace furnishings that remained on-site were not recorded in the books of the Museum-Castle in Łańcut; they were only entered into the inventory book established for the Przeworsk Museum. Additionally, in 1973, two clocks that undoubtedly had come from the palace were transferred to Łańcut by the Przeworsk Healthcare Unit.<sup>249</sup> As Artur Wiktor estimated, there were ultimately 225 exhibits from Przeworsk in the Museum-Castle in Łańcut’s collections.<sup>250</sup> Some of them have recently been included in a virtual gallery on the museum’s website. High-quality photographs come supplemented with basic catalogue information and descriptions.

245 See the attached table with a copy of the Register of Museum Acquisitions from the Museum-Castle in Łańcut.

246 Early in 1984, six wooden wall sconces were transferred. Delivery and Acceptance Protocol No. IIa-64/1/84, Łańcut, 13 January 1984, Department of Inventories at the Museum-Castle in Łańcut, binder IV — 64, *Protokoły wypożyczeń 1981–87*.

247 Two-seater coupe carriage with the Szreniawa coat of arms on the doors and engraved ducal mitres on the lanterns, 19th c., inv. No. S 4565 MŁ.

248 D. Capelli, Bust of King John III Sobieski in armour, bronze, 19<sup>th</sup> c., inv. No. S 1424 MŁ.

249 Standing cabinet clock inv. No. KWM 1389 and standing cabinet clock inv. No. KWM 1340. Delivery and Acceptance Protocol for Durable Assets, 19 September 1973, Department of Inventories at the Museum-Castle in Łańcut, binder IV — 41, *Przejmowanie zbiorów z innych instytucji. Dary 1957-74*, No. IIa-41/2/73.

250 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 233–234. See the attached tables.

Interestingly, the data sheets accompanying the digital reproductions of paintings and sculptures are different from those related to artistic crafts; however, in both cases, there is information on how the given item reached the Museum-Castle in Łańcut. Regarding items that came from former manorial estates, including the former Potocki and Lubomirski collections, a uniform formula specifying the actual mode of acquisition, that is through an administrative decision, was adopted. Unfortunately, in most cases, the information on the type of decision (nationalisation) and the details of the transfer are missing. Only in a few cases involving sculptures was this further clarified in general descriptions provided. For instance, in the case of the bust of Homer, the description reads: “In the Łańcut collections since 1948. It was acquired by the museum from the Przeworsk Museum Storehouse, which was established in the nationalised Lubomirski palace in 1944, and which encompassed the local art collections”.<sup>251</sup> Sometimes, you can deduce that an item originated from Przeworsk from the keywords, as in the case of a 17<sup>th</sup> century tray. Despite the absence of information on how it was acquired and the lack of description, it has the name Lubomirski included among the relevant keywords.<sup>252</sup>

The decision to restore the former residence of the Lubomirski family to the form of a museum, initially a branch of the Łańcut Museum, was made in March 1969. It followed a series of meetings in Przeworsk, Rzeszów, and Łańcut. Approved by local administrative and party authorities, it had financial support for conservation and adaptation works declared by the Provincial Heritage Preservation Officer, Inga Sapetowa. The Łańcut Museum, represented by its director, Antoni Duda-Dziewierz, and curator, Jerzy Żurawski, pledged “assistance in the form of scholarly and conservation supervision over the renovation and adaptation of the above-mentioned buildings, as well as over organising the future museum and providing exhibits for it”.<sup>253</sup> This was linked to the gradual restoration of the residential character of the *piano nobile*. Serving that purpose were the remaining items of the original furniture and purposeful acquisitions intended

251 Note by Bożena Trojnar, [https://www.zamek-lancut.pl/iartopis?path=images/originals/137/S.2192ML\\_20515.jpg&title=%20Popiersie](https://www.zamek-lancut.pl/iartopis?path=images/originals/137/S.2192ML_20515.jpg&title=%20Popiersie) (23.09.2022).

252 [https://www.zamek-lancut.pl/iartopis?path=images/originals/1829/S.1438ML\\_03782.jpg&title=%20Tacka](https://www.zamek-lancut.pl/iartopis?path=images/originals/1829/S.1438ML_03782.jpg&title=%20Tacka) (23.09.2022).

253 *Notatka służbowa spisana dnia 28 marca 1969 roku w Muzeum-Zamek w Łańcucie w sprawie zagospodarowania zespołu pałacowego na cele kulturalne*, Łańcut, 28 March 1969, AMP MP-DA-336 document 28.

to complement the museum's scanty resources. That was why director Józef Benbenek made an, unfortunately unsuccessful, attempt to reclaim some of the "loaned" items from the palace, based on the existing loan agreements.<sup>254</sup> Defining the tasks for the museum, Inga Sapetowa emphasised the need to expand its collection with items stylistically consistent with the preserved historical elements.<sup>255</sup> The provenance of the items remaining *in situ* was directly noted in the Inventory Book of the Artistic Museum Items of the Museum in Przeworsk The Palace-Park Complex, used for recording exhibits since 1980, for example as "a remnant of the former furnishings of the Lubomirski Palace in Przeworsk".<sup>256</sup> Some exhibits that were originally part of the Lubomirski Collection were purchased from individuals who had come into their possession during post-war dispersals of the collection. Some of their names can be found on the aforementioned sheets documenting the process of liquidation of the Museum Storehouse. In the case of these purchases, the fact that the items came from the palace can also be inferred from the sellers' addresses, as some lived on its upper floor.<sup>257</sup> The provenance of individual items was recorded on their inventory cards and included precise information, e.g., "purchased in 1979 from a resident of the palace complex in Przeworsk. Undoubtedly from the Lubomirski Collection in Przeworsk".<sup>258</sup> The significant degree of dispersal of furniture considered utilitarian and of works of artistic craft stolen or acquired by private individuals makes attempts at classification virtually impossible. The few items of porcelainware and glassware, and metalworks that found their way to the Przeworsk museum and the fragments remaining on the site cannot be used as the grounds for generalisations about the artistic value of the entire collection. One can presume their high quality by referring to pre-war iconographic

254 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 252.

255 I. Sapetowa, *Wnętrza pałacowe w Przeworsku — stan i potrzeby muzealne*, pp. 15–16.

256 E.g., a six-armed chandelier, gilded brass, crystal glass, mid-19th c., inv. No. MP-S-496.

257 E.g., an inlaid chest of three drawers, mid-19th c., inv. No. MP-S-346, purchased from a person residing at Przeworsk, Park 2, i.e., in the palace.

258 Such an entry is found on the sheets for the following artworks: *Venus Clipping Cupid's Wing*, bisque porcelain, Vienna, 19th c., inv. No. MP-S-70; *Venus Stealing Arrows from Cupid's Quiver*, bisque porcelain, Vienna, 19th c., inv. No. MP-S-71; *Venus Extinguishing the Flame of Love*, bisque porcelain, Vienna, 19th c., inv. No. MP-S-72.

materials.<sup>259</sup> Individual items also began to return to the Przeworsk museum as donations from people who came into their possession in various circumstances after the war. One of the most valuable items among these is an oil landscape being a 19<sup>th</sup> century imitation of the Dutch school.<sup>260</sup> Relatively little has remained from the former furnishings of the Lubomirski family home, and the condition of much of what is left has been less than ideal. Most of the total number of 113 items listed in the Inventory Book of the Arts Department of the Museum in Przeworsk are fascinating historical memorabilia that provide insight into the daily life of the Lubomirskis, yet they have no outstanding artistic qualities. Examples of such exhibits include the album with photographs and drawings discovered in a very poor state,<sup>261</sup> two pieces of wicker furniture revealed during careful inventories in the attic of an annex,<sup>262</sup> antlers,<sup>263</sup> and a stuffed pheasant.<sup>264</sup> When, in the wake of the political transformation, the museum recognised that its duty was active restoration of the memory of the rightful owners of the Przeworsk Palace, thanks to its focused efforts, after 2000 some of the descendants of the last Tenant-in-Possession gradually began to make donations enriching the collection.<sup>265</sup>

259 E.g., photographs by Roman Aftanazy, published in R. Aftanazy, *Dzieje rezydencji*, pp. 190–209, and those stored in the National Digital Archives (call numbers in NAC 3/1/0/9/5214/1-6), as well as materials from the archives of the Museum-Castle in Łańcut, see: B. Figiela, *Zbiory sztuki książąt Lubomirskich*. The author attempted to describe the collections of the Entail, dutifully noting the limits of available sources and iconographic material.

260 *Mountain Landscape*, oil on canvas mounted to board, inv. No. MP-S-879, inscription in red crayon on the reverse of the frame's edge: GREFFIER (suggesting authorship of Jan Griffier, c. 1645–1718), in fact, a 19<sup>th</sup>-c. imitation, recorded in the 1888 Inventory in section I under number 180 as: Grieffier, Painting depicting forests-clad mountains, with the most visible cottage on the left, with a rider on a horse nearby, oil painted on wood, gilded, angular frames. A pendant to this painting is currently in the Museum-Castle in Łańcut, inv. No. S222 MŁ.

261 Album with the monogram of Maria Hussarzewska, inv. No. MP-S-722, and drawings and photographs inv. No. MP-S-723 to MP-S-729.

262 Jardiniere, inv. No. MP-S-788, and chaise longue, inv. No. MP-S-791.

263 Deer antlers, inv. No. MP-S-675, MP-S-676, MP-S-678 to MP-S-684.

264 Stuffed pheasant, inv. No. MP-S-677.

265 In the form of textiles, archival materials, and works of artistic crafts (inv. No. MP-S-846, MP-S-847, MP-S-848, MP-S-849, MP-S-851, MP-S-852, MP-S-907). The most spectacular of the gifts is the equestrian portrait of the family painted by

Recapitulating the considerations made above, it is worth emphasizing that the greatest loss was the dispersal of the elements of the collections of the Entailed Estate and of the family that remained in Przeworsk after the end of wartime hostilities. It resulted in equal proportions from conscious efforts at nationalisation by the central communist authorities and from the opportunism and lack of interest among local authorities responsible for historical artifacts. In a sense, the existence of the Przeworsk Museum Storehouse in close proximity to Łańcut Castle sealed the fate of these collections. It took a genuine effort to convince Rzeszów Governor, Jan Mirek, a staunch supporter of the communist regime who openly displayed class hatred, to leave the original interiors of the castle intact. The items from Przeworsk collections transported to Łańcut were then effectively incorporated into a convincing museum narrative presenting the furnishings of an aristocratic residence.

The stocktaking activities at the Przeworsk Storehouse raise legitimate doubts about the competence of the local Department of Culture and Arts. After the removal of curator Wanda Sierakowska from her position, various institutions and private individuals arbitrarily appropriating the Lubomirskis' property were driven solely by their own needs and the opportunities that opened up for them. The line between "securing" or protecting from destruction and outright theft was, as in many similar cases, very thin. Local administration showed no interest in preserving the memory of the Przeworsk Tenants-in-Possession and/or in making rational use of the premises and furnishings of their residence. Refusal to accept attempts at recovery of artifacts appropriated from manors to the safekeeping in museum institutions was a fairly common attitude among representatives of authorities at different levels.<sup>266</sup> For the sake of clarity, it is worth adding that even an occasional display of understanding of the local powers-that-be towards attempts to transform the storehouse, located in a palace whose historical furnishings had survived, into a full-fledged museum did not guarantee success.<sup>267</sup> All ideological justifications aside, this is where the bitter conclusion made by Jan Pruszyński can be repeated, that, on a nationwide scale, "the use of historical

Z. Rozwadowski (oil on canvas, 1910, inv. No. MP-S-855) originally hanging in the entrance hall, a gift from Elżbieta Sapięha-Rufener from 2003.

266 S. Iwaniak, *Ziemiańskie dobra kulturowe*, pp. 116–123.

267 As attested by the case of Złoty Potok, S. Iwaniak, *Ziemiańskie dobra kulturowe*, p. 125.

resources displayed all the signs of lack of vision and wastefulness”.<sup>268</sup> This wastefulness also applied to the enormous efforts of personnel of various institutions who, in the early post-war years, tried to save nationalised heritage of the landed gentry from final destruction and dispersal. The lack of vision, unfortunately came with a lack of knowledge or awareness of the value of the collections developed over the years, resulting in the disregard for the provenance during any transfers of museum exhibits. As Stefan Iwaniak pointed out, the records in inventory books of museums or archives to which what was known as “manorial property” found its way often included no more than just an annotation “received”, with no additional information about such property’s origin or former owner.<sup>269</sup>

The tables attached to this text may only serve as preliminary material for provenance research on the collections of the Entailed Estate and Lubomirski family. They only contain items that survived in Przeworsk Palace until the end of the Second World War and have since been identified in state museums in Warsaw, Łańcut, Rzeszów, and Przeworsk. Missing from the complete picture of the collection are the items that were saved by the family, transported to Kraków, those evacuated to Lwów and nationalised there, those that found their way back to Poland through various means, those hidden in Przeworsk, and the ones that were “loaned”, sold, stolen, and destroyed. Some items probably surfaced on the antiques market and may have been purchased by private individuals and other museums. Thus, the recommended further research objectives include identifying items of Przeworsk provenance in public and private collections, and continuing work on the Lubomirski archives and library collections in Przeworsk. It would be worthwhile to analyse the timeline of development and implementation of the museum concept in Przeworsk since 1969, resorting also to interviews with living witnesses of history.<sup>270</sup> Only a methodical examination of each item identified as part of the Przeworsk collection — consisting in artistic and historical research, verification of attributions and provenance — and systematic compilation of bibliographies for individual specimens — as Beata Długajczyk and Paweł Machnik did for the paintings from the Lubomirski

268 J. Pruszyński, *Dziedzictwo kultury Polski, jego straty i ochrona prawna*, vol. 2, Kraków 2001, p. 100.

269 S. Iwaniak, *Ziemiańskie dobra kulturowe*, p. 155.

270 I thank Bożena Mytkowicz, Łukasz Chrobak, and Przemysław Gęsiorski for their suggestions and guidance in this matter.



Museum or Aldona Cholewianka-Kruszyńska for the Potocki family gallery in Łańcut<sup>271</sup> — can allow to make general conclusions regarding the whole collection, its artistic and historical value, and the history of its assembly and subsequent dispersal. The claim is best proven by the recent restitution of *Madonna with Child*, to be auctioned in Japan. Attributed to Titian in the inventory of moveable goods of the Entailed Estate, the painting was later believed to be a work of Alessandro Turchi (1578–1649). Currently the attribution is still a matter of discussion.<sup>272</sup>

The text is supplemented by five tables, which are its integral part as they list the items that have been identified by now. The first one displays the entries for items that have been identified and were transferred from Przeworsk to Łańcut, coming from both of Łańcut inventory books, supplemented with numbers assigned in the Przeworsk Storehouse, which were included by the POM in the acceptance protocol. Wherever possible, presumed numbers reconstructed from the inventory sheets from the Przeworsk Storehouse have also been included. The tables have been complemented with numbers and notes from the notarised true copy of the “Inwentarz majątku ruchomego spadkowego ordynackiego z 1878” (literally: “Inventory of the movable estate of the Entailed Estate inheritance from 1878”), where these raised no doubts. The second table presents entries from the “Book of Museum Acquisitions” of the Museum-Castle in Łańcut. The third one brings together the items that currently constitute the collection of artistic works of the Museum in Przeworsk The Palace-Park Complex.<sup>273</sup> The fourth one features jewellery for the Polish

271 A. Cholewianka-Kruszyńska, *Galeria rodowa w rezydencji Potockich w Łańcutcie w latach 1822–1944*, [https://bip.uksw.edu.pl/sites/default/files/A.Ch.K%20.Galeria%20rodowa%20w%20%C5%81a%C5%84cucie.%20KATALOGcz.2\\_o.pdf](https://bip.uksw.edu.pl/sites/default/files/A.Ch.K%20.Galeria%20rodowa%20w%20%C5%81a%C5%84cucie.%20KATALOGcz.2_o.pdf) (24.01.2024).

272 E. Przyłuska, *Madonna japońska*, pp.16–17.

273 The table does not include architectural elements listed in the museum inventory that were discovered in the attic of the Lubomirski Palace in Przeworsk (inv. No. MP-S-733, MP-S-785), as well as fragments of the attic (inv. No. MP-S-779 — MP-S-783), elements of chandeliers (inv. No. MP-S-763, MP-S-764, MP-S-777, MP-S-778, MP-S-796/1-32, MP-S-797 — MP-S-802), cast iron stove doors (inv. No. MP-S-784), a spherical gate bumper (inv. No. MP-S-792), such archival materials as business cards, invitations, and memorial pictures (inv. No. MP-S-803 — MP-S-815) donated to the museum by J.M. from Rzeszów in 1997, bottles from Przeworsk products found near the palace (inv. No. MP-S-844, MP-S-845), and an ice cream mould (inv. No. MP-S-903).

costume from the Rzeszów Regional Museum, exhibited in Przeworsk and is based on the Przeworsk deposit books. Verification of the provenance of the listed items should be the subject of further research based on the inventory books of the Rzeszów Regional Museum. The fifth table includes ancient artifacts in the National Museum in Warsaw. Wherever possible, provenance entries from the inventory books of specific institutions have been reproduced literally.

1. Przeworsk.  
Interiors of  
the The Lubo-  
mirski Palace.  
Suite of rooms,  
photo by  
Niedobitowski  
Ksawery  
(alias Roman  
Aftanazy),  
NAC, sygn.  
3/1/0/9/5214/6





2. Przeworsk. Interiors of the The Lubomirski Palace. A fragment of the duchess's drawing room, photo by Niedobitowski Ksawery (alias Roman Aftanazy), NAC, sygn. 3/1/0/9/5214/2

3. Przeworsk. Interiors of the The Lubomirski Palace. The dining room, photo by Niedobitowski Ksawery (alias Roman Aftanazy), NAC, sygn. 3/1/0/9/5214/1



**Table 1. Historical items from the collection of the Lubomirskis of Przeworsk in the Inventory Books of the Museum-Castle in Łańcut**

The table contains English translations of the entries in the Inventory Books of the Museum-Castle in Łańcut, including the crossed-out sections and quotations in foreign languages as well as later addenda written in pencil.

SMP No. — inventory numbers from Składnica Muzealna (Museum Storehouse) in Przeworsk

POM No. — Państwowy Ośrodek Muzealny (State Museum Centre) in Łańcut. Inventory starts on 11 January 1949.

MZŁ No. — Inventory Book of the Artistic Collections of the Łańcut Museum. The first entry was made on 25 January 1954. Inventory number and date of entry given.

The entry “PRZEWORSK” with optional comments in pencil are later amendments made in the inventory book for the misapplied repetition sign in the provenance column, e.g., “Taken over from Potocki in 1944”.

The whole is complemented with copies of descriptions of identified historical items from the inventory of estate property.

Inv. 1888 — Inventory of the moveable inheritance property of the estate, 1878, certified copy from 1888 (National Archive in Kraków, call sign. 29/633/1912)

| NO. | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO.         | MZŁ NO.            |
|-----|-------------------|------------|---|--|-----------------|--------------------|
| 1.  | —                 | —          | Louis XVI bronze clock with a putto over the dial, diam. 21 cm Verdier a Paris. Richly sculpted, to be hung on a wall 95×41 cm<br>(In comments section: in pencil: for billiards entered twice. The second time under No. 869) (18 <sup>th</sup> c. clocks) | From the Palace in Przeworsk [the date of obtaining the item, 10 May 48, is repeated throughout the POM book, comments include the inventory check in December 1952 — author’s note] | 44<br>10 May 48 |                    |
|     |                   |            | Rococo clock Italy 105×40 cm (Early 18 <sup>th</sup> c.)  | Przeworsk<br>From Przeworsk  |                 | 1602<br>8 March 55 |

| NO. | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO.    | MZŁ NO.                  |
|-----|-------------------|------------|---|--|------------|--------------------------|
| 2.  | —                 | —          | Louis XVI standing clock (in pencil rococo) richly sculpted, two figures of "Winds" on the base Figure of a woman with a mermaid child. Bronze dial ø16 cm, porcelain numerals (1 missing), 1 hand missing, 81×55 cm (18 <sup>th</sup> c. clocks) | From the Palace in Przeworsk   | 45         |                          |
|     |                   |            | Richly sculpted Regency clock — Birth of Venus, 81×55 cm (early 18 <sup>th</sup> c.)  | Taken over from the /Potocki Collection in 19/ Lubomirskis of Przeworsk 10 May 1948 [Slashes are used to denote elision, instead of striking out a mistaken entry or its part — author's note] |            | 1671<br>9 March 55       |
| 3.  | —                 | —          | A pair of Louis XVI bronze candlesticks (in pencil rococo) for eight candles; Neptune on a dolphin on the base of one, a female figure on a dolphin on the other, putti next to each, 87×48 cm (18 <sup>th</sup> c. bronze, work of craft)        | From the Palace in Przeworsk   | 46 a and b |                          |
|     |                   |            | Regency <del>Rococo-Baroque</del> eight-candle gilded candlestick, bronze (early 18 <sup>th</sup> c.)<br>Regency <del>Rococo-Baroque</del> eight-candle candlestick, Neptune and Persephone, 87×48 cm, bronze (early 18 <sup>th</sup> c.)         | Taken over from the /Potocki Collection in 19/ Lubomirskis of Przeworsk 10 May 1948  |            | 1669, 1670<br>9 March 55 |
| 4.  | 146               | 146        | Needlework table on one leg breaking into four at the bottom. Walnut veneer <del>inlay</del> (in pencil marquetry) hunting scene. 1 drawer, 79×37×29 cm (18 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk   | 47         |                          |
|     |                   |            | Needlework table on a turned leg. Top inlaid with a hunting scene. <del>Walnut</del> fruit tree-pine veneer, 79 cm (Poland, 18 <sup>th</sup> -century, c. 1810—15)  | Taken over from the collection of the /Po/ Lubomirskis of Przeworsk  |            | 1009<br>15 Feb. 55       |



|    |               |   |  |                     |
|----|---------------|---|--|---------------------|
| 5. | —             | Box for papers, ash, heart-shaped at the bottom. Sculptures in wood: a cow on top, goats on the sides. A-shaped base, 80×42 x16 cm (18 <sup>th</sup> c. furniture)                                | From the Palace in Przeworsk   | 48                  |
|    |               | Needlework box — heart-shaped at the bottom. Bas relief on the top and sides. Ash — walnut? (18 <sup>th</sup> -c.;? late 19 <sup>th</sup> century)  | Taken over from the Lubomirski Collection in Przeworsk   | 998<br>15 Feb. 55   |
| 6. | 232<br>(252?) | Mahogany étagère with 6 shelves lined with embossed leather. Bone inlays on the upper and lower shelves, 150×37×37 cm (19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk   | 49                  |
|    |               | Mahogany étagère with 6 shelves lined with embossed leather. Bone inlays on top and bottom shelves, mahogany, 150×37×37 cm (19 <sup>th</sup> c.)  | Przeworsk 10 May 48<br>Taken over from the Lubomirski Collection                                     | 218<br>4 Feb. 54    |
| 7. | 264           | Empire mahogany screen — bronze rosettes in the screen with an oil painting in an octagonal frame. Bust of a child with a hand resting on a green table, 84×60 cm (19 <sup>th</sup> c. furniture) | From the Palace in Przeworsk   | 50                  |
|    |               | Empire style screen — mahogany frame — with an oil painting in the centre. Bust of a child, mahogany, 84×60 cm (19 <sup>th</sup> c.)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48                                     | 1600<br>8 March 55  |
| 8. | 193           | Mahogany screen, at the bottom bronze (? ) a jour, framed with parchment paper onto which cut-out Chinese figures are glued, 108×60 cm (19 <sup>th</sup> c. furniture)                            | From the Palace in Przeworsk   | 51                  |
|    |               | Dark screen with paper in the centre, painted Japanese figures, 110×60 cm, paper, wood  | Przeworsk (in pencil: from Przeworsk identical with the description in POM from the handover report) | 3930<br>23 Sept. 55 |

| NO. | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO.    | MZŁ NO.                  |
|-----|-------------------|------------|---|--|------------|--------------------------|
| 9.  |                   | 230        | Miniature Kolbuszowa chest of drawers, inlaid ash, three drawers, two bronze handles and one mushroom-shaped handle in the middle on each, 36×45×24 cm (19 <sup>th</sup> c. furniture)                                  | From the Palace in Przeworsk                                     | 52         |                          |
|     |                   |            | Miniature Kolbuszowa chest of drawers, three drawers, each with two bronze handles, ash, marquetry, 19 <sup>th</sup> century, 36×45×24 cm (Furniture)   | Taken over after Lubomirs. of Przeworsk 10 May 48                |            | 4475<br>21 Dec. 55       |
| 10. |                   | 121        | Pair of Empire-style wall consoles – mahogany, richly decorated with bronzes. Back parts made of mirrors. White marble tops, 76×53×35 cm (19 <sup>th</sup> c. furniture)  | From the Palace in Przeworsk                                     | 53 a and b |                          |
|     |                   |            | Empire-style wall console – white marble top. Richly decorated with bronzes. Mahogany marble, 76×53×35 cm (19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 |            | 1283, 1284<br>23 Feb. 55 |
| 11. |                   | –          | Pair of Empire-style mahogany jardinières, with oval boxes and bases, connected by arched handles. Eagle heads on the side, lion's paws at the bottom, beaks and claws gilded, 87×97×46 cm (19 <sup>th</sup> furniture) | From the Palace in Przeworsk                                     | 54 a and b |                          |
|     |                   |            | Empire-style oval jardinière. Base and box connected by arched handles with eagle heads with gilded beaks at the top, mahogany, 87×97×46 cm (19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 |            | 1285, 1286<br>23 Feb. 55 |
| 12. |                   | 114        | Empire-style mahogany console with inlays from light wood. The two front legs are 4-sided, sculpted female bust at the top, black with gilding, 85×99×46 cm (19 <sup>th</sup> c. furniture)                             | From the Palace in Przeworsk                                     | 55         |                          |



|     |     |  |   |                    |
|-----|-----|--|---|--------------------|
|     |     | Empire-style console — sculpted black female bust at the top — with gilding — made to resemble Directoire style with Egyptian styling, mahogany — pine, with plum marquetry, sycamore, inlaid (19 <sup>th</sup> c., redated to the beginning of the 20 <sup>th</sup> century?) 85×99×46 cm | Taken over from the Lubomirskis of Przeworsk 10 May 48                    | 2995<br>27 July 55 |
| 13. | 115 | Empire-style mahogany console, <i>inlays</i> (in pencil marquetry) of light wood. Mirror back. In front, two mahogany bases with <i>inlays</i> marquetry, finished with female busts, upper part 10 cm, lower part 9 cm, 89×110×46 cm  | From the Palace in Przeworsk  | 56                 |
|     |     | Empire-style console — inlaid with light wood. Mirror back, mahogany, 89×110×46 cm (19 <sup>th</sup> c.)   | Taken over from the collection of /Po/ Lubomirskis of Przeworsk 10 May 48 | 1010<br>15 Feb. 55 |
| 14. | 284 | Small black lacquered Empire-style chest of 7 drawers, one of them double, lion heads with rings (bronze) on the drawers, side pilasters finish in carved female heads, bare feet at the bottom. 4 legs — lion's paws, 139×76×39 cm (19 <sup>th</sup> c. furniture)                        | From the Palace in Przeworsk  | 57                 |
|     |     | Empire-style dresser-chiffonier — lacquered black. — Lion heads with bronze rings on the drawers — pilasters on the sides finished with gilded female heads, wood — pine, veneer fruit tree wood, painted, 139×76×39 cm (19 <sup>th</sup> c., redated, Poland, c. 1810–15)                 | Taken over from the Lubomirski Collection in Przeworsk                    | 999<br>15 Feb. 55  |
| 15. | —   | Empire-style mahogany cabinet with 2 shelves and 1 drawer on top, 2 doors, 2 bronze elements on each half, cornucopias at the bottom and lyres. White marble top, 94×106×52 cm (19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk  | 58                 |

| NO. | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION  | PROVENANCE  | POM NO.                              | MZŁ NO.                   |
|-----|-------------------|------------|--|---|--------------------------------------|---------------------------|
| 16. |                   | 135        | <p>Empire-style chest of drawers with two shelves and one drawer in the upper part. White marble top, mahogany, 94×106×52 cm (19<sup>th</sup> c.)</p> <p>Bookcase, mahogany, Empire-style egg-and-dart cornice, corners — bronze, 5 wooden arrows on 33×100 windows, 171×106×39 cm</p>   | <p>Taken over from the Lubomirski Collection in Przeworsk 10 May 48</p> <p>From the Palace in Przeworsk</p>         | 59                                   | <p>763<br/>8 Feb. 55</p>  |
| 17. |                   | 132        | <p>Library bookcase — Empire-style — bronzes on the corners. Paw-shaped legs, mahogany, 171×106×39 cm (19<sup>th</sup> c.)</p> <p>Empire-style mahogany cabinet with a shelf at the top, double doors with bronzes — ram heads, pilasters finished with sculptured female heads. White top of faux marble, 86×104×52 cm (19<sup>th</sup> c. furniture)</p>   | <p>Taken over from the collection of Potę Lubomirski of Przeworsk 10 May 48</p> <p>From the Palace in Przeworsk</p> | 60                                   | <p>889<br/>11 Feb. 55</p> |
| 18. |                   | —          | <p>Empire-style cabinet with an outer shelf at the top. Double doors with arched bronze elements ending in ram's heads. Faux marble top, mahogany, 86×104×52 cm (19<sup>th</sup> c.)</p> <p>Empire-style mahogany cabinet, flat top, double doors. Bronze rosettes on the drawer, wreaths on the doors, and five bronze elements on the ridge and corners. Gray marble top, 89×102×51 [4? — author's note] cm (19<sup>th</sup> c. furniture)</p> | <p>Taken over from the Lubomirski Collection in Przeworsk 10 May 48</p> <p>From the Palace in Przeworsk</p>         | <p>1007<br/>15 Feb. 55</p> <p>61</p> |                           |

|     |   |  |                    |
|-----|---|--|--------------------|
|     | Empire-style cabinet with double doors and a single drawer — bronze elements on the drawer. Gray marble top, marble, mahogany, 89×102×54 cm (19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 764<br>8 Feb. 55   |
| 19. | —<br>Cabinet in Empire-style, mahogany with inlays. Drawer handles. Bronze lion heads. Gray faux marble top, 95×114×58 cm (19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk                                     | 62                 |
|     | Light Empire-style mahogany cabinet — drawer handles in the form of two heads, grey marble top, mahogany, inlaid, 95×114×58 cm (19 <sup>th</sup> c.)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 472<br>2 Feb. 48   |
| 20. | —<br>Bookcase, mahogany, Empire, inlays, scenes, Cupid on a bear and a dolphin. 5 bronze elements on each openwork door, radial battens, lion's feet, 172×100×45 cm (19 <sup>th</sup> c. furniture)                       | From the Palace in Przeworsk                                     | 63                 |
|     | Empire style bookcase, with openwork doors of wooden battens, mythological scenes at the top, mahogany walnut, marquetry, 172×100×45 cm (19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 1213<br>22 Feb. 55 |
| 21. | 147<br>Etagere, mahogany, Empire style, 5 round shelves on their circumference connected by 3 pilasters, finished with winged female heads. 3-legged base, 157, ø57 — top, 27 cm — bottom (19 <sup>th</sup> c. furniture) | From the Palace in Przeworsk                                     | 64                 |
|     | Etagere, Empire style with 5 shelves framed by 3 pilasters topped with winged female heads, mahogany, 157, ø57, 27 (19 <sup>th</sup> c.)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 1014<br>15 Feb. 55 |

| NO. | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO. | MZŁ NO.           |
|-----|-------------------|------------|---|--|---------|-------------------|
| 22. |                   | 142        | Gaming table, mahogany, Empire style with bronzes. Double-sided top inlaid with garlands. Inside the table 14 light and 13 (12) black playing counters. 79×96×64 cm (19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk                                     | 65      |                   |
|     |                   |            | Gaming table, mahogany, Empire style with bronzes. Double-sided top inlaid with garlands. Inside the table 14 light and 12 black playing counters. 79×96×64 cm (19 <sup>th</sup> c.), France, c. 1800 | Przeworsk 10 May 48  |         | 280<br>6 Feb. 54  |
| 23. |                   | 223        | Kolbuszowa spruce writing table with hand-made veneer, ash, inlaid with architectural and figural motifs. Bronze keyhole escutcheons, 200×129×65 cm (19 <sup>th</sup> c. furniture)                   | From the Palace in Przeworsk                                     | 66      |                   |
|     |                   |            | Three-part escritoire with architectural and figurative motifs, spruce wood, 200×129×65 cm (18 <sup>th</sup> /19 <sup>th</sup> century)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 |         | 826<br>11 Feb. 55 |
| 24. |                   | 238        | Kolbuszowa escritoire, spruce, ash veneer, 3 drawers at the bottom, 106×68×38 cm (19 <sup>th</sup> c. furniture)  | From the Palace in Przeworsk                                     | 67      |                   |
|     |                   |            | Escritoire, 3 drawers in the lower part, upper part opening into a writing table, with 6 drawers (writing desk), marquetry, 106×68×38 cm (18 <sup>th</sup> c.)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 |         | 823<br>10 Feb. 55 |
| 25. |                   | 235        | Kolbuszowa escritoire, spruce, with hand veneer, ash, walnut, inlays with architectural motifs, latches for closing drawers inside, 143×110×71 cm   | From the Palace in Przeworsk                                     | 68      |                   |

|     |     |  |  |                    |
|-----|-----|--|--|--------------------|
|     |     | Folding escritoire, geometric inlaid motifs, spruce wood, marquetry, 143×110×71 cm (18 <sup>th</sup> /19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 825<br>10 Feb. 55  |
| 26. | 188 | Kolbuszowa chest of drawers, spruce, veneered, inlaid with dark ash walnut and mahogany. 3 drawers and bronze fittings, 87×130×66 cm (19 <sup>th</sup> c. furniture)                         | From the Palace in Przeworsk                                     | 69                 |
|     |     | Kolbuszowa chest of drawers covered with hand-made veneer, 3 drawers with 2 handles each, inlaid spruce wood, 87×130×66, (19 <sup>th</sup> century furniture)                                | Taken over from Lubomirsk. of Przeworsk 10 May 48                | 4468<br>21 Dec. 55 |
| 27. | —   | Escritoire covered with burl veneer, 1 drawer in the lower part and 4 in the upper part, with one outside the main body on top, 127×80×37 cm (19 <sup>th</sup> c. furniture)                 | From the Palace in Przeworsk                                     | 70                 |
|     |     | Escritoire, lower part with one drawer, upper part with one drawer, upper part connected to the lower with an opening top, mahogany burl veneer, 90×68×60 cm (19 <sup>th</sup> c. furniture) | Taken over from the Lubomirskis of Przeworsk 10 May 48           | 4471<br>21 Dec. 55 |
| 28. | 229 | Kolbuszowa chest of drawers, spruce, burl and ash veneer; 3 drawers, bronze handles and keyhole escutcheons, 94×115×66 cm (19 <sup>th</sup> c. furniture)                                    | From the Palace in Przeworsk                                     | 71                 |
|     |     | Kolbuszowa chest of drawers with hand-made veneer — 3 drawers, each with 2 bronze handles, spruce, ash, burl, 94×115×66 cm (18 <sup>th</sup> —19 <sup>th</sup> c. furniture)                 | Taken over from Lubomirsk. of Przeworsk 10 May 48                | 4469<br>21 Dec. 55 |
| 29. | —   | Oaken chair with bobbin legs, octagonal backrest with Lubomirski coat of arms, 100×50×46 cm (18 <sup>th</sup> c. furniture)  | From the Palace in Przeworsk                                     | 72                 |

| NO. | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE  | POM NO.         | MZŁ NO.             |
|-----|-------------------|------------|---|---|-----------------|---------------------|
| 30. |                   | 236        | Chair with bobbin legs, octagonal support, with sculpted Lubomirski coat of arms, oak, 100×50×46 cm (18 <sup>th</sup> century c.)<br><br>Kolbuszowa kneeler, burl veneer and marquetry, ash, walnut, drawer at the bottom, cabinet inside, gilded bronze hinges, openwork sculpture at the top, Christ on the Cross, 90×108×73 cm (19 <sup>th</sup> c. furniture) (note: report from 15 Dec. 52)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48<br><br>From the Palace in Przeworsk  | 73              | 523                 |
| 31. |                   | 194        | Kolbuszowa kneeler with hand-made veneer, marquetry; consists of three parts: kneeler proper with a drawer at the front, 2) central cabinet with 2 doors, 3) upper section: openwork cabinet. Sculpture with plant motifs, centrally a shield with Christ on the cross on it, en relief spruce wood, woodwork, marquetry 90×108×73 cm<br>Kolbuszowa 19 <sup>th</sup> c. (note: (standing in the chapel of the Łańcut Castle))<br><br>Japanese screen of three panels, black with gilding, cardboard panels black on one side and green on the other — painted flowers, 131×118 cm (19 <sup>th</sup> c.) | Przeworsk 10 May 48<br>Donated by the local museum — donation.<br><br>From the Palace in Przeworsk    | 74<br>10 May 48 | 98<br>28 Jan. 54    |
| 32. |                   | 101        | Japanese screen of three panels, black frame with gilding, made in Europe, 131×118 cm (19 <sup>th</sup> century)<br><br>Empire style mahogany desk, rolltop, 7 drawers, 7 under the roller shutter, brass handles, 96×137 x77 (19 <sup>th</sup> c.) (note in red pencil: with Z. Kowalczyk)   | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48<br><br>From the Palace in Przeworsk | 75              | 2411<br>24 March 55 |

|     |                       |     |  |  |   |
|-----|-----------------------|-----|--|--|---|
|     |                       |     | Four-legged desk with three drawers on each side and sliding cover, 19 <sup>th</sup> c., furniture, 95×136 cm  |  | 5853<br>5821<br>21 Nov. 56                |
|     |                       |     |  | From the Palace in Przeworsk                           |   |
| 33. | Section III, item 291 | 103 | Bataille de Waterloo (18 juin 1815) print, Steuben engraved Jaret, published in Paris chez Jaret, Rue de Lancry 7, gold frames 11 cm, 98×71.5 cm (19 <sup>th</sup> c. print) | From the Palace in Przeworsk                           | 76  |
|     |                       |     | Bataille de Waterloo print, painted Steuben, engraved Jazet (Jean Pierre Maria), France, paper, aquatint, 107×52 cm, (print, 19 <sup>th</sup> c.)                            | PRZEWORSK  | 5869<br>4370<br>11 Dec. 55                |
| 34. |                       | 158 | Grand Garde de Lanciers Polonais print, H. Vernet, engraved P.J. Debrevur, c. 1818 mahogany frame 6 cm, 77×56 cm (19 <sup>th</sup> c. print)                                 | From the Palace in Przeworsk                           | 77  |
|     |                       |     | Print of an uhlan (lancer) of the GW light infantry regiment by a horse, paper, coloured aquatint, 77×56 cm (prints, 19 <sup>th</sup> c.)                                    | PRZEWORSK  | 4347<br>28 Nov. 55                        |
| 35. |                       | —   | Watercolour Gefecht auf dem Teufelsbrücke in Canton Ury von Bluecker im Lauf bey Schafhausen 1803, mahogany frame 5 cm, 52.5×38 cm (19 <sup>th</sup> c. paintings)           | From the Palace in Przeworsk                           | 78  |
|     |                       |     | Battle over a Mountain Chasm, paper, watercolour, 19 <sup>th</sup> c., 52.5×38 cm  | Taken over from the Lubomirskis of Przeworsk 10 May 48 | 2935<br>(in pencil<br>2667)<br>26 July 55 |

| NO. | INVENTORY<br>1888   | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO. | MZŁ NO.                                   |
|-----|---|------------|---|--|---------|---|
| 36. | Section III,<br>item 283<br>Identical painting of French cavalrymen from different units, mahogany frames, glazed, by J. Lancedelli (in pencil: Przeworsk billiards)                              | 101        | Ink drawing of Napoleon's Grande Armée, signature desine par Lamedelli, mahogany frame 5 cm, 76×49.5 cm (19 <sup>th</sup> c. paintings)   | From the Palace in Przeworsk                           | 79      |   |
|     |   |            | Drawing of the French cavalry, Josef Lancedelli (1774–1832), paper, ink, 19 <sup>th</sup> c., 76×49.5 cm  | Taken over from the Lubomirskis of Przeworsk 10 May 48 |         | 2933<br>(in pencil<br>2661)<br>26 July 55 |
| 37. | Section III,<br>item 282<br>The French in Spain, a hand-made in ink depiction of soldiers bivouacking in a farm building, mahogany frames, glazed, J. Lancedelli (in pencil: Przeworsk billiards) | 102        | Ink drawing, Infantry, French. Napoleon's Grande Armée, J. Lancedelli, mahogany frame 5 cm, 76×50 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk                           | 80      |   |
|     |   |            | Drawing of the French infantry of Napoleon's Grande Armée camping, Josef Lancedelli (1774–1832), paper, ink, 19 <sup>th</sup> c., 76×50 cm  | Taken over from the Lubomirskis of Przeworsk 10 May 48 |         | 2934<br>(in pencil<br>2648)<br>26 July 55 |
| 38. | Section III,<br>item 323<br>Battle of Arcis, print behind glass, mahogany frames (in pencil: Przeworsk, Mrs Mania's [? – author's note])  | 157        | Print, Napoleon at Arcis sur Aube, Mar-tinet, published in Paris chez Jaret, Rue de Lancry 7, 58.5×38 cm (19 <sup>th</sup> c. prints)<br><br>Print Napoleon I at Arcis 1814, Marlinet des (Jazet Jean Pierre), France, paper, aquatint (19 <sup>th</sup> c. prints) | From the Palace in Przeworsk                           | 81      |   |
|     |   |            | Print Napoleon I at Arcis 1814, Marlinet des (Jazet Jean Pierre), France, paper, aquatint (19 <sup>th</sup> c. prints)  | Taken over of Przeworsk 10 May 48                      |         | 4374<br>11 Dec. 55                        |



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| 39. | Section III, item 290<br>Napoleon on horseback in 1815, gilded frame, glazed, print Vernet (in pencil: Przeworsk armoury) | 159 | Lithograph — H. Vernet, lithographer Marin Lavigne Napoleon I on horseback, publ. Eug. Clunian [? — author's note] Co, Paris, 1815, 48×60 cm (19 <sup>th</sup> c. prints) | From the Palace in Przeworsk                                     | 82                                    |
|     |   |     | Depicting Emperor Napoleon I on horseback, Napoleon en 1815, Hor. Vernet, Lavigne Marin — lith., France, paper, lithograph, 48×60 cm (19 <sup>th</sup> c. print)          | PRZEWORSK  | 4366<br>11 Dec. 55                    |
| 40. | Section III, item 300<br>The Battle of Buckers Hill, print, behind glass, mahogany frame (in pencil: Przeworsk stairs)    | 105 | English print, The Battle at Buckers's Hill near Boston, John Trumbull, engraved I. G. Mueller, London 1798, 76×51 cm (18 <sup>th</sup> c. prints)                        | From the Palace in Przeworsk                                     | 83                                    |
|     |   |     | Engl. print of the map of the Battle of Boston 17 June 1775, John Trumbull Esq, engraved J. G. Miller, paper, 76×51 cm (18 <sup>th</sup> c. prints)                       | Taken over from the Lubomirsk. of Przeworsk 10 May 48            | 5784<br>30 Oct. 56                    |
| 41. | Section III, item 299<br>The Death of General Montgomery — glazed print mahogany frame (in pencil: Przeworsk stairs)      | 104 | Engl. print The Death of General Montgomery, John Trumbull, engraved J.T. Clemens, London 1775, 77×51 cm (18 <sup>th</sup> c. prints)                                     | From the Palace in Przeworsk                                     | 84                                    |
|     |   |     | Engl. print The death of General Montgomery, John Trumbull, engraved J.T. Clemens, London, paper, 77×51 cm (18 <sup>th</sup> c. prints)                                   | Taken over from Lubomirsk. of Przeworsk 10 May 48                | 5785<br>30 Oct. 56                    |
| 42. |   | 245 | Pastel, portrait of Ewa Podoska née Ożarowska, oval frame 2 cm, 23×26.5 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk                                     | 85                                    |
|     |   |     | Portrait of Ewa née Ożarowska, wife of Adam, Starost of Łęczyca, oval, pastel, unidentified painter, c. 1825, 19 <sup>th</sup> c., 26.5×23 cm                             | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 1560<br>(in pencil 932)<br>4 March 55 |

| NO. | INVENTORY<br>1888   | SMP<br>NO.  | DESCRIPTION   | PROVENANCE  | POM NO.    | MZŁ NO.   |
|-----|---|-------------|---|---|------------|---|
| 43. | Section III,<br>item 244<br>Prince Henryk<br>Lubomirski<br>as a Genius<br>of Fame en pa-<br>stelle, gilded<br>frame behind<br>glass<br>(in pencil: with<br>me [? — author's<br>note]) | —           | Lubryka [crayon — author's note] — Hen-<br>ryk Lubomirski as Cupid, copy from Vigée<br>le Brun, 49×41 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk  | 86         |   |
|     |   |             | Henryk Lubomirski as Cupid — laurel<br>wreath in hand, paper, drawing in bistre,<br>Geiger — copy of Vigée Le Brun, 19 <sup>th</sup> c.,<br>49×41 cm  | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48  |            | 1077<br>(in pencil<br>2697)<br>17 Feb. 55                                     |
| 44. |   | 277,<br>278 | Pair of richly sculpted wall shelves, flo-<br>ral motifs, the base of the shelf consists<br>of 5 parts connected by pomegranate,<br>gilded, 28×31 x21.5 cm (19 <sup>th</sup> c. furniture)  | From the Palace in Przeworsk  | 87 a and b |   |
|     |   |             | Wall shelf richly sculpted in openwork<br>floral motifs a jour, its base consists<br>of 5 parts finished with pomegranate,<br>gilded, wood, 19th c., 28×31 x21.5 cm   | Taken over from the Lubomir-<br>ski Collection 10 May 48                    |            | a—1256<br>b—1257<br>(in pencil 3)<br>23 Feb. 55                               |
| 45. |   | 220         | Pair of cast iron chess tables on a leg<br>splitting into four supports, chessboard<br>top of colourful marble, 79×41×41 cm<br>(19 <sup>th</sup> —20th century furniture)   | From the Palace in Przeworsk  | 90 a and b |   |
|     |   |             | 470 — Chess table — chess top of colourful<br>marble, cast iron, 19 <sup>th</sup> /20th c., 79 cm<br>428 — 2 Pair of card tables, chessboard top<br>of colourful marble, cast iron, 19 <sup>th</sup> /20 <sup>th</sup> c.,<br>79 cm | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk, 10 May 48 |            | 428, (in<br>pencil 248)<br>29 Jan. 55<br>470, (in<br>pencil 247)<br>2 Feb. 55 |

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| 46. | —           | Round jardiniere, mahogany with a 5 cm gallery, 2 shelves, 1st shelf 74 cm×ø95 cm, 2nd shelf 28 cm×ø48 cm (19 <sup>th</sup> c. furniture)                            | From the Palace in Przeworsk                                      | 91   |
|     |             | Jardiniere, round, with two parts, patinated dark, with gilding and faux marble tops, wood, 19 <sup>th</sup> c., ø76, 102 cm, ø52, 50 cm                             | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 1293 (in pencil 1869)<br>23 Feb. 55<br>1354 (with a note: bought twice)      |
| 47. | 174,<br>175 | Pair of walnut stools with Turkish style inscriptions and ornaments, pink-gold plush upholstery, 45×43×43 cm (19 <sup>th</sup> c. furniture)                         | From the Palace in Przeworsk                                      | 92 a and b   |
|     |             | Stool upholstered in yellow and pink plush with Turkish style engravings and ornaments, walnut wood, 19 <sup>th</sup> c., 45×43×43 cm                                | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 445<br>(in pencil 215)<br>28 Jan. 55<br>446<br>(in pencil 216)<br>29 Jan. 55 |
| 48. | —           | Black Venetian chest of drawers with a console, richly inlaid with bone. Console: 80×94×46 cm Chest of drawers: 67×71×37 cm (19 <sup>th</sup> c. furniture)          | From the Palace in Przeworsk                                      | 93 a and b   |
|     |             | Escritoire on a console — Venetian, black, richly inlaid, Venetian Renaissance imitation, veneer, ebony, ivory, inlay, 19 <sup>th</sup> /20 <sup>th</sup> c., 147 cm | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 888<br>858 (207)<br>11 Feb. 55   |

| NO. | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION  | PROVENANCE  | POM NO. | MŻŁ NO.                                |
|-----|-------------------|------------|--|---|---------|--|
| 49. |                   | 205        | Cassette inlay-marquetry – hunting scenes, corners fit with brass. Inside, 2 compartments and 3 drawers, 21×42×46 cm, 19 <sup>th</sup> century work of craft | From the Palace in Przeworsk                                      | 94      |  |
|     |                   |            | Cassette for trinkets inlaid with hunting scenes. Brass fittings, inside two compartments and 3 drawers, inlaid wood, 19 <sup>th</sup> c., 21×42×26 cm       | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 97      | (in pencil<br>4534)<br>15 Feb. 55      |
| 50. |                   | 206        | Cassette painted red-orange, richly decorated with brass, front on a spring, with 3 drawers underneath, 22×41×23 cm (19 <sup>th</sup> c. work of craft)      | From the Palace in Przeworsk                                      | 95      |  |
|     |                   |            | Cassette for trinkets painted red-orange, richly decorated with openwork brass, wood, 22×41×23 cm (19 <sup>th</sup> c. furniture)                            | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 96      | 1460 (in<br>pencil 1333)<br>28 Feb. 55 |
| 51. |                   | 256        | Japanese box – black lacquer, on top gilded weapons and arms, and 6 coins (2 round and 4 square), book shape, 6×21×19 cm (19 <sup>th</sup> c. work of craft) | From the Palace in Przeworsk                                      | 96      |  |
|     |                   |            | Japanese casket in the shape of a book, gilded with 6 Japanese coins, lacquer, 6×21×19 cm (19 <sup>th</sup> c. work of craft)                                | Taken over from Przeworsk, 10 May 48                              | 97      | 3348<br>23 Aug. 55                     |
| 52. |                   | 260        | As above, gilded plants, birds, 10×23×17 cm (19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                                      | 97      |  |
|     |                   |            | Japanese casket decorated with gold, lacquer, 10×23×17 cm, century (19 <sup>th</sup> c. work of craft)   | Taken over from Przeworsk, 10 May 48                              | 97      | 3349<br>23 Aug. 55                     |

|     |                                    |  |   |   |
|-----|------------------------------------|--|---|---|
| 53. | 267                                | As above in the shape of a circle made of cherry lacquer, gilded plants and birds on the cover (19 <sup>th</sup> c. work of craft)   | From the Palace in Przeworsk                                      | 98  |
|     |                                    | Cherry-coloured casket, lid decorated with golden plants and birds, lacquer, (19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 23667 [correctly<br>2367 – author's note]<br>(in pencil<br>3632)<br>24 March 55 |
| 54. | —                                  | Wooden gunpowder vessel with 7 stars, in black leather, from the 19 <sup>th</sup> c., 17 <sup>th</sup> c. lid with the Lubomirski family coat of arms, date 1613, and the coats of arms of S.L., 9×17×2 cm (17 <sup>th</sup> c. militia) | From the Palace in Przeworsk                                      | 99  |
|     |                                    | Gunpowder vessel with a repoussé Lubomirski family coat of arms and date 16/13, letters S.L., lid made of iron sheet, wood, metal, 19 <sup>th</sup> c. pouch, 17 <sup>th</sup> c. lid  | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 1450 (in pencil 1326)<br>28 Feb. 55   |
| 55. | —<br>MISSING<br>[author's<br>note] | Fan of black bone with mica chevrons, with gilding, 30×42 cm (19 <sup>th</sup> c. costume)   | From the Palace in Przeworsk                                      | 100   |
|     |                                    | Black fan with gilding, bone, 19 <sup>th</sup> c., 30×42 cm (note: Deleted Prosecutor's Decision No. 420/1/92, 95 Feb. 23 and signature)   | Taken over 10 May 48 from Palace in Przeworsk                     | 2790<br>20 April 55   |
| 56. | —                                  | Black fan decorated with silver sequins, 27×48 cm (19 <sup>th</sup> c. costume)  | From the Palace in Przeworsk                                      | 101   |
|     |                                    | Black fan decorated with silver sequins (19 <sup>th</sup> c.)  | Taken over 10 May 48 from Palace in Przeworsk                     | 2789<br>20 April 55   |

| NO. | INVENTORY<br>1888  | SMP<br>NO. | DESCRIPTION  | PROVENANCE  | POM NO. | MZŁ NO.            |
|-----|--|------------|--|---|---------|--------------------|
| 57. | —<br>MISSING<br>[author's<br>note]   | —          | Candle wick cutters, wooden handle<br>and inlaid with silver, 22 cm (19 <sup>th</sup> c. work<br>of craft) (note: inventory 16 Dec. 1959<br>Nycz)  | From the Palace in Przeworsk  | 102     |                    |
|     |  |            | [This number corresponds to a painting<br>by Ewa Śliwińska, Fragment of a Rural<br>Cottage, 1954. Clear traces of an in-<br>scription underneath! Crossed out size<br>22 cm — author's note] |   |         | 3483               |
| 58. | —  | —          | Army biscuit from the siege of Paris<br>in 1871, 12 cm (19 <sup>th</sup> c. militaria)   | From the Palace in Przeworsk  | 103     |                    |
|     |  |            | Army biscuit from the siege of Paris, flour,<br>19 <sup>th</sup> c., ø12 cm  | PRZEWORSK (in pencil: from<br>Przeworsk, present in hando-<br>ver protocol) |         | 1442<br>28 Feb. 55 |
| 59. | Section I,<br>item 50<br>Great iron seal<br>of Commander<br>Jerzy Lubomirski<br>(in pencil: Prze-<br>worsk cabinets) | —          | Iron seal with Czartoryski and Lubomir-<br>ski coats of arms (18 <sup>th</sup> c. seals)   | From the Palace in Przeworsk  | 104     |                    |
|     |  |            | Lubomirski coat of arms seal, iron,<br>ø3.5 cm (seals)   | PRZEWORSK   |         | 3395<br>25 Aug. 55 |
| 60. | 147  | 147        | Wooden glazed cabinet, black with gild-<br>ing, with hooks for closing, 60×48×16 cm<br>(19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk  | 105     |                    |
|     |  |            | Wooden glass cabinet with gilding, wood,<br>glass, furniture, 19 <sup>th</sup> cc, 60×48×16 cm   | Taken over from Przeworsk<br>in 1948 10 May                                 |         | 3334<br>23 Aug. 55 |

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| 61. | 250         | Three-masted ship, ivory model in a glass cabinet lined inside with reed, outside [illegible – author's note], ivory legs. Frigate with English banners, brass handle with ivory [illegible – author's note] 23×26×10 cm (19 <sup>th</sup> militia)  | From the Palace in Przeworsk                                      | 106  |
|     |             | Three-masted <del>ship</del> frigate, in a glass cabinet, ivory (19 <sup>th</sup> c. sculpture)  | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 2393<br>24 March 55  |
| 62. | –           | Japanese black lacquer side tables, 7 pieces, triangular, stackable, floral pattern, bird and butterfly on the front cornice, 25×71×33 cm (19 <sup>th</sup> c. furniture)  | From the Palace in Przeworsk                                      | 107  |
|     |             | 2394, 2396: small Japanese triangular table, gilded, colourful ornaments, black lacquer, 19 <sup>th</sup> c., 14×23 cm<br>2395 regular table instead of small table<br>2386-8: small Japanese triangular table, gilded, with colourful ornaments, black lacquer, 19 <sup>th</sup> c., 25×33 cm | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | from 1 to 7<br>5, 4, 3, 7, 6<br>2394, 2395,<br>2396, 2386,<br>2387, 2388,<br>24 March 55,<br>3492? |
| 63. | 270,<br>271 | Japanese black shelves 3 pieces, openwork bases, front corners cut off, 19×18×11 cm (19 <sup>th</sup> c. furniture)  | From the Palace in Przeworsk                                      | 108 a, b, c,   |
|     |             | Japanese black shelf, openwork base, lacquer, 19×18×11 cm (19 <sup>th</sup> century work of craft)   | PRZEWORSK (in pencil from Przeworsk)                              | a-3354<br>23 Aug. 55   |
|     |             | Japanese black shelf, openwork base, lacquer, 19×18×11 cm (19 <sup>th</sup> century work of craft)   | PRZEWORSK (in pencil from Przeworsk)                              | B – 3352<br>23 Aug. 55   |
|     |             | Japanese black shelf, openwork base, wood, 19×18×11 cm (19 <sup>th</sup> century furniture)  | Taken over from Przeworsk, 10 May 48                              | C – 3347<br>23 Aug. 55   |

| NO. | INVENTORY<br>1888 | SMP<br>NO.                           | DESCRIPTION  | PROVENANCE  | POM NO.  | MZŁ NO.  |
|-----|-------------------|--------------------------------------|--|---|----------|--|
| 64. |                   | 274                                  | Japanese black shelf, rounded front, open-<br>work base, 29×22×20 cm (19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk  | 109      |  |
|     |                   |                                      | Black Japanese shelf, rounded front, lac-<br>quer, 29×22×20 cm (19 <sup>th</sup> c. work of craft)   | PRZEWORSK (in pencil from<br>Przeworsk)   |          | 3356<br>23 Aug. 55   |
| 65. |                   | 275,<br>276                          | Shelves, 2 pieces, rococo richly sculpted<br>and gilded, 28×21×21 cm (19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk  | 110 a, b |  |
|     |                   |                                      | Rococo shelf – decorated and richly<br>sculpted, wood, 19 <sup>th</sup> c., 28×21×21 cm  | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48                                      |          | a–1074 (in<br>pencil 3038)<br>b–1073 (in<br>pencil 3039)<br>17 Feb. 55 |
| 66. |                   | 516                                  | Lithograph – Portrait of a cavalry captain<br>c. 1830, bust, Virtuti Militari cross, 2 cm<br>frame, 27×23 cm (19 <sup>th</sup> c. etchings)  | From the Palace in Przeworsk  | 111      |  |
|     |                   |                                      | Bust of a cavalry captain, c. 1830s, almost<br>even face, cross, small moustache, side-<br>burns   | Taken over from the Lubomir-<br>skis of Przeworsk   |          | 3130 (in<br>pencil 7641)<br>5. VIII.55                                 |
| 67. |                   | 107<br>MISSING<br>[author's<br>note] | Miniature portrait of Prince Józef Poni-<br>atowski after Baciarelli, gold frame 4 cm,<br>21×17 cm (19 <sup>th</sup> c. paintings)   | From the Palace in Przeworsk<br>[Recorded as extant during the<br>inspection in Dec. 1952 – au-<br>thor's note] | 112      |  |
|     |                   |                                      | [No inventory number recorded – au-<br>thor's note]  |   |          |  |
| 68. |                   | 111                                  | Wiśniowski photo print, Kraków, 7 por-<br>traits, 1/ J. Skrzynecki, 2) L. Kicki,<br>3) M. Dembiński, 4) P. Wysocki, 5) J.<br>Sowiński, 6) J.J. Bem, 7) J. Dwernicki,<br>in a gold frame (19 <sup>th</sup> photo print) | From the Palace in Przeworsk  | 113      |  |



|     |   |   |   |                                  |
|-----|---|---|---|----------------------------------|
|     | 7 portraits, oval shape, to commemorate the 50 <sup>th</sup> anniversary of the November Uprising - author's note], photoprint, S. Wiśniowiecki, Kraków, 26×17 cm |   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48  | 2487<br>25 March 55              |
| 69. | Section III, item 335<br>Orłowski painter lithograph glazed, wooden sculpted frame (in pencil: Przeworsk without frames)  | 99  | Lithograph, portrait of J. Orłowski, in a gold frame, 27,5×22 cm (19 <sup>th</sup> c. prints)             | From the Palace in Przeworsk 114 |
|     | Portrait of J. Orłowski, bust, turned ¾ right, facing left, sketchy hair and clothing, paper, lithograph, 27,5×22 cm, (19 <sup>th</sup> c. prints)                |   | Taken over from Lubomirski, of Przeworsk, 10 May 48   | 4329<br>2 Nov. 55                |
| 70. | Section III, item 365<br>Adam Mickiewicz oval bust behind glass – gilded frames (in pencil: Przeworsk billiards)  | 96  | Print A. Tępa, Paris, portrait of Adam Mickiewicz, gold frame 5 cm, 29×23 cm (19 <sup>th</sup> c. prints) | From the Palace in Przeworsk 115 |
|     | Print depicting A. Mickiewicz (prints, 19 <sup>th</sup> c.)   |   | Taken over from the Lubomirskis of Przeworsk, 10 May 48   | 4377<br>11 Dec. 55               |
| 71. | 110   | Sehult's lithograph, publ. by Lamerrier – Paris, portrait of Jan Kiliński, 33×26.5 cm (19 <sup>th</sup> c. prints)  | From the Palace in Przeworsk  | 116                              |
|     |   | Representation of Jan Kiliński 1760–1819, Schultz, Daxiario Jm Lamerrier, paper, tone lithograph, 33×26.5 cm (19 <sup>th</sup> c. prints)                         | PRZEWORSK   | 4369<br>11 Dec. 55               |
| 72. | 106   | Print, T. Kosiński, engraved Schumman & A. Ridel in Dresden 1809, Prince Józef Poniatowski in full figure, gold frame 4 cm, 33×25 cm (19 <sup>th</sup> c. prints) | From the Palace in Przeworsk  | 117                              |

| NO. | INVENTORY<br>1888   | SMP<br>NO. | DESCRIPTION   | PROVENANCE  | POM NO. | MZL NO.            |
|-----|---|------------|---|---|---------|--------------------|
| 73. | Section III,<br>item 219 [prob-<br>ably — author's<br>note]<br>A four-sided por-<br>trait in a portfo-<br>lio: Prince Józef<br>Poniatowski<br>in the uniform<br>of a Polish gene-<br>ral in a felt coat,<br>his left hand<br>leaning on it,<br>drawn and col-<br>oured in Vienna<br>1814, behind<br>glass<br>(in pencil:<br>Przeworsk bil-<br>liards, in gold<br>frame) | 108        | Print after J. Grassi, engraved Pickler,<br>Portrait of Prince Józef Poniatowski in the<br>uniform of Polish cavalry, gold frame<br>1.5 cm, 42×30 cm (18 <sup>th</sup> /19 <sup>th</sup> c. prints)   | From the Palace in Przeworsk                                | 118     | 948<br>12 Feb. 55  |
| 74. | 97<br>MISSING<br>[author's<br>note]   |            | Print depicting Prince Józef Poniatowski,<br>half-figure in an oval, facing left, frag-<br>ment of a wall in the background, fire<br>glow, Grassi Józef pinx. Pichler Jean grave,<br>Vienna, paper, mezzotint, 42×30 cm<br>(19 <sup>th</sup> c. prints) | Taken over from the Lubomir-<br>skis of Przeworsk 10 May 48 |         | 4387<br>12 Dec. 55 |
|     |   |            | Print J. Kurowski, engraved J. Hopswood,<br>1838 Bust of Juliusz Słowacki, 39×28 cm<br>(19 <sup>th</sup> c. prints)   | From the Palace in Przeworsk                                | 119     |                    |
|     |   |            | [No inventory number recorded — au-<br>thor's note]   |   |         |                    |

|     |   |                                     |   |  |                     |
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| 75. | Section III,<br>item 325<br>Paul I Tsar<br>of Russia frees<br>Kościuszko from<br>prison glazed<br>print gilded<br>frame<br>(in pencil: Przeworsk billiards)                         | 109                                 | Print H. Lingleton (1766–1866), Emperor Paul I Visiting Kościuszko in Prison — published 1798 — James Daniell — cropped frame 5 cm, 72×57 cm (18 <sup>th</sup> c. prints) | From the Palace in Przeworsk                                     | 120                 |
|     |   |                                     | Print of T. Kościuszko visited by Emperor Paul I in prison, (after Singleton) (Daniel James), paper, mezzotint, 18 <sup>th</sup> c., 1798                                 | PRZEWORSK  | 4367<br>11 Dec. 55  |
| 76. | Section III,<br>item 359<br>Jan Zamojski,<br>Great Chancellor of the Crown,<br>Oleszczyński's<br>print, behind<br>glass — black<br>frames<br>(in pencil:<br>Przeworsk<br>billiards) | 239<br>[sic] —<br>author's<br>note] | Print, portrait of Commander Andrzej Zamojski, by A. Oleszczyński from 1856, black frame 5 cm, 45×34.5 cm (19 <sup>th</sup> c. prints)                                    | From the Palace in Przeworsk                                     | 121                 |
|     |   |                                     | Print of Commander Andrzej Zamojski, Olesz(czyński) Antoni, Poland, paper, steel engraving, 45×34.5 cm, 19 <sup>th</sup> c., 1856, print                                  | PRZEWORSK  | 4327<br>2 Nov. 55   |
| 77. | Section III,<br>item 360<br>Copernicus<br>bust — Oleszczyński's print<br>behind glass,<br>black frame (in<br>pencil: Przeworsk billiards)   | 328                                 | Print, portrait of Nic. Copernicus — profile, black frame 5 cm, 45×34.5 cm (19 <sup>th</sup> c. prints)   | From the Palace in Przeworsk                                     | 122                 |
|     |   |                                     | Print of a portrait of Nicolaus Copernicus, print, 19 <sup>th</sup> c., 45×34.5 cm  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 2470<br>25 March 55 |

| NO. | INVENTORY<br>1888   | SMP<br>NO. | DESCRIPTION  | PROVENANCE                             | POM NO. | MZŁ NO.            |
|-----|---|------------|--|--|---------|--------------------|
| 78. | Section III,<br>item 332<br>Adam Mickiewicz<br>print behind<br>glass — gilded<br>frame<br>(in pencil: Przeworsk billiards)  | 95         | Print, portrait of Adam Mickiewicz, based on "Phot de Michael Swejcer//heliographie sur acier par A. Riffand", painted frame 3 cm, 52x36 cm (19 <sup>th</sup> c. prints)   | From the Palace in Przeworsk           | 123     |                    |
|     |   |            | Print, portrait of A. Mickiewicz, sitting, torso to the knees, $\frac{3}{4}$ left, with a walking stick in hand, paper, heliogravure on steel, A. Riffand heliographie suracier par phot. de Michel Schweyzer, 52x36 cm (19 <sup>th</sup> c. prints) | PRZEWORSK                              |         | 4291<br>29 Oct. 55 |
| 79. | Section III,<br>item 24<br>Jan Sobieski<br>on horseback<br>by Vienna<br>as vanquisher<br>of the Turks,<br>with the Genius of Fame<br>hovering above<br>him, print with<br>the inscription<br>Joannes III<br>V. gr.<br>(in pencil:<br>Przeworsk former<br>armoury) | 333        | Print after Siemiginowski, [John III] Sobieski on horseback in classical uniform. engraved C. de la Haye in Warsaw, 86x68 cm (17 <sup>th</sup> c. print)   | From the Palace in Przeworsk           | 124     |                    |
|     |   |            | Print — John III [Sobieski] — on horseback, paper, copperplate, after Siemiginowski, Haye excudit Varsovie, France, 86x68 cm (graphics from the 18 <sup>th</sup> c.)   | Taken over from Przeworsk<br>10 May 48 |         | 4396<br>12 Dec. 55 |

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| 80. | Section I,<br>item 22<br>An oblong<br>wooden tray,<br>an octagonal<br>wood mo-<br>saic depicts<br>King John III<br>on horseback by<br>Vienna<br>(in pencil: Prze-<br>worsk dining<br>room) | 208 | Wood inlay, mounted figure of King<br>John III after Siemiginowski's engraving,<br>a tray made in Kolbuszowa, 75×49 cm<br>(19 <sup>th</sup> c. work of craft) | From the Palace in Przeworsk   | 125   |
|     |  |     | Tray with King John III [Sobieski] on hor-<br>seback, wood, marquetry, Poland, 19 <sup>th</sup> c.,<br>75×49 cm   | Taken over from the Lubomir-<br>ski Collection in Przeworsk<br>10 May 48 | 449 (in pen-<br>cil 3053)<br>29 Jan. 55                                     |
| 81. | —  | —   | Oil paint by Czerwiński, Portrait of the<br>Zboiński children Karol and Honorata<br>(18 <sup>th</sup> c. paintings)   | From the Palace in Przeworsk   | 126   |
|     |  |     | Portrait of the Zboiński children Karol<br>and Honorata, Czerpiński, oil on canvas,<br>73×60 cm   | PRZEWORSK  | 4461<br>21 Dec. 55  |
| 82. |  | 247 | Oil portrait of St Stanisław Kostka, frame<br>5 cm, 65.5×48 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk   | 127   |
|     |  |     | St Stanisław Kostka, framed in gold,<br>oil on canvas, Polish school, 17 <sup>th</sup> c.,<br>49×66.5 cm, slightly damaged                                    | PRZEWORSK, in pencil from<br>Przeworsk                                   | S 28 MŁ<br>25 Jan. 54<br>6052 frame<br>[added<br>5382 — au-<br>thor's note] |
| 83  |  | 304 | Watercolour glued on canvas View of Pa-<br>ris, frame 13 cm, 157×62 cm — watercolour,<br>185×94 cm total (19 <sup>th</sup> c. paintings)                      | From the Palace in Przeworsk   | 128   |

| NO. | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO.                                    | MZŁ NO.            |
|-----|-------------------|------------|---|--|--|--------------------|
| 84. | —                 | —          | View of a city on a river (either Paris or according to oral data from Przeworsk — Budapest), canvas, paper, watercolour, 62×157 cm (early 19 <sup>th</sup> c. paintings)   | Taken over from Przeworsk, 10 May 48                           |  | 4286<br>29 Oct. 55 |
|     |                   |            | Oil painting Our Lady with the Lord Jesus, frame 10 cm, 126×100 cm (18 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk                                   | 129  |                    |
|     |                   |            | Our Lady with Lord Jesus in an oval. Jesus with eyes closed, Our Lady is holding the edge of the canvas in her right, and the figure of a child in her left hand. Dark faces, gold frame, canvas, oil, Preti Matthia, 17 <sup>th</sup> c., 126×10 cm  | Przeworsk, 10 May 48,<br>handed over from this museum — a gift | 38<br>26 Jan. 54<br>(added 5361)           |                    |
| 85. |                   | 216        | Oil painting, St Joseph with Lord Jesus, frame 10 cm, 47×37 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk                                   | 130  |                    |
|     |                   |            | St Joseph with Child Jesus in his arms, palm branch in St Joseph's right hand. Lord Jesus with a cross in his left hand. Gilded frame assembled from two gilded frames, narrow and wide, oil on canvas, unknown painter, 1st q. of the 19 <sup>th</sup> c., 47×38 cm, paint heavily cracked | Przeworsk, 10 May 48,<br>handed over from this museum — a gift | 2<br>(added 5372)<br>25 Jan. 54            |                    |
| 86. |                   | 163        | Oil painting, Portrait of an English naval officer, frame 7 cm, 60×49 cm (18 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk                                   | 131  |                    |
|     |                   |            | <del>Portrait of an English officer, oil on canvas, 60×49 cm, 17<sup>th</sup> c.</del> Paintings.<br>[In the additional data stamp: deleted as per protocol of the 19 Nov. 1959 — author's note]  | Taken over from Przeworsk in 48. V.                            | 4137<br>8 Oct. 55<br><del>6043</del> frame |                    |

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| 87. | Section I,<br>item 189<br>Oil on canvas,<br>in each painting,<br>Turks in dif-<br>ferent outfits,<br>without frames,<br>6 pieces<br>(in pencil: Prze-<br>worsk stairs) | 174 | Oil painting, Turk in a white and yellow<br>turban and a white caftan, $\frac{3}{4}$ of a figure,<br>frame 5 cm, 27×19 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk   | 132               |
|     |  |     | Turk in a white-and-yellow turban and<br>a white caftan — $\frac{3}{4}$ of the Turk's figure,<br>imitator of Pierre Paul Servin, oil on ca-<br>nvas, 27×19 cm (paintings 19 <sup>th</sup> c.)              | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48 | 404<br>28 Jan. 55 |
| 88. | as above   | 169 | Oil painting, a sitting Turk in a red turban<br>and white caftan, flowers at the bottom,<br>frame 5 cm, 27×19 cm (19 <sup>th</sup> c. paintings)   | From the Palace in Przeworsk   | 133               |
|     |  |     | Figure of a sitting Turk in an arm-<br>chair — against a dark column — in a red<br>turban — in a white robe, imitator<br>of Pierre Paul Servin, oil on canvas,<br>27×19 cm (paintings 19 <sup>th</sup> c.) | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48 | 401<br>28 Jan. 55 |
| 89. | as above   | 164 | Oil painting, Full figure of a Turkish pa-<br>sha in a high hat, wearing a kersey robe<br>and grey boots, frame 5 cm, 27×19 cm<br>(19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk   | 134               |
|     |  |     | Turkish pasha in a high white cap, in a sky<br>blue kersey robe and yellow boots, imi-<br>tator of Pierre Paul Servin, oil on canvas,<br>27×19 cm (paintings 19 <sup>th</sup> c.)                          | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48 | 399<br>28 Jan. 55 |
| 90. | as above   | 168 | Oil painting, of Turkish pasha in a crim-<br>son kersey robe, gold braiding. Over<br>shoulder a quiver and precious sabre,<br>5 cm, 31×24 cm (19 <sup>th</sup> c. paintings)                               | From the Palace in Przeworsk   | 135               |

| NO. | INVENTORY<br>1888   | SMP<br>NO. | DESCRIPTION  | PROVENANCE   | POM NO. | MZŁ NO.       |
|-----|---|------------|--|--|---------|---------------|
| 91. | as above  | 170        | Turkish pasha in a crimson kersey robe, gold braiding — over shoulder quiver and precious sabre, imitator of Pierre Paul Servin, oil on canvas, 31×24 cm (paintings 19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 400     | 28 Jan. 55    |
|     |   |            | Oil painting, full figure portrait of a Turkish pasha in a crimson turban, green kersey robe, frame 5 cm, 32×24 cm (19 <sup>th</sup> c. paintings)   | From the Palace in Przeworsk                                     | 136     |               |
|     |   |            | Figure of a Turkish pasha in a crimson turban with white element, and dark green żupan undergarment, imitator of Pierre Paul Servin, oil on canvas, 32×24 cm (paintings 19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 402     | 28 Jan. 55    |
| 92. | as above  | 166        | Oil painting, Turk in a white janissary cap trimmed with gold, in crimson clothes, 5 cm, 32×24 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk                                     | 137     |               |
|     |   |            | Figure of a Turkish pasha in a white janissary cap — trimmed with gold — crimson clothes trimmed with fur, imitator of Pierre Paul Servin, oil on canvas, 32×24 cm (paintings 19 <sup>th</sup> c.)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 403     | 28 Jan. 55    |
| 93  | 239, 240, 241, 242, 243 [Oleszczyński's print is also numbered 239 — author's note] |            | French colour prints, 5 pieces, oval portraits: 1) Rochefoucault, 2) Seyer, 3) Le Grand, 4) J. P. Rabaud, 5) M. Pelhion, published by Mme de Bergny, rue St. Honore, gold frames 1 cm, 28×20.5 cm (18 <sup>th</sup> /19 <sup>th</sup> c. prints) | From the Palace in Przeworsk                                     | 138     | a, b, c, d, e |



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|     |     | Colour print M de la Rochefoucault depute de Paris, (Dabos Jeanne?), paper, copperplate, punched and coloured, (18 <sup>th</sup> /19 <sup>th</sup> c. prints)   | PRZEWORSK   | a- 4419<br>14 Dec. 55 |
|     |     | French colour print of M. Labbe Seyes, paper, 28×20.5 cm (18 <sup>th</sup> /19 <sup>th</sup> c. prints)   | Taken over from Lubomirski from Przeworsk 10 May 48 | b- 4225<br>26 Oct. 55 |
|     |     | French colour print. M. Pethion de Villeneuve, 39×29.5 cm (18 <sup>th</sup> /19 <sup>th</sup> c. prints)  | PRZEWORSK (taken over from Potocki in 1944)         | c- 4401<br>12 Dec. 55 |
|     |     | Colour print, M. Le Grand, avocat du Roi Députée du Berri. Bust facing left in an oval, paper, copperplate, coloured, (Fie-singer F. Gabriel), France 18 <sup>th</sup> c., [earlier record: Wien 18 <sup>th</sup> c. — author's note], (graphics) | PRZEWORSK   | d- 4403<br>12 Dec. 55 |
|     |     | Colour print, portrait of J.P. Ra-band de St Etienne, (Dabos Jeanne), France, paper, punched copperplate (18 <sup>th</sup> /19 <sup>th</sup> c. prints)   | PRZEWORSK   | e- 4417<br>14 Dec. 55 |
| 94. | 212 | Oil painting, Forest landscape with mountains in the background, Dutch (?) on mahogany board, 24×31 cm (18 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk                        | 139                   |
|     |     | Painting showing a forest landscape with high mountains in the background. On the left, 2 human figures, on the right, 1 figure leading a horse, oil on board, 24×31 cm, (18 <sup>th</sup> c. paintings)  | Taken over from the Palace in Przeworsk 10 May 48   | 6138<br>21 Dec. 56    |

| NO. | INVENTORY<br>1888   | SMP<br>NO. | DESCRIPTION  | PROVENANCE   | POM NO. | MZŁ NO.          |
|-----|---|------------|--|--|---------|------------------|
| 95. | Section I, item 141<br>Landscape.<br>Cloudy sky,<br>a church and<br>a few cottages,<br>oil on board, gilt-<br>ed four-sided<br>frames<br>(in pencil: Przew.<br>former living<br>room, Greffier?<br>pendant) | 210        | Oil painting, Landscape before the storm,<br>on the left a church with a tower, Dutch.<br>(?), on oaken board, gold frame 7 cm,<br>23×32 cm (18 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk   | 140     |                  |
|     |   |            | Landscape before a storm. A church with<br>a tower on the left – 3 figures near the<br>church wall. Concave gold frame, uniden-<br>tified painter, mid-19 <sup>th</sup> c., oaken board, oil,<br>23×32 cm (paintings)  | Przeworsk, 10 May 48   |         | 227<br>4 Feb. 54 |
| 96. |   | 225        | Oil painting by Z. Albinowska, Interior<br>of Eleonora Lubomirska's living room<br>in Lwów, gold frame 6 cm, 32×42 cm<br>(19 <sup>th</sup> /20 <sup>th</sup> c. paintings)   | From the Palace in Przeworsk   | 141     |                  |
|     |   |            | Fragment of a living room with mahoga-<br>ny furniture and portraits. Note: "black<br>drawing room" in Lwów (in the Osso-<br>lineum) property of Princess Eleonora<br>Lubomirska, Zofia Albinowska, Poland,<br>19 <sup>th</sup> /20 <sup>th</sup> c., oil on canvas, 32×42 cm (paint-<br>ings) | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48<br>Presented by painter Z. Al-<br>binowska in 1945<br>PRZEWORSK (in pencil: from<br>Przeworsk acc. to handover<br>report) |         | 663<br>5 Feb. 55 |

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| 97. | <p>Section I, item 165<br/>         Orient. Oil-painted landscape depicting woods with houses visible in the distance, people and a rider on a white horse in the foreground, gilded rectangular frames (in pencil: Przeworsk boudoir)</p>   | 213 | <p>Oil painting. Landscape with trees, river and buildings in the background, on a mahogany board, plaque with the inscription Orient, 33×40.5 cm (18<sup>th</sup> c. paintings)</p>  | From the Palace in Przeworsk | 142              |
|     |  |     | <p>Landscape with trees and bushes in the foreground, and a river and buildings in the background; in the centre a woman walking by a rider on a horse — gold frame — plaque with the inscription Orient, German school early 19<sup>th</sup> c., imitation of 17<sup>th</sup>-c. Dutch painting, mahogany oil on board, 33×40.5 cm (paintings)</p> | Przeworsk, 10 May 48         | 224<br>4 Feb. 54 |
| 98. | <p>Section I, item 170 [? — author's note]<br/>         Berghem. Landscape, oil on board, depicting ruins, in the foreground a pyramid with a cross, a group of people, two riders on white horses and a pair of harnessed oxen, gilded frame<br/>         (in pencil: Przeworsk former living room)</p> | 226 | <p>Oil on canvas, landscape against the background of rocks and a castle, plaque with the inscription N. Berghem, gold frame 8 cm, 35×47 cm (18<sup>th</sup> c. paintings)</p>  | From the Palace in Przeworsk | 143              |
|     |  |     | <p>Landscape with rocks and a castle in the background — a plaque with the inscription M. Berghem, Berghem Claes Nicolas? (1620—83), oil on canvas, 35×47 cm, (paintings)</p>   | Przeworsk, 10 May 48         | 230<br>4 Feb. 54 |

| NO.  | INVENTORY<br>1888   | SMP<br>NO. | DESCRIPTION   | PROVENANCE                   | POM NO. | MZŁ NO.          |
|------|---|------------|---|------------------------------|---------|------------------|
| 99.  | Section I,<br>item 180<br>Greffier. A painting depicting wooded mountains, the best visible house is on the left, next to it a rider on a horse, oil on board, rectangular gilded frames<br>(in pencil: Przeworsk former living room) | 209        | Oil painting, forest landscape with mountains in the background, the inscription, "Greffier" on the board, gold frame 6 cm, 25×34 cm (18 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk | 144     |                  |
|      |   |            | Landscape with woods against the background of mountains, a cottage with a handful of Turks on the right side, next to them – a horseman. Inscription in chalk on the board "Greffier": Yellow frame. German school, early 19 <sup>th</sup> c., oil on board, 25×34 cm, (paintings) | Przeworsk, 10 May 48         |         | 222<br>4 Feb. 54 |
| 100. | Section I,<br>item 171<br>Orient. Landscape, oil on board, depicting woods, a church and houses in the distance, a group of people and a rider on a horse in front, gilded rectangular frames<br>(in pencil: Przeworsk?)              | 211        | Oil painting, forest landscape, a church in the background, inscription Orient on the golden frame 8 cm, painting on board, 33×41 cm (18 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk | 145     |                  |
|      |   |            | Landscape with woods – a church on the second plane – gold frame – concave – a plaque with the inscription Orient on the frame, German school, early 19 <sup>th</sup> c., imitation of 17 <sup>th</sup> -century Dutch painting, oil on board, 33×41 cm                             | Przeworsk, 10 May 48         |         | 226<br>4 Feb. 54 |

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| 101. | Section III,<br>item 212<br>Coloured print,<br>bust of Lava-<br>ter with his<br>handwritten<br>inscription<br>"Johann Casper<br>Lavater von<br>Zürich geboren<br>15 November<br>1741 an Prinz<br>Heinrich Lu-<br>bomirski den<br>14 Mai 1791 Lie-<br>be die Wahrheit<br>wir Gottwie das<br>ewige Leben<br>Tugend"<br>(in pencil: Prze-<br>worsk billiards) | 244 | Watercolour M. May 1791, oval portrait<br>of Johan Caspar Lavater von Zürich,<br>dedicated to Henryk Lubomirski, rich-<br>ly sculpted gold frame, 19.5×15 cm<br>(18 <sup>th</sup> c. paintings) | From the Palace in Przeworsk   | 146   |
|      |  |     | Portrait of Johan Caspar Lavater von Zu-<br>rich, unidentified painter of the late 18 <sup>th</sup> c.,<br>paper, watercolour, 19.5×15 cm (paintings)   | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48 | 1563<br>4 March 55                            |
| 102. | —  | —   | Oil painting on marble, S. Perger<br>pinx. 1807, Winged Cupid Playing the Lute,<br>gold frame 8 cm, 26.5×37 cm (19 <sup>th</sup> c. paint-<br>ings)   | From the Palace in Przeworsk   | 147   |
|      |  |     | Winged Cupid Playing the Lute, S. Perger,<br>Austria, 19 <sup>th</sup> c., marble (in pencil: porce-<br>lain), oil (paintings)  | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48 | 1562<br><del>5984</del> (frame)<br>4 March 55 |

| NO.  | INVENTORY<br>1888   | SMP<br>NO. | DESCRIPTION  | PROVENANCE   | POM NO. | MZŁ NO.            |
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| 103. | Section I,<br>item 208<br>Dogiel. Author<br>of the diploma-<br>tic code, a bust<br>in a priest's<br>robe — oil on ca-<br>nvas, without<br>frames (in pen-<br>cil: Przeworsk<br>western annex)                     | —          | Oil on canvas<br>Portrait of Dogiel the author<br>of the Diplomatic Code, without frames,<br>69×51 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk   | 148     |                    |
|      |   |            | Portrait of Dogiel, author of the Diplo-<br>matic Code, oil on canvas, 69×51 cm<br>(19 <sup>th</sup> c. paintings)   | Taken over from the Lubomir-<br>skis of Przeworsk 10 May 48                |         | 3030<br>29 July 55 |
| 104. |   | 334        | French print, Queen Marysienka [Marie<br>d'Arquien] with children, oval portrait<br>of King John III [Sobieski], frame 5 cm,<br>65×46 cm (17 <sup>th</sup> c. print)   | From the Palace in Przeworsk   | 149     |                    |
|      |   |            | French print, Queen Marysienka [Marie<br>d'Arquien] with 4 children and a portrait<br>of John III Sobieski, engr. Fariat Benois.<br>Gaspar H. Pinx., France, paper, copper-<br>plate, 46×65 cm, v. 18 <sup>th</sup> c. | Taken over of Przeworsk<br>10 May 48                                       |         | 4394<br>12 Dec. 55 |
| 105. | Section I,<br>item 149<br>View of a Dutch<br>port, oil on<br>metal, in the<br>centre a ruined<br>castle by the sea,<br>on which ships,<br>gilded rectan-<br>gular frames (in<br>pencil: Przew.<br>f. living room) | 227        | Oil painting metal. Seascape, harbour<br>with ships, 10 cm frame, 45×60 cm<br>(18 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk   | 150     |                    |
|      |   |            | Harbour with ships, oil on metal, Flem-<br>ish painter, 45×60 cm (2nd half of the<br>17 <sup>th</sup> c. paintings)  | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48 |         | 779<br>8 Feb. 55   |

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|------|---|-----|---|--|-------------------------|
| 106. | Section I,<br>item 148<br>View of a Dutch<br>port – on the<br>left: buildings,<br>a church, and<br>a lot of people,<br>on the right:<br>a view of the sea,<br>on which ships –<br>oil on metal –<br>rectangular<br>gilded frames<br>(in pencil:<br>Przew. f. living<br>room)              | 228 | Harbour with ships, human figures and<br>a grey horse on the shore, church tower<br>on the left, oil on metal, frame 10 cm,<br>45×60 cm (18 <sup>th</sup> c. paintings)   | From the Palace in Przeworsk   | 151<br>correctly<br>185 |
|      |   |     | Haven with the ships. Sailing boats and<br>ships, oil on metal, Flemish painter,<br>45×60 cm (2nd half of the 17 <sup>th</sup> c., paintings)   | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48 | 780<br>10 Feb. 55       |
| 107. | Section I,<br>item 187<br>A Turk giving<br>an audience<br>to Europeans,<br>oil on canvas<br>without frames<br>(in pencil: Prze-<br>worsk stairs)<br>or item 188<br>The second<br>painting show-<br>ing the same<br>scene in oil<br>without frames.<br>(in pencil:<br>Przeworsk<br>stairs) | 165 | The Vizier Receiving a Legation, 18 <sup>th</sup> -c.<br>costumes envoy seated in the centre, gold<br>frame 7 cm, 52×75 cm, (18 <sup>th</sup> /19 <sup>th</sup> c. paint-<br>ings)  | From the Palace in Przeworsk   | 152<br>correctly<br>186 |
|      |   |     | Reception of European Legation by the<br>Grand Vizier – in the centre, an envoy<br>sitting on a chair, an imitator of Pierre<br>Paul Servin, oil on canvas, 52×75 cm<br>(18 <sup>th</sup> /19 <sup>th</sup> c. paintings) | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48 | 398<br>28 Jan. 55       |

| NO.  | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO.                 | MZŁ NO.            |
|------|-------------------|------------|---|--|-------------------------|--------------------|
| 108. | as above          | 167        | The Sultan Receiving a Legation, pendant to the previous one, gold frame 7 cm, 53×75 cm (18 <sup>th</sup> /19 <sup>th</sup> c. paintings)   | From the Palace in Przeworsk   | 153<br>correctly<br>187 |                    |
|      |                   |            | Turkish Pasha Receiving a Legation, follower of Pierre Paul Serwin, oil on canvas, 75×53 cm, (paintings 19 <sup>th</sup> c.)  | PRZEWORSK (in pencil: from Przeworsk, is in the handover protocol, there is a note "Przeworsk" on the reverse) |                         | 397<br>28 Jan. 55  |
| 109. | —                 | —          | Swiss landscape, watercolour, inscriptions: Abend im Oberhastenthal, Louis Blenler fecit 1821, 49×71 (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk   | 154<br>correctly<br>188 |                    |
|      |                   |            | Mountain landscape, Louis Blenler, Switzerland, tempera, 73×51 cm (paintings)   | <del>Taken over from the Potockis in 1944</del><br>PRZEWORSK   |                         | 3036<br>29 July 55 |
| 110. |                   | 249        | Watercolour, three pictures with female figures, on cardboard. Montage with paintings of classical and Pompeian motifs, painted frame 3 cm, 32×53 cm (19 <sup>th</sup> c. paintings)                | From the Palace in Przeworsk   | 155<br>correctly<br>189 |                    |
|      |                   |            | Renaissance painting depicting three female figures — Renaissance ornament around, paper, gouache, 54×35 cm (19 <sup>th</sup> c. paintings)   | Przeworsk (corrected mistaken entry, taken over from Potocki in 1944)  |                         | 264<br>5 Feb. 54   |
| 111. |                   | 161        | Watercolour Interior painted by J. Huszarzewski in 1860, inscription: Room in Vienna on Farositengasse in my grandfather's palace, d. Hussar, painted by my father, frame painted. 2.5 cm, 33×33 cm | From the Palace in Przeworsk   | 156<br>correctly<br>190 |                    |



|      |     |   |  |   |
|------|-----|---|--|---|
|      |     | Interior of a room, inscription on the back:<br>A Room in Vienna from the palace of my<br>grandfather Adolif Hussarzewski, painted<br>by my father, Józef Hussarzewski, paper,<br>watercolour, 33×33 cm, w. (19 <sup>th</sup> c. paintings)   | Taken over from Lubomirsk.<br>of Przeworsk 10 May 48 | 6079<br>6 Dec. 56   |
| 112. | 156 | 6 aquatints by Dietrich, new formations<br>of cavalry 1831, 1) 2nd Kraków—Sando-<br>mierz Regiment, 2) Golden Banner<br>Regiment, 3) Płock Cavalry Regiment,<br>4) Free Cossack Regiment, 5) Prince<br>Józef Poniatowski Regiment of the Land<br>of Kraków, 6) Lithuanian-Ruthenian<br>Legion, in one frame 4 cm, each panel<br>16×12 cm (19 <sup>th</sup> c. prints) | From the Palace in Przeworsk                         | 157<br>correctly<br>191   |
|      |     | Polish army—cavalry, lithograph,<br>70×54 cm  | PRZEWORSK  | 4383/7–12<br>[correctly<br>4385 – au-<br>thor's note]<br>12 Dec. 55 |
| 113. | 155 | 6 aquatints by Dietrich, new formations<br>of infantry 1831, 1) Małachowski's Free<br>Riflemen, 2) Kuszel's Free Riflemen,<br>3) Kraków Riflemen, 4) Górnicz's Rifle-<br>men, 5) 9 <sup>th</sup> Infantry Regiment of the Land<br>of Kraków, 6) Kalisz County Riflemen,<br>in one frame 4 cm, each panel 16×12 cm<br>(19 <sup>th</sup> c. prints)                     | From the Palace in Przeworsk                         | 158<br>correctly<br>192   |
|      |     | Polish army uniforms, lithograph,<br>57×48 cm   | PRZEWORSK (in pencil from<br>Przeworsk)              | 4383/1-6<br>12 Dec. 55  |
| 114. | 215 | Adoration of the Magi, oil on canvas, 4 cm<br>frame, 57×114 cm (19 <sup>th</sup> c. paintings)  | From the Palace in Przeworsk                         | 159<br>correctly<br>193   |

| NO.  | INVENTORY<br>1888  | SMP<br>NO. | DESCRIPTION  | PROVENANCE   | POM NO. | MZŁ NO.                                |
|------|--|------------|--|--|---------|--|
| 115. | Section I,<br>item 179<br>Guercino.<br>St John the Bap-<br>tist with a cross,<br>oil on canvas,<br>gilded four-si-<br>ded frame<br>(in pencil: Prze-<br>worsk)   | 152        | Adoration of the Magi, Paolo Caliari Ve-<br>ronese, called Veronese, copied from 2nd<br>half of 19 <sup>th</sup> c. (2nd half of the 19 <sup>th</sup> c.), oil<br>on canvas, 114×52 cm (paintings)<br><br>Image of St John by Guercino, oil on can-<br>vas, shown ½ figure child age, with<br>a cross in his right hand, a red coat on his<br>left shoulder. Frame 8 cm, 62×52 cm<br>(17 <sup>th</sup> /18 <sup>th</sup> c. paintings) | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48<br><br>From the Palace in Przeworsk | 160     | 46<br>26 Jan. 54                       |
| 116. | Section I,<br>item 116<br>An old wo-<br>man teaching<br>a child to sew,<br>oil painted on<br>canvas, gilded<br>four-sided fra-<br>mes (in pencil:<br>Przeworsk), (she<br>doesn't sew<br>but [illegible —<br>author's note] to<br>read) | 153        | Image of St John as a child with<br>a cross in his right hand, oil on canvas,<br>Guercino Francesco Barbieri, copy,<br>c. 18 <sup>th</sup> c., 62×52 cm<br><br>Old woman ½ figure teaching a young boy<br>to read, 82×64 cm (17 <sup>th</sup> /18 <sup>th</sup> c. paintings)  | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48<br><br>From the Palace in Przeworsk | 161     | 461 (in pen-<br>cil 830)<br>29 Jan. 55 |
| 117. | 283<br>MISSING<br>[author's<br>note]   |            | Old woman teaching a young boy to read,<br>oil on canvas, <del>Italian school</del> , Dutch<br>school, 17 <sup>th</sup> c./18 <sup>th</sup> c., 82×64 cm<br><br>Map of the Kingdom of Poland from 1846<br>by Jerzy Egloff, frame 4 cm, 64×50 cm<br>(19 <sup>th</sup> c. paintings)<br><br>[Probably in the Cartography Depart-<br>ment — author's note]  | Taken over from the Lubo-<br>mirski Collection in Prze-<br>worsk 10 May 48<br><br>From the Palace in Przeworsk | 162     | 848 (in<br>pencil 1)<br>11 Feb. 55     |

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| 118. | —       | 2 Korzec vases, white classic style, ram-heads handles, 29 cm, top ø25 cm (19 <sup>th</sup> c. porcelain)  | From the Palace in Przeworsk                                     | 163 a,b                                      |
|      |         | Classic style vase — ram-heads handles, porcelain, Korzec, Poland, 19 <sup>th</sup> c., 29 cm, ø25 cm (porcelain)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | a—1707<br>b—1708<br>10 March 55              |
| 119. | 177     | Chinese porcelain vase, painted with flowers and birds, gilded dragons and a pair of animals by the neck, 63 cm, top ø21 cm (17 <sup>th</sup> c.(?) porcelain)   | From the Palace in Przeworsk                                     | 164  |
|      |         | Chinese painted vase, flowers — butterflies — birds — motifs arranged chess-board style alternatingly — passing one another — upper part gilded dragons, China, 2 <sup>nd</sup> half 19 <sup>th</sup> c., porcelain, 63 cm, ø21 cm (porcelain) | Przeworsk, 10 May 48   | 238<br>4 Feb. 54                             |
| 120. | —       | Elephant with palanquin, China, partly bronze partly iron, blacked, length 42 cm, 41 cm (17 <sup>th</sup> –18 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                                     | 165  |
|      |         | Elephant with a double-deck palanquin — China — censer, late 18 <sup>th</sup> c. China, bronze, iron (work of craft)   | PRZEWORSK<br>(in pencil: from Przeworsk handover protocol)       | 1580<br>4 March 55                           |
| 121. | 184.185 | 2 Chinese elephants — ebony, tusks of ivory. On bases, 25×14 cm base, 15×16 cm figure (19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                                     | 166 a, b                                     |
|      |         | Chinese elephant, ebony, ivory, 25×14 cm (19 <sup>th</sup> c. work of craft)   | Taken over of Przeworsk 10 May 48                                | a—5769<br>26 Oct. 56<br>b—5768<br>26 Oct. 56 |

| NO.  | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO.              | MZŁ NO.           |
|------|-------------------|------------|---|--|----------------------|-------------------|
| 122. |                   | 262        | Figurine of a man with a sack — China, 20×18 cm (18 <sup>th</sup> /19 <sup>th</sup> c. work of craft)                                   | From the Palace in Przeworsk                                     | 167                  |                   |
|      |                   |            | Figurine of a man with a sack. Hotei, Japan 2nd half of the 19 <sup>th</sup> c., 20 cm, bronze, cast (work of craft)                    | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 |                      | 406<br>28 Jan. 55 |
| 123. |                   | —          | Standing bronze ibis, wings attached, China, figure 47, base 19×13 (18 <sup>th</sup> /19 <sup>th</sup> c. work of craft)                | From the Palace in Przeworsk                                     | 168                  |                   |
|      |                   |            | Standing crane, wings attached, bronze, cast, China (19 <sup>th</sup> c. work of craft)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 393                  | 28 Jan. 55        |
| 124. |                   | 264        | Bustard holding in its beak a stem with a leaf, China, oval base, 50, 22×20 base (18 <sup>th</sup> /19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                                     | 169                  |                   |
|      |                   |            | Grane holding in its beak a stem with a leaf. Iron legs added, 50 cm, bronze, cast, China (19 <sup>th</sup> c. work of craft)           | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 410                  | 28 Jan. 55        |
| 125. |                   | —          | Bronze Chinese three-handled vase with raised sculpted handles, 28, top ø15 cm (18 <sup>th</sup> /19 <sup>th</sup> c. work of craft)    | From the Palace in Przeworsk                                     | 170                  |                   |
|      |                   |            | Chinese vase with 3 handles and 3 dragons (griffins), China?, Europe?, 28, ø15 cm (19 <sup>th</sup> /20 <sup>th</sup> c. work of craft) | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 2180                 | 19 March 55       |
| 126. |                   | 207        | Trinket box made of thick cut iron sheet, openwork, sculpted double lock, rivets, 10×16×12 cm (17 <sup>th</sup> c. work of craft)       | From the Palace in Przeworsk                                     | 171                  |                   |
|      |                   |            | Trinket box, openwork, sculpted double lock, iron sheet, 18 <sup>th</sup> c., 10×12 cm  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 1447 (in pencil 141) | 28 Feb. 55        |

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| 127. | —                                   | Brass kitchen mortar with two handles, inscriptions: Caspar Kintzel //1620, 11, top ø10.3 cm (18 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk   | 172  |
| 128. | 10<br>MISSING<br>[author's<br>note] | Mortar with two handles, engraved inscription: Caspar Kintzel —1620, brass, 17 <sup>th</sup> century 11, ø10.3 cm<br><br>Damaged marble vase on a post, 98, top ø47 (19 <sup>th</sup> c. work of craft), deleted Sept. 1950<br><br>[No inventory number recorded — author's note] | Taken over from the Lubomirski Collection in Przeworsk 10 May 48<br><br>From the Palace in Przeworsk | 1437 (in pencil 1317)<br>28 Feb. 55<br><br>173 |
| 129. | 186                                 | A pair of women's wooden clogs with high toe and heel supports. Inlaid with wood and mother-of-pearl (Balkans?), annotation in pencil: wood inlays, inlaid with mother-of-pearl, 8×24 cm (18 <sup>th</sup> /19 <sup>th</sup> c. work of craft)                                    | From the Palace in Przeworsk   | 174 a, b                                       |
| 130. | —                                   | A pair of Chinese women's clogs, wood inlaid with mother-of-pearl, wood, 8 cm, (18 <sup>th</sup> /19 <sup>th</sup> c. work of craft)<br><br>Paperweight, oval, blue agate with white veins, 19×13 cm (19 <sup>th</sup> c. work of craft)  | PRZEWORSK<br><br>PRZEWORSK (in pencil: from Przeworsk?)  | 4979<br>13 April 56<br><br>175                 |
| 131. | —                                   | Dark green platter from Saxony on a gilded base, gilded handles, broken, ø13, top 24 cm (18 <sup>th</sup> c. porcelain) (note: deleted from inventory Sept. 1950)   | From the Palace in Przeworsk   | 3269<br>11 Aug. 55<br><br>176                  |

| NO.  | INVENTORY<br>1888 | SMP<br>NO.                    | DESCRIPTION  | PROVENANCE  | POM NO. | MZŁ NO.                              |
|------|-------------------|-------------------------------|--|---|---------|--------------------------------------|
| 132. |                   | 259                           | Chinese plate bronze green with gold, painted with flowers ø20 cm (18 <sup>th</sup> /19 <sup>th</sup> c. porcelain)  | From the Palace in Przeworsk                                      | 177     |                                      |
|      |                   |                               | Porcelain plate with Japanese patterns — red and cobalt on white glaze, 20 cm (in pencil 40) porcelain, Japan, Arita (18 <sup>th</sup> /19 <sup>th</sup> c. porcelain)   | Taken over from Przeworsk<br>10 May 48                            |         | 5063<br>12 May 56                    |
| 133. |                   | —                             | Round Chinese box, with brass lid, green enamel, 2 figures on the lid, with pictures and flowers around, 8 cm, ø10 cm (19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                                      | 178     |                                      |
|      |                   |                               | Round Chinese box, bronze, enamelled, 19 <sup>th</sup> c., 8x10 cm   | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 |         | 2366 (in pencil 3456)<br>24 March 55 |
| 134. |                   | 39-47                         | 9 terracotta busts, patinated bronze, black bases 1) Epaminondas, 2) Archimedes, 3) Augustus, 4) Heraclitus, 5) Terence, 6) Demosthenes, 7) Seneca, 8) Plato, 9) Hannibal (sculpture)  | From the Palace in Przeworsk                                      | 179/1-9 |                                      |
|      |                   |                               | Bust modelled on classical pattern — Epaminondas — patinated bronze, terracotta, moulded, 19 cm (sculptures)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48  |         | 1- 2137<br>18 March 55               |
|      |                   | MISSING<br>[author's<br>note] | <del>Bust modelled on classical pattern — Archimedes — black base, patinated bronze, terracotta, moulded, 19 cm (sculptures)</del><br>[In the additional data note: deleted as per protocol of the 14 Feb. 1959 — author's note] | Taken over from the Lubomirski Collection in Przeworsk 10 May 48  |         | 2-2141<br>18 March 55                |

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|      | Bust modelled on classical patterns — Augustus — black base, patinated bronze, terracotta, moulded, 19 cm (sculpture)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 3-2142<br>18 March 55 |
|      | Bust modelled on classical patterns — Heraclitus — black base, patinated bronze, 1st half of the 19 <sup>th</sup> c., Italian school?, terracotta, moulded, 19 cm (sculptures) | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 4-2143<br>18 March 55 |
|      | Bust modelled on classical patterns — Terence — black base, patinated bronze, 1st half of the 19 <sup>th</sup> c., Italian school?, terracotta, moulded, 19 cm (sculptures)    | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 5-2140<br>18 March 55 |
|      | Bust of a man, painting, imitates bronze, terracotta, 19.20 cm (sculptures)  | PRZEWORSK  | 6-3424<br>26 Aug. 55  |
|      | Bust modelled on classical patterns — Seneca — black base, patinated bronze, terracotta, moulded, 19 cm (sculptures)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 7-2138<br>18 March 55 |
|      | Bust modelled on classical patterns — Plato — black base, patinated bronze, terracotta, moulded, 19 cm (sculptures)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 8-2139<br>18 March 55 |
|      | Bust modelled on classical patterns, black base, patinated bronze, Henryk Lubomirski, terracotta, moulded, 19 cm (sculptures)  |  | 9-2144<br>18 March 55 |
| 135. | 40 Bust of Ovid in alabaster, round base of green marble, base ø25.5, 10 cm (sculpture)  | From the Palace in Przeworsk                                     | 180                   |
|      | Bust of Ovid on green marble base, alabaster, 25.5, ø10 cm (sculptures)  | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 993<br>15 Feb. 55     |

| NO.  | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE   | POM NO. | MŻŁ NO.             |
|------|-------------------|------------|---|--|---------|---------------------|
| 136. |                   | 30         | Female bust, white marble, head, part of the chin wrapped in a shawl, whose end is thrown over the left shoulder, base 27, 12.5×14 cm (sculpture)       | From the Palace in Przeworsk   | 181     |                     |
|      |                   |            | Bust of a woman wrapped in a shawl, marble, sculpture, 27×17.5 cm   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48   |         | 2181<br>19 March 55 |
| 137. |                   | e31        | Roman in a toga, full figure, right hand on the chest, left hand folded behind the back, by Carlo Monti — Naples, marble, base 63, 22×14 cm (sculpture) | From the Palace in Przeworsk   | 182     |                     |
|      |                   |            | Roman in a toga, Carlo Monti, marble, sculpture, 63 cm (sculptures)   | Taken over from the Farnowicz's of Dzików in 1950<br>PRZEWORSK (in pencil: from Przeworsk handover protocol) |         | 2226<br>22 March 55 |
| 138. |                   | 20         | Roman bust, no base, white marble, 50 cm (sculpture)  | From the Palace in Przeworsk   | 183     |                     |
|      |                   |            | Bust of a Roman, marble, 50 cm, 19 <sup>th</sup> c. (sculpture)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48   |         | 2190<br>19 March 55 |
| 139. |                   | 19         | Bust of a Roman, Joseph Pisani, Vienna 1805, white marble, 48 cm (sculpture)  | From the Palace in Przeworsk   | 184     |                     |
|      |                   |            | Bust of a Roman, Joseph Pisani, Vienna, 19 <sup>th</sup> c. (1809), marble, 48 cm (sculpture)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48   |         | 2188<br>19 March 55 |



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| 140. | Section I,<br>poz. 10<br>Carrara marble<br>bust of Prince<br>Henryk Lubo-<br>mirski, signed<br>Jos. Christen<br>Bildhauer 1818<br>(in pencil: Prze-<br>worsk former<br>living room)                            | — | Bust of a man — white marble — hairstyle<br>from the early 19 <sup>th</sup> century, by Józ. Chris-<br>ten, 1818, 52 cm (mistakenly entered<br>as 185) (sculpture)  | From the Palace in Przeworsk                                  | 159                                     |
|      |  |   | Male head, IOS: CHRISTEN, BILDHAUER<br>1818, marble (sculpture)   | PRZEWORSK (in pencil:<br>from Przeworsk handover<br>protocol) | 2196<br>19 March 55                     |
| 141. | 28   |   | Bust of Homer — marble, made by Joseph<br>Pisani in Vienna 1805, 66 cm (mistakenly<br>entered as 186) (19 <sup>th</sup> c. sculpture)   | From the Palace in Przeworsk                                  | 158                                     |
|      |  |   | Bust of Homer, Joseph Pisani, Vienna,<br>19 <sup>th</sup> c. (1803), marble, 66 cm (sculpture)  | PRZEWORSK (in pencil:<br>from Przeworsk handover<br>protocol) | 2192<br>19 March 55                     |
| 142. | Section IV,<br>item 403<br>Small oval silver<br>tray with con-<br>vex arabesques,<br>decorative,<br>inside: an im-<br>age of a sitting<br>woman leaning<br>on a pillow (in<br>pencil: Prze-<br>worsk cabinets) | — | Repoussé silver plaque. A female figure<br>sitting in the centre leaning on her left<br>hand, framed with floral motifs 19×23,<br>(correctly 157) (18 <sup>th</sup> c. ornamentation)   | From the Palace in Przeworsk                                  | 187                                     |
|      |  |   | Oval tray, bordered with a floral pattern,<br>a figure of a resting woman in the centre,<br>silver, silver-plated copper, repoussé, end<br>of the 17 <sup>th</sup> c., 22×19 cm (pencil annotation:<br>“POM inw na obiekcie POM”) | PRZEWORSK   | 1438, (in<br>pencil 1314)<br>28 Feb. 55 |
| 143. | —  |   | Japanese round tortoiseshell tray, 8-sided<br>with rolled edges. Inside, a gilded crane<br>sculpture, engraved and gilded ornaments,<br>top ø27 cm, base ø12 cm (19 <sup>th</sup> c. work of craft)                               | From the Palace in Przeworsk                                  | 188<br>(properly<br>156)                |

| NO.  | INVENTORY<br>1888 | SMP<br>NO.                         | DESCRIPTION   | PROVENANCE   | POM NO. | MZŁ NO.   |
|------|-------------------|------------------------------------|---|--|---------|---|
| 144. |                   | —<br>MISSING<br>[author's<br>note] | Brown tray, gold geometric pattern, with edges bent into flower petals, natural rubber, 5×ø18 cm (work of craft) [misdescribed — author's note]<br><br>Turkish brass-enamelled tray in crimson and pearl colour, ø19.6 cm, (correctly 155) (19 <sup>th</sup> c. work of craft)  | PRZEWORSK, in pencil:<br>from Przeworsk<br><br>From the Palace in Przeworsk                              | 155     | 3373<br>24 Aug. 55  |
| 145. |                   | 237                                | Escritoire, light mahogany, semi-oval table with a drawer and a sliding top for writing. A cabinet on the table, an oval landscape (oil) in a bronze frame, 3 shelves and 4 legs connected by a shelf. The edges of the table and cabinet covered with brown battens [illegible — author's note], 30×76×35 cm (correctly 154) (18 <sup>th</sup> /19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk   | 190     | —   |
| 146. |                   | —                                  | Escritoire (writing desk) veneered walnut, brass batten at the top — oil landscape in the oval in the centre of the cabinet — shelf at the bottom — rounded table<br><br>Persian brass repoussé tray with a wavy edge, round. On the tray, 2 human and 8 animal figures. Rim 2 cm, 35×40 cm (correctly 153) (18 <sup>th</sup> c. work of craft)<br><br>Round sculpted brass tray, brass, 19 <sup>th</sup> c., bottom ø34, top ø38 | PRZEWORSK<br><br>From the Palace in Przeworsk  | 191     | 273<br>5 Feb. 54<br><br>450 (in pencil 213)<br>29 Jan. 55 |
|      |                   |                                    |   | Taken over from the Potockis collection in 1944 PRZEWORSK (in pencil: From Przeworsk, handover protocol) |         |   |

|      |     |  |  |   |
|------|-----|--|--|---|
| 147. | 255 | Japanese tray, wooden oval, black lacquer, gold painting landscape and 4 figures, 28×32 cm (18 <sup>th</sup> –19 <sup>th</sup> c. work of craft)                         | From the Palace in Przeworsk   | 192<br>(correctly<br>152)                 |
| 148. | 357 | Japanese tray painted with gold, oval, lacquer, 40×35 cm (work of craft)   | PRZEWORSK  | 3547                                      |
| 149. | 189 | Japanese tray, wooden black lacquer, painted with gold – tent and four figures, oval, 35×40 cm (correctly 151) (18 <sup>th</sup> –19 <sup>th</sup> c. work of craft)     | From the Palace in Przeworsk   | 193                                       |
|      |     | Tray with a Japanese scene, gilded, lacquer, 40.5×35 cm, <del>paintings</del> (work of craft undated)  | PRZEWORSK<br>(note in pencil: from Przeworsk, note in pencil: a Przeworsk sticker) | 3365<br>24 Aug. 55                        |
|      |     | Japanese tray, oval, crimson lacquer, black frame. Gold painted bird on bamboo and butterfly, 18×30 cm (19 <sup>th</sup> c. work of craft)                               | From the Palace in Przeworsk   | 194                                       |
|      |     | Japanese crimson tray, painted gold, lacquer, 19 <sup>th</sup> c., 18×30 cm (work of craft)  | Taken over of Przeworsk<br>10 May 48   | 3355<br>(in pencil<br>3646)<br>23 Aug. 55 |
| 150. | 268 | Japanese tray, concave, crimson-brick red lacquer, gold painting of a twig with a bird, 15×24 cm (19 <sup>th</sup> c. work of craft)                                     | From the Palace in Przeworsk   | 195                                       |
|      |     | Japanese tray, concave, gold-painted twig with a bird on it, lacquer, painted, Japan, 19 <sup>th</sup> c., 24×15 cm (work of craft)                                      | Taken over 10 May 1948 from the Lubomirskis of Przeworsk                           | 2336 (in pencil 3659)<br>23 March 55      |
| 151. | —   | Japanese tray, round, black lacquer, leaves painted in gold along the rim, an inlaid bouquet of mother of pearl in the centre, ø26 cm, 19 <sup>th</sup> c. work of craft | From the Palace in Przeworsk   | 196                                       |

| NO.  | INVENTORY<br>1888 | SMP<br>NO.                           | DESCRIPTION  | PROVENANCE   | POM NO. | MZŁ NO.                                    |
|------|-------------------|--------------------------------------|--|--|---------|--|
| 152. |                   | 173                                  | Japanese tray, concave, on it a twig with a bird painted with gold, and an inlaid bouquet of mother of pearl, lacquer, mother-of-pearl inlay, Japan, 19 <sup>th</sup> c., ø26 cm (work of craft) | Taken over 10 May 1948 from the Lubomirskis of Przeworsk |         | 2337 (in pencil 3660, 3641)<br>23 March 55 |
| 153. |                   | 251<br>MISSING<br>[author's<br>note] | Japanese gong enamelled in brick red, against background 6 engraved herons with groves filled with gold, copper sheet (19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                             | 197     | 467 (in pencil 269)<br>1 Feb. 55           |
| 153. |                   | 251<br>MISSING<br>[author's<br>note] | Model of the temple, bronze, wooden base, 12.5 cm, base 8×13 cm (19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                             | 198     |  |
| 154. |                   | —                                    | Temple model, bronze, 19 <sup>th</sup> century, 12.5 cm (work of craft) (The additional data include the following note: deleted as per protocol of 14 Feb. 1958)                                | Taken over from the Lubomirskis of Przeworsk 10 May 48   |         | 3323 20 Aug.<br>55                         |
| 154. |                   | —                                    | Pair of green glass vases, each with 2 broken handles, 22 cm, top ø11 cm (18 <sup>th</sup> /19 <sup>th</sup> c. glass)   | From the Palace in Przeworsk                             | 199     |  |
|      |                   |                                      | Green vase, each with 2 handles (lost), glass, Silesia, Józefina Glassworks in Szklarska Poręba, 19 <sup>th</sup> c. mid., 22 cm, ø11 cm   | Taken over from the Lubomirskis of Przeworsk 10 May 48   |         | 4456<br>21 Dec. 55<br>(in pencil 3450)     |

|      |                                    |   |  |   |
|------|------------------------------------|---|--|---|
|      |                                    | Green vase with 2 handles, glass, Silesia, Józefina Glassworks in Szklarska Poręba, mid-19 <sup>th</sup> c., 22 cm, ø11 cm  | PRZEWORSK<br>(in pencil from Przeworsk)                | 4477<br>21 Dec. 55<br>(in pencil<br>3451/3) |
| 155. | —<br>MISSING<br>[author's<br>note] | Engraved glass, foreign coat of arms, German inscription, "es göhe den Churfürsten und sein/laude wohl/und diesen der daraus trinken soll", 9 cm, ø7 cm (18 <sup>th</sup> c. glass)                           | From the Palace in Przeworsk                           | 200   |
|      |                                    | <del>Engraved glass with a foreign coat of arms and an inscription, Germany, 18<sup>th</sup>–19<sup>th</sup> c., glass, 9×7 cm. (Stamp in the additional data: deleted as per protocol of 12 Dec. 1961)</del> | Taken over from the Lubomirskis of Przeworsk 10 May 48 | 1370<br>25 Feb. 55                          |
| 156. | —                                  | A glass with an engraved foreign coat of arms on it, the date 1709, inscription J.P/W/ViV/AT, and a two-headed eagle, 10.5 cm, ø9 cm (18 <sup>th</sup> c. glass)  | From the Palace in Przeworsk                           | 201   |
|      |                                    | Engraved glass with a foreign coat of arms, Bohemia or Silesia, 18 <sup>th</sup> c. (1709), glass, 10.5 cm, ø9 cm (glass)   | Taken over from the Lubomirskis of Przeworsk 10 May 48 | 1369<br>25 Feb. 55                          |
| 157. | —                                  | Glass mug with handle, engraved geometric pattern, squares, 9 cm, ø7.5 cm (18 <sup>th</sup> c. glass)   | From the Palace in Przeworsk                           | 202   |
|      |                                    | Glass mug with handle, cut into squares, glass, cut, 18 <sup>th</sup> c., 9×7.5 cm (glass)  | Taken over from the Lubomirskis of Przeworsk 10 May 48 | 3413<br>26 Aug. 55                          |
| 158. | —                                  | Short-necked four-sided flask — engraved intertwined cipher H.X. L. surrounded by a wreath, 19.5×7.5×9.5 cm (18 <sup>th</sup> c. glass)   | From the Palace in Przeworsk                           | 203   |
|      |                                    | Four-sided flask — engraved cipher H. X. L. surrounded by a wreath, glass, Poland, end of the 18 <sup>th</sup> c., 19.5×7.5 cm (glass)  | Taken over of Przeworsk 10 May 48                      | 3406<br>26 Aug. 55                          |

| NO.  | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION   | PROVENANCE  | POM NO.     | MŻŁ NO.            |
|------|-------------------|------------|---|---|-------------|--------------------|
| 159. | —                 | —          | 2 cut carafes, one tinged violet<br>(19 <sup>th</sup> c. glass)   | From the Palace in Przeworsk                                | 204 a and b |                    |
|      |                   |            | Cut glass carafe (19 <sup>th</sup> c. glass)  | Taken over from the Lubomir-<br>skis of Przeworsk 10 May 48 |             | 3358<br>23 Aug. 55 |
|      |                   |            | White spherical decanter, cut into a fine<br>pattern. A star at the bottom, the neck cut<br>into oblong facets, polished glass<br>(19 <sup>th</sup> c. glass)                         | Taken over from Przeworsk<br>10 May 48                      |             | 3396<br>26 Aug. 55 |
| 160. | —                 | —          | Stone vase with black glaze, with a lid,<br>six-sided. Inscription on the bottom: den<br>10 Febr/1792 (18 <sup>th</sup> c. work of craft)   | From the Palace in Przeworsk                                | 205         |                    |
|      |                   |            | <del>Vase</del> Black teapot with hexagonal lid,<br>Meissen, c. 1710–19, Böttger stoneware,<br>glazed black, 13×6.5 cm (work of craft)  | Taken over from Lubomirski<br>10 May 48 from Przeworsk      |             | 3243<br>10 Aug. 55 |
| 161. | —                 | —          | Flower watering can, white, painted blue,<br>a landscape with a windmill on one side,<br>on the other – a landscape with boats,<br>14 cm, base 8×6 cm (18 <sup>th</sup> c. porcelain) | From the Palace in Przeworsk                                | 206         |                    |
|      |                   |            | Flower watering can, painted white, blue,<br>landscape with a windmill on one side<br>(porcelain 18 <sup>th</sup> c.)   | Taken over from Przeworsk.<br>10 May 48                     |             | 3370<br>24 Aug. 55 |
| 162. | —                 | —          | Dark green flask with an engraved double<br>coat of arms and a ducal crown. Stopper<br>on a chain, cork top – filigree star, 12 cm<br>base, 6×3 cm (18 <sup>th</sup> c. glass)        | From the Palace in Przeworsk                                | 207         |                    |

|      |                         |  |   |                                     |
|------|-------------------------|--|---|-------------------------------------|
| 163. | —                       | Dark green flask with an engraved double coat of arms and a ducal crown, a stopper on a gold chain (ducal coat of arms Trajby and Waga) of S. Radziwiłł the Carver of Lithuania and Karolina Pocijówna daughter of Voivode of Troki, glass, Poland, Urzeczce or Naliboki, 18 <sup>th</sup> c., 12 cm | Taken over from the Lubomirski Collection in Przeworsk. 10 May 48 | 1435 (in pencil 1320)<br>28 Feb. 55 |
|      |                         | Terracotta coffee pot, with rococo relief figures around it (18 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                                      | 208                                 |
| 164. | —                       | Red coffee pot — 3 rococo figures on each side, fired stoneware of the Boettger type, Germany, Plave [? — author's note], 18 <sup>th</sup> /mid-19 <sup>th</sup> c.  | Taken over from the Lubomirski Collection in Przeworsk. 10 May 48 | 1455 (in pencil 1438)<br>28 Feb. 55 |
|      | MISSING [author's note] | 2 Chinese ink cakes, with gold and green inscriptions<br>(Note: Deleted from the main inventory on 20 July 1951, used for making drawing ink, the bars were of no historical or artistic value)  | From the Palace in Przeworsk                                      | 209 a and b                         |
| 165. | —                       | Silver bracelet of 7 sections, 2 of which are gilded, each two sections connected with links — bouquets, openwork, no clasp, 23.5×2.5 cm (18 <sup>th</sup> /19 <sup>th</sup> c. work of craft)   | From the Palace in Przeworsk                                      | 210                                 |
|      |                         | Openwork bracelet of 7 sections, each two sections connected by 2 bouquet-shaped links, silver, 18 <sup>th</sup> /19 <sup>th</sup> c., length 23.5×2.5 cm  | Taken over from the Lubomirski Collection in Przeworsk. 10 May 48 | 1457 (in pencil 3576)<br>28 Feb. 55 |
| 166. | —                       | Bell made of brass sheet, copper rivets, oil painted landscape on it, 6.4 cm (19 <sup>th</sup> c. work of craft)   | From the Palace in Przeworsk                                      | 211                                 |
|      |                         | Bell, with oil painted landscape on one side, brass 6.4 cm, (19 <sup>th</sup> c. work of craft)  | PRZEWORSK   | 3391<br>25 Aug. 55                  |

| NO.  | INVENTORY<br>1888 | SMP<br>NO. | DESCRIPTION  | PROVENANCE  | POM NO. | MZŁ NO.                              |
|------|-------------------|------------|--|---|---------|--------------------------------------|
| 167. | —                 | —          | Chinese-Turkish neck chain, silver links, 16 Chinese-Turkish or Arab coins (piastres) and 4 colourful pendants, 44 cm (19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk                                      | 212     | 1448, (in pencil 3565)<br>28 Feb. 55 |
| 168. | —                 | —          | Arabian neck chain with 16 concave Arabian coins, silver, 19 <sup>th</sup> c., length 44 cm  | Taken over from the Lubomirski Collection in Przeworsk. 10 May 48 |         |                                      |
| 168. | —                 | —          | Wedgewood porcelain bowl, white brown and black pattern, a view of a park and three human figures on the rim. Wreath of vines around, dolphins by the rim, at the bottom inscription Wedgewood/9/W. Smith & Co/No 42, top ø31, bottom ø14 cm (19 <sup>th</sup> c. porcelain) | From the Palace in Przeworsk                                      | 213     |                                      |
| 169. | —                 | —          | White bowl painted in a brown and black pattern, a view of the park and 3 human figures in the centre. Rim embossed with dolphins, English made, Wedgewood and W. Smith Stockton-on-Tees, W. Smith, porcelain 31, 14 cm (porcelain)  | Taken over from Lubomirski Palace from Przeworsk                  |         | 2844<br>22 April 55                  |
| 169. | —                 | —          | English Wedgewood cup, white with brown and black pattern, inside a mountain landscape over a flower garland, outside twice repeated water landscape, flowers below, top ø9, bottom ø4.5 cm (18 <sup>th</sup> /19 <sup>th</sup> c. porcelain)                                | From the Palace in Przeworsk                                      | 214     |                                      |
|      |                   |            | White cup with a brown and black pattern, inside a landscape with mountains, porcelain, English (1st half of the 19 <sup>th</sup> c., porcelain)   | Taken over 10 May 1949 from Palace in Przeworsk                   |         | 2848<br>21 April 55                  |



|      |                                    |   |   |                     |
|------|------------------------------------|---|---|---------------------|
| 170. | —                                  | Stylised Japanese bird, sitting with its tail raised battens instead of legs. Round hole on the spine, 12 cm (18 <sup>th</sup> /19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk  | 215                 |
|      |                                    | Stylised Japanese bird, bronze, 12 cm (18 <sup>th</sup> /19 <sup>th</sup> c., work of craft)  | PRZEWORSK   | 5016<br>16 April 56 |
| 171. | —                                  | 2 Chinese vases with bronze bases, lid handle in shape of a dog. White painted in red and navy blue flowers, 30, top ø9.5 cm (18 <sup>th</sup> /19 <sup>th</sup> porcelain)   | From the Palace in Przeworsk  | 216 a, b            |
|      |                                    | Two Chinese vases on a bronze base — handle on the lid in the shape of a dog — vases painted in red and navy-blue flowers — porcelain, Japan, Arita (in pencil old Imari), 30, ø9.5 cm (18 <sup>th</sup> c. porcelain)                                      | Przeworsk, 10 May 48  | 229<br>4 Feb. 54    |
| 172. | —                                  | Chinese vase with raised gilding, pagodas, human figures, trees on a black background on blue and white porcelain. Raised flowers on the lid, gold rose on the inner side of the lid, 59 cm, top ø22.5 cm (17 <sup>th</sup> –18 <sup>th</sup> c. porcelain) | From the Palace in Przeworsk  | 217                 |
|      |                                    | Chinese vase with raised gilding, pagodas, human figures, trees on a black background. White and blue bottom, porcelain, overglaze paintings, 59 cm ø22.5 cm (17 <sup>th</sup> –18 <sup>th</sup> c. porcelain)  | Taken over from the Lubomirski Collection in Przeworsk in '48 —10 May | 1267<br>23 Feb. 55  |
| 173. | —<br>MISSING<br>[author's<br>note] | Chinese navy-blue hanging, embroidery [illegible — author's note], round mirrors between them, hanging made of cloth, 4.34×77 cm (18 <sup>th</sup> /19 <sup>th</sup> fabric) (note in pencil: in store with Maryla's)                                       | From the Palace in Przeworsk  | 218                 |

| NO.  | INVENTORY<br>1888   | SMP<br>NO.                         | DESCRIPTION  | PROVENANCE  | POM NO. | MZŁ NO.   |
|------|---|------------------------------------|--|---|---------|---|
|      |   |                                    | [No inventory number recorded – author's note]   |   |         | [no number, inspected in Dec. 1952 – author's note] |
| 174. |   | –                                  | Turkish silk hanging, blue and red pattern in the centre, a blue pattern trail on a red background along the edges, 200×208 cm (18 <sup>th</sup> /19 <sup>th</sup> fabric)   | From the Palace in Przeworsk                                      | 219     |   |
|      |   |                                    | Turkish hanging, blue and red pattern in the centre, a blue trail on a red background along the edges, 200×208 cm silk, printed, (18 <sup>th</sup> /19 <sup>th</sup> c. fabric)  | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48 | 483     | 2 Feb. 55   |
| 175. |   | –<br>MISSING<br>[author's<br>note] | Print, Napoleon at Malmaison, after Isabey, engraved C. L. Linge and Godetroy, 80×54 cm (19 <sup>th</sup> c. prints)<br>[Probably in the library – author's note]  | From the Palace in Przeworsk                                      | 220     |   |
| 176. | Section III,<br>item 364<br>Zygmunt Krasinski, sitting,<br>his head on the<br>left hand, oval<br>print behind<br>glass – gilded<br>frames<br>(in pencil: Przeworsk billiards) | –                                  | Print, Zygmunt Krasinski, in oval, 49.5×35.5 cm (19 <sup>th</sup> c. prints)<br>Half-figure of a seated man with a small moustache and beard leaning on his arm, by a table, a book in his right hand, an inscription in ink at the bottom: "a print of one of the first twelve (avant la lettre) of an engraving in Cologne made by... Krasinski Zygmunt, paper etching, copperplate, after a photo by Brockmann in Dresden, 32.5×22.8 cm (print) | From the Palace in Przeworsk                                      | 222     | 7128<br>23 Dec. 59                                  |

|  |   |  |  |                     |
|--|---|--|--|---------------------|
| 177.   | — | Portable writing desk, mahogany, light battens, liftable central part of the cover, green Morocco leather with gilding, 44×34×8.5 cm (19 <sup>th</sup> c. furniture)   | From the Palace in Przeworsk                                     | 223                 |
|  |   | Portable writing desk — the centre of the cover lined with green Morocco leather, with gilding, mahogany, 8.5×3.4 cm (19 <sup>th</sup> c. furniture)                   | Taken over from Przeworsk, 10 May 48                             | 3563<br>13 Sept. 55 |
| 178.   | — | Bronze, bust of John III Sobieski, 18 <sup>th</sup> /19 <sup>th</sup> c., sculpture, height 98 cm  | From the Palace in Przeworsk 10/V.48                             | 2072                |
|  |   | Armoured bust of John III Sobieski, Damiani Cappelli, bronze, cast (18 <sup>th</sup> /19 <sup>th</sup> c. sculpture)   | Taken over from the Lubomirski Collection in Przeworsk 10 May 48 | 1423<br>28 Feb. 55  |
| <b>ITEMS NOT MENTIONED IN THE INVENTORY OF 10 MAY 48</b> |   |  |  |                     |
| 179.   | — | Print [illegible — author's note] en Egypte, Charles Vernet, engraved Debucourt, gold frames 7 cm, 56×78 cm (19 <sup>th</sup> c. prints)                               | From the Palace in Przeworsk                                     | 88                  |
|  |   | Colour print depicting a skirmish between the Mamluks and the French, Charles Vernet, engraved Debucourt, 78×56 cm, paper (19 <sup>th</sup> c. prints)                 | PRZEWORSK  | 5786<br>30 Oct. 56  |
| 180.   | — | Print, Crabat [? — author's note] de Hus-sard et de Mamelouck, dans un Sortie, Charles Vernet, engraved Debucourt, 57.5×79.5 cm  | From the Palace in Przeworsk                                     | 89                  |
|  |   | Colour print depicting a skirmish between the Chasseurs of the Guard and the Mamluks, Charles Vernet, engraved Debucourt, paper, 78×56 cm (19 <sup>th</sup> c. prints) | PRZEWORSK  | 5787<br>30 Oct. 56  |

| NO.  | INVENTORY<br>1888 | SMP<br>NO.                    | DESCRIPTION   | PROVENANCE  | POM NO. | MZŁ NO.   |
|------|-------------------|-------------------------------|---|---|---------|---|
| 181. | —                 | —                             | Turkish brass tray, round, lavishly engraved and repousséed, outer ø68, inner ø63 cm (19 <sup>th</sup> c. work of craft)  | From the Palace in Przeworsk  | 221     |   |
| 182. | —                 | MISSING<br>[author's<br>note] | Round Turkish tray, brass, engraved, 19 <sup>th</sup> c., ø68 cm (work of craft)  | Taken over from the Lubomirski Collection in Przeworsk, 10 May 48           | 389     | 28 Jan. 55  |
|      |                   |                               | Print, Napoleon with the empress surrounded by the staff and the court, according to H. Chopin [? — author's note], engraved Jaret, oaken frame 3.5 cm, 80.5×55 cm (19 <sup>th</sup> c. prints) | From the Palace in Przeworsk  | 224     |   |
|      |                   |                               | [Probably in the library — author's note]   |   |         | [no number, inspected in Dec. 1952 — author's note] |
| 183. | —                 | —                             | —   | —   | —       | —   |
|      |                   |                               | Empire bed with bronze decorations, mahogany, France 1st q. 19 <sup>th</sup> c., 108 (106)×107 104 cm   | Taken over of Przeworsk 10 May 48 (note: there is a sticker from Przeworsk) | 1220    | (in pencil 922)<br>22 Feb. 55                       |
| 184. | —                 | —                             | Woman's head with a shawl, marble, 44.5×34 cm, sculpture gallery  | From Palace in Przeworsk 10/V 48.   | 693     |   |
|      |                   |                               | Head of a woman wrapped in a shawl, marble, 19 <sup>th</sup> /20 <sup>th</sup> c., 44.5×34 cm, sculpture  | Taken over from the Lubomirski Collection in Przeworsk 10 Jan. 48           | 2173    | 18 March 55   |

|      |  |   |  |                         |                      |
|------|--|---|--|-------------------------|----------------------|
| 185. | —<br>MISSING<br>[author's<br>note]   | Bust of a young man in plaster patinated<br>as bronze, h. 61 cm (19 <sup>th</sup> c. sculpture)   | From the Palace in Przeworsk   | 635                     |                      |
|      |  | Bust of a young man painted brown, plaster cast (19 <sup>th</sup> c. sculpture) (note: deleted as per the protocol of 14 January 1958)  | Taken over from the Potockis in 1944   | 3303<br>22 Aug. 55      |                      |
| 186. | —  | Coach with 2 seats, seats covered with red velvet — Lubomirski coat of arms on the door (19 <sup>th</sup> c. vehicles)  | Taken over from the Lubomirskis of Przeworsk   | 4565<br>18 Feb. 56      |                      |
| 187. | —<br>MISSING<br>[author's<br>note]   | Cubic plinth made of brown granite stucco (20 <sup>th</sup> c. sculpture)   | From Palace in Przeworsk   | 766                     |                      |
|      |  | Cubic plinth in grey, 19 <sup>th</sup> /20 <sup>th</sup> century, 15.5×16.5 cm (sculpture) (note: deleted from the inventory as per protocol dated 19 Nov. 1959)                                      | Taken over from Przeworsk  | 5972<br>28 Nov. 56      |                      |
| 188. | —  | Four-wheel britzka (field carriage), ash, four-seater, upholstered seats, yellow  | Taken over from the auxiliary facility of the Zespól Opieki Zdrowotnej (Health Care Centre), Przeworsk, Handover report III-42 | KWM 1388<br>13 Sept. 73 | 10248<br>11 April 78 |
| 189. | Section III,<br>item 306<br>Consort of Phocian the philosopher, print behind glass, mahogany frame (in pencil: Przeworsk in nursery) | Print, the wife of Phocion — an Athenian philosopher, talking with an Ionian woman, etching, drawn Gaucig, in a profile mahogany frame, drawn Gaucig, engraved Benedetti, with the frame 58.4×67.7 cm | Taken over from Przeworsk  |                         |                      |

| NO.  | INVENTORY<br>1888  | SMP<br>NO. | DESCRIPTION  | PROVENANCE  | POM NO.                  | MŻŁ NO.  |
|------|--|------------|--|---|--------------------------|--|
| 190. | Section III,<br>item 317<br>Album coloured:<br>Pasek proposing<br>with inscription<br>"Mr Franciszek<br>Oltarzowski,<br>ki, on behalf<br>of Mr Pasek,<br>in an elaborate<br>speech, presents<br>a gift to Ms Tere-<br>sa Krosnowska<br>the Daughter<br>of Cupbearer<br>of Rawa", ma-<br>hogany frames<br>behind glass<br>(in pencil: Prze-<br>worsk detto) | —          | The wife of Phocion, an Athenian philo-<br>sopher talking to an Ionian woman,<br>drawn Gaucing, engraved Benedetti,<br>framed (19 <sup>th</sup> c. print)<br><br>Print — colour lithograph, Oltarzowski<br>presents a gift to Krosnowska on behalf<br>of Pasek, mahogany frame, profiled,<br>drawn A. Zalewski, lithographer Jules<br>David, with the frame 45.1×56 cm<br><br>Oltarzowski presents a gift to Krosnowska<br>on behalf of Pasek, drawn A. Zalewski,<br>lithographer Jules David, colour litho-<br>graph, 19 <sup>th</sup> C. | Taken over Przeworsk<br><br>Taken over from Przeworsk | KWM 1130<br><br>KWM 1131 | 13518<br>18 Nov. 2021<br><br><br><br><br><br><br><br><br>13519<br>18 Nov. 2021 |
| 191. | —  | —          | Print — colour lithograph — illustration for<br>Pasek's diaries, frame as above, drawn<br>A. Zalewski, lithographer Jules David,<br>with the frame 45.1×56 cm<br><br>Illustration for Pasek's diaries, drawn<br>A. Zalewski, lithographer G. Grenier, co-<br>lour lithograph, 19 <sup>th</sup> c., framed  | Taken over from Przeworsk<br><br>Taken over Przeworsk | KWM 1132                 | 13520<br>18 Nov. 2021  |

|      |   |  |                           |                       |
|------|---|--|---------------------------|-----------------------|
| 192. | — | Reproduction of a portrait of F. Chopin after Delacroix, print, mesh plate, narrow frame imitating mahogany, with the frame 37.2×27.5 cm | Taken over from Przeworsk | KWM 1134              |
|      |   | Reproduction in a frame, portrait of F. Chopin after Delacroix, 19 <sup>th</sup> /20 <sup>th</sup> century                               | Taken over Przeworsk      | 13521<br>18 Nov. 2021 |

**Table 2. Historical items from the collection of the Lubomirskis of Przeworsk in the Book of Museum Acquisitions of the Museum-Castle in Łańcut (book started on 7 November 1964)**

| NO. | ITEM WITH SHORT DESCRIPTION  | AUTHOR AND DATE OF MANUFACTURE, DIMENSIONS                                    | MANNER AND DATE OF PURCHASE                                    | INVENTORY NUMBER AND DATE OF ENTRY |
|-----|--|---|--|------------------------------------|
| 1.  | Four photographs of male statues, silver-plated profiled frame   | With the frame 40×63.5  | Taken over from Przeworsk (handover protocol of 13 March 1971) | KWM 1133                           |
| 2.  | “Chapel in Kurytania” drawing in pencil  | Drawn by Jan Gumowski, 25 June 1914<br>[Dimensions illegible — author’s note] | as above   | KWM 1135                           |
| 3.  | Wall-mounted clock, with mahogany veneer   | 140.5×47.5×17   | as above   | KWM 1136                           |
| 4.  | Console table with an eagle on a tortoise and grapevines, gilded pine  | 100.5×128,0×58  | as above   | KWM 1137                           |
| 5.  | Empire-style Andiron with two female figures protecting the fire on a tripod, patinated bronze                   | 39.5×100.5×11.5   | as above   | KWM 1138                           |
| 6.  | Andiron with two figures seated on olive oil lamps and guarding the flame, bronze, pseudo-classicist decorations | 30.5×93.5×12  | as above   | KWM 1139                           |
| 7.  | Umbrella or cane basket, round, plaited with red ornament [illegible — author’s note]                            | 80.8×ø33  | as above   | KWM 1140                           |



|     |  |  |   |                       |
|-----|--|--|---|-----------------------|
| 8.  | Glass-fronted bookshelf, coniferous wood, veneered   | 166.7×90.5×38                          | as above  | KWM 1141              |
| 9.  | Tapering stucco pillar, sandy colour with darker marbling  | 140×32.5×33                            | as above  | KWM 1142              |
| 10. | Bust of Moniuszko, clay painted black  | Marczewski<br>45.5×30×20               | as above  | KWM 1143              |
| 11. | Round table on a single leg spreading into three feet supported on a base, Empire-style, mahogany veneer, gilded | 77.7×ø94.5                             | as above  | KWM 1144              |
| 12. | Gilded wooden wall sconces, hand-shaped, holding three arms of the sconce, stylised plant motifs                 | [dimensions illegible — author's note] | as above  | KWM 1145/ 1-6         |
| 13. | Chairs with plaited high backrests and seats, English style  | 119×47×44                              | as above  | KWM 1146/ 1-2         |
| 14. | Figure — half-length female figure in Renaissance costume, plaster   | 79×c. 47                               | as above  | KWM 1147              |
| 15. | Upholstered chair without side backrests, burgundy fabric  | 105×51×53                              | as above  | KWM 1148              |
| 16. | Standing cabinet clock   |  | Taken over: Zespół Opieki Zdrowotnej PRZEWORSK, ul. Lwowska 14<br>IIa — 41/2/73 | KWM 1389<br>6.10.1973 |
| 17. | Standing cabinet clock   |  | Taken over: Zespół Opieki Zdrowotnej PRZEWORSK, ul. Lwowska 14<br>IIa — 41/2/73 | KWM 1390<br>6.10.1973 |

**Table 3. Items Recorded in the Inventory Book of the Artistic Museum Items of the Museum in Przeworsk The Palace-Park Complex**

This table contains items identified as originating from the Lubomirski Collection on the grounds of explicit provenance records. It also includes exhibits presumed to come from the Lubomirski Collection, which were either:

- purchased from the lodgers of the palace complex, or
- discovered during physical stocktaking conducted in the palace and its annexes, or
- donated together with items that beyond doubt belong to the Lubomirski Collection. Verification of their provenance should be subject to further research.

Due to the level of detail and length of the descriptions in the Inventory Book of Artistic Museum Items, the table only contains opening phrases of the entries under “name and description and signature and inscriptions” as well as signatures.

As the personal details of the sellers and donors of individual items are not relevant for the overall argument, they are only represented by their initials.

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |               |  |                                     |                    |  |
|---|----------|---------------|--|-------------------------------------|--------------------|--|
| NO.   | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS              | SCHOOL MANUFACTURER DATE OF ORIGIN  | MATERIAL TECHNIQUE | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION) |
| 1.  | MP-S-50  | 7 August 1980 | Vase of white glass in the shape of a flowerpot [...]        | 2nd half of the 19 <sup>th</sup> c. | glass, bronze      | Purchase: K.J. Przeworsk, Park 2 27 April 1979     |
| 2.  | MP-S-51  | 9 August 1980 | Compotier of white glass, rounded, with straight walls [...] | early 20 <sup>th</sup> c.           | glass              | Purchase: K.J. Przeworsk, Park 2 27 April 1979     |
| 3.  | MP-S-52  | 9 August 1980 | White, oval-shaped vase for sweets. [...]                    | early 20 <sup>th</sup> c.           | crystal glass      | Purchase: K.J. Przeworsk, Park 2 27 April 1979     |

|     |         |               |  |  |               |  |
|-----|---------|---------------|--|--|---------------|--|
| 4.  | MP-S-53 | 9 August 1980 | White bowl, with marked bottom and a rim strongly turned outwards. [...] The bottom marked with a trademark reading "Ukasin – Dresden" | Germany, Dresden, Ukasin [today Villeroy & Boch – author's note] 19 <sup>th</sup> c. | porcelain     | Purchase: K.J. Przeworski, Park 2 27 April 1979                  |
| 5.  | MP-S-54 | 9 August 1980 | White hemispherical compotier [...]  | late 19 <sup>th</sup> c.   | crystal glass | Purchase: K.J. Przeworski, Park 2 27 April 1979                  |
| 6.  | MP-S-55 | 9 August 1980 | Compotier, in the shape of a flowerpot tapering downwards, white glass. [...]  | late 19 <sup>th</sup> c.   | glass         | Purchase: K.J. Przeworski, Park 2 27 April 1979                  |
| 7.  | MP-S-56 | 9 August 1980 | A vase (to be inserted) in the shape of an open-petalled flower [...]  | early 20 <sup>th</sup> c.  | glass         | Purchase: K.J. Przeworski, Park 2 27 April 1979                  |
| 8.  | MP-S-57 | 9 August 1980 | White spherical glass carafe [...]   | early 20 <sup>th</sup> c.  | glass         | Purchase: K.J. Przeworski, Park 2 27 April 1979                  |
| 9.  | MP-S-58 | 9 August 1980 | White, pear-shaped jug with marked round bottom. [...]   | 19 <sup>th</sup> c.  | glass         | Purchase: K.J. Przeworski, Park 2 27 April 1979                  |
| 10. | MP-S-59 | 9 August 1980 | Ice container, white, cylindrical [...]  | 19 <sup>th</sup> c.  | glass         | Remnant of palace furnishing, former property of the Lubomirskis |
| 11. | MP-S-67 | 17 Oct. 1980  | Round plate, strongly flattened, with a short leg, ending with a convex faceted foot, with two small arched handles. [...]             | early 20 <sup>th</sup> c.  | brass         | Purchase: K.J. Przeworski, Park 2 27 April 1979                  |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |               |  |                                       |                    |  |
|---|----------|---------------|--|---------------------------------------|--------------------|--|
| NO.   | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS  | SCHOOL MANUFACTURER DATE OF ORIGIN    | MATERIAL TECHNIQUE | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)   |
| 12.   | MP-S-70  | 17 Oct. 1980  | Figurine of a woman hovering over Eros and clipping his wings. [...] On a round base with 89 F and Vienna mark on the bottom.            | Vienna, Austria 19 <sup>th</sup> c.   | bisque             | Purchase: K.J.J. Przeworsk, Park 2 27 April 1979 [On the inventory sheet: recorded in I. Sapetowa's hand: "Purchase in 1979 from a resident in the Palace in Przeworsk complex. Beyond doubt from the collection of Lubomirskis of Przeworsk" – author's note] |
| 13.   | MP-S-71  | 17 Oct. 1980  | Figurine depicting Eros sleeping on a rock – a naked boy with wings. [...] On a round base with 89 B and Vienna mark on the bottom.      | Vienna, Austria 19 <sup>th</sup> c.   | bisque             | Purchase: K.J. J. Przeworsk, Park 2 27 April 1979  |
| 14.   | MP-S-72  | 17 Oct. 1980  | Figurine depicting the scene of offering wine on the altar of Eros. [...] On an oval base with engraved 89 F, Vienna mark on the bottom. | Vienna, Austria 19 <sup>th</sup> c.   | bisque             | Purchase: K.J. J. Przeworsk, Park 2 27 April 1979  |
| 15.   | MP-S-237 | 7 Dec. 1981   | Glass jar, white, four-sided, square bottom [...]  | 19 <sup>th</sup> /20 <sup>th</sup> c. | glass              | Purchase: K.J. Przeworsk, Park 2 16 April 1981 purchase  |

|     |          |                          |  |   |                     |  |
|-----|----------|--------------------------|--|---|---------------------|--|
| 16. | MP-S-238 | 7 Dec. 1981              | Oval brass tray with two cast handles heavily decorated with grotesque and auricular ornaments. [...]  | early 20 <sup>th</sup> c.   | brass               | Purchase: K.J. Przeworsk, Park 2<br>16 April 1981 purchase   |
| 17. | MP-S-239 | 7 Dec. 1981              | Round plate, strongly flattened, with a short leg ending with a convex and faceted foot. [...]   | early 20 <sup>th</sup> c.   | silvered brass      | Purchase: K.J. Przeworsk, Park 2<br>16 April 1981 purchase   |
| 18. | MP-S-247 | 21 Dec. 1981             | Painting of a young couple sitting in front of a sculpture of a cupid. [...]   | early 20 <sup>th</sup> c.   | satin, colour print | Purchase: J. K.J. Przeworsk, Park 2<br>27 April 1979   |
| 20. | MP-S-278 | Entered on 15 March 1982 | Chest of three drawers, massive, walnut, drawers aligned with the side of the chest [...]  | 1st half of the 19 <sup>th</sup> c.<br>Biedermeier                  | wood                | Furnishing remnant from the Lubomirski Palace  |
| 21. | MP-S-283 | 15 March 1982            | Étagère made of light walnut in the form of four open shelves with edges cut into sharp arcs [...]   | "k." Biedermeier<br>2nd half of the 19 <sup>th</sup> c.             | wood                | Furnishing remnant from the Lubomirski Palace  |
| 22. | MP-S-286 | 15 March 1982            | Beside table of dark walnut, in the shape of a four-sided column, [...] Inscription on the reverse side of the folding top reads: "Brat Husarzewski" | early 20 <sup>th</sup> c.<br>mid-19 <sup>th</sup> c.<br>Biedermeier | dark walnut         | Furnishing remnant from the Lubomirski Palace  |
| 23. | MP-S-306 | 5 June 1982              | Small white porcelain jug, with a marked spout and bottom, spherical [...] Company mark on the bottom.   | 19 <sup>th</sup> c.   | porcelain           | Furnishing remnant from the Lubomirski Palace.<br>Transferred from History Department<br>19 Feb. 81<br>Column "Comments" reads:<br>Note: Teapot ("dzbanuszek" is a misnomer) I. Sapetowa |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |   |   |  |                    |  |
|---|----------|---|---|--|--------------------|--|
| NO.   | CAT. NO. | DATE OF ENTRY                           | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS   | SCHOOL MANUFACTURER DATE OF ORIGIN                   | MATERIAL TECHNIQUE | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)   |
| 24.   | MP-S-346 | 21 June 1982                            | Chest of drawers made of conifer wood, veneered and inlaid with various types of wood [...]   | mid-19 <sup>th</sup> c.                              | wood<br>brass      | Purchase: K. P. Przeworsk, Park 2 14 Feb. 1979   |
| 25.   | MP-S-347 | 24 June 1982                            | Wooden chest of drawers, with one door and one drawer [...]   | Biedermeier 1st half of the 19 <sup>th</sup> c. 1830 | spruce wood        | Remnant of the former furnishing of the Lubomirski Palace                                  |
| 26.   | MP-S-351 | 24 June 1982<br>Described on 13 Oct. 93 | Bechstein piano with a harp-shaped elongated body, its edges decorated with sculpted wooden strips with plant ornamentation. [...] Signature under the lid: "C. BECHSTEIN" "BERLIN" and the trademark [...] | late 19 <sup>th</sup> c.                             | wood<br>metal      | Remnant of the former furnishing of the Lubomirski Palace                                  |
| 27.   | MP-S-355 | 6 July 1982                             | Oval-shaped flower basket, strongly marked bottom, edge decorated with a frieze of openwork hemispheres, surface decorated with festoons and bouquets of pink roses; trademark outside on the bottom.       | 19 <sup>th</sup> c.                                  | porcelain          | Transferred from History Department 18 Feb. 1981. from the former furnishing of the palace |
| 28.   | MP-S-356 | 6 July 1982                             | Small couch   | 19 <sup>th</sup> /20 <sup>th</sup> c.                | wood<br>fabric     | Remnant of the former furnishing of the palace in Przeworsk                                |

|     |          |              |  |   |                    |  |
|-----|----------|--------------|--|---|--------------------|--|
| 29. | MP-S-362 | 6 July 1982  | Pine sideboard veneered with mahogany-coloured wood [...]  | Biedermeier<br>2nd half of the 19 <sup>th</sup> c.          | wood<br>veneer     | Remnant of the former furnishing of the palace   |
| 30. | MP-S-365 | 17 July 1982 | Oval white glass vase [...]  | 19 <sup>th</sup> c.   | glass              | Remnant of the former furnishing of the palace<br>Column "Comments" reads:<br>It is a "salatera", not a vase |
| 31. | MP-S-366 | 17 July 1982 | Corner L-shaped sofa, its wooden base dark brown [...]   | modernism<br>early 20 <sup>th</sup> c.                      | wood<br>fabric     | Remnant of the former furnishing of the palace   |
| 32. | MP-S-372 | 17 July 1982 | Full plaster sculpture, a bust of Voltaire, taken "en face", the head turned 3/4 to the right, a wig with long curls on the head. [...] Signature "ANT. BAUMAN" on the bottom of the base. | Antoni Bauman Poland<br>1st half of the 19 <sup>th</sup> c. | plaster,<br>bisque | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.            |
| 33. | MP-S-373 | 17 July 1982 | Small couch  | early 20 <sup>th</sup> c.                                   | wood<br>fabric     | Remnant of the former furnishing of the palace   |
| 34. | MP-S-379 | 24 July 1982 | Bedspread, woven of cotton, rectangular, reversible, one side ivory with ochre decoration, the other side is its reverse.  | 19 <sup>th</sup> c.   | cotton             | Purchase K. P. Przeworsk, Park 2 14 Feb. 1979.   |
| 35. | MP-S-383 | 24 July 1982 | Wine bottle made of glass slightly tinged green [...] signed HL on the belly.  | Poland<br>1st half of the 19 <sup>th</sup> c.               | glass              | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.            |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |               |  |  |                         |   |
|---|----------|---------------|--|--|-------------------------|---|
| NO.   | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS  | SCHOOL MANUFACTURER DATE OF ORIGIN         | MATERIAL TECHNIQUE      | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)  |
| 36.   | MP-S-384 | 24 July 1982  | Wine bottle [...] signed AL on the belly.  | Poland after 1875                          | glass                   | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 37.   | MP-S-385 | 24 July 1982  | Green wine bottle [...] signed HL on the belly.  | Poland 1st half of the 19 <sup>th</sup> c. | glass                   | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 38.   | MP-S-386 | 24 July 1982  | Light green glass wine bottle [...] signed XHL on the belly.   | Poland 1st half of the 19 <sup>th</sup> c. | glass                   | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 39.   | MP-S-387 | 24 July 1982  | Green tall cylindrical wine bottle, with a short neck and concave bottom.  | Poland late 19 <sup>th</sup> c.            | glass                   | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 40.   | MP-S-388 | 24 July 1982  | Rectangular travel box, made of cardboard covered with velour in antique gold colour, interior lined with iridescent green satin [...] A sticker with the shop's name on the bottom. | Poland? 19 <sup>th</sup> c.                | velour<br>satin<br>wood | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |



|     |          |              |   |  |                    |   |
|-----|----------|--------------|---|--|--------------------|---|
| 41. | MP-S-389 | 24 July 1982 | Hanging lamp in the shape of a rectangular cage suspended on a chain, topped and finished with onion-shaped domes [...]                                     | mid-19 <sup>th</sup> c.                                | wrought iron sheet | Remnant of the former furnishing of the palace, former property of Lubomirskis                    |
| 42. | MP-S-390 | 24 July 1982 | White, rectangular lid with a strongly wavy edge, with a centrally placed handle in the shape of two connected rocailles [...]                              | 19 <sup>th</sup> c.                                    | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 43. | MP-S-391 | 30 July 1982 | Porcelain figurine. A male figure is standing on an oval rectangular base, his both hands resting on a horn next to him. [...] Company's mark on the bottom | 19 <sup>th</sup> c.                                    | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 44. | MP-S-392 | 30 July 1982 | Porcelain lid, white, round [...]. On the underside the overglazed number in red paint: 2153  | 19 <sup>th</sup> c.                                    | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 45. | MP-S-393 | 30 July 1982 | Oval platter, white, with a clearly marked notch [...]  | Loket (Elbogen)<br>2nd half of the 19 <sup>th</sup> c. | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 46. | MP-S-394 | 30 July 1982 | Oval platter, white, with a strongly marked notch [...]. Wire-mended  | 2nd half of the 19 <sup>th</sup> c.                    | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX

| NO. | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS  | SCHOOL MANUFACTURER DATE OF ORIGIN  | MATERIAL TECHNIQUE | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)  |
|-----|----------|---------------|--|-------------------------------------|--------------------|---|
| 47. | MP-S-395 | 30 July 1982  | Deep white porcelain plate with a clearly marked notch and bottom [...] Ćmielów trademark on the underside of the bottom   | Poland Ćmielów 19 <sup>th</sup> c.  | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 48. | MP-S-396 | 30 July 1982  | Deep white porcelain plate with a clearly marked notch and bottom [...]  | 19 <sup>th</sup> c.                 | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 49. | MP-S-397 | 30 July 1982  | Shallow white round plate, with a marked notch and bottom, decorated with two gold bands running around and the coat of arms of the Lubomirskis. Marked Vienna on the underside of the bottom. | 1806 mid-19 <sup>th</sup> c.        | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 50. | MP-S-401 | 30 July 1982  | White round lid in the form of a strongly flattened bell [...] Bavaria trademark at the bottom.  | Bavaria, mid-19 <sup>th</sup> c.    | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |
| 51. | MP-S-423 | 3 Sept. 1982  | White sauce boat, with an oval base, on which the sauce container in the form of an elongated bowl [...] Meissen trademark at the bottom.  | Germany Meissen 19 <sup>th</sup> c. | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981. |

|     |          |              |   |   |  |                    |   |
|-----|----------|--------------|---|---|--|--------------------|---|
| 52. | MP-S-424 | 3 Sept. 1982 | White sauce boat with a severely damaged base, its sauce container in the form of an elongated bowl [...] Meissen trademark at the bottom                             | Pirkenhammer company trademark, Bohemia | Bohemia, Pirkenhammer, Březová<br>From 1890 to 1938<br>Germany<br>Meissen<br>19 <sup>th</sup> c. | porcelain          | Remnant of the former furnishing of the palace, transferred from History Department 29 Feb. 1981. |
| 53. | MP-S-425 | 3 Sept. 1982 | Wine bottle, green [...]  |   | late 19 <sup>th</sup> c.   | glass              | Remnant of the former furnishing of the palace, transferred from History Department               |
| 54. | MP-S-486 | 25 Jan. 1983 | Crystal mirror, polished, rectangular, concave profiled frame, gilded with leaf gold, the outer rim decorated with egg-and-dart, the inner one with palmettos.        |   | mid-19 <sup>th</sup> c.  | gilded wood mirror | Furnishing remnant from the Lubomirski Palace in Przeworsk  |
| 55. | MP-S-487 | 25 Jan. 1983 | Standing, rectangular, crystal mirror in a slightly profiled frame filled with an ornament with classicist motifs [...]   |   | Mid-19 <sup>th</sup> c.  | gilded wood mirror | Furnishing remnant from the Lubomirski Palace in Przeworsk  |
| 56. | MP-S-488 | 25 Jan. 1983 | Crystal mirror, polished, rectangular, concave profiled frame, gilded with leaf gold, the outer rim decorated with egg-and-dart, the inner one with stylised flowers. |   | mid-19 <sup>th</sup> c.  | gilded wood mirror | Furnishing remnant from the Lubomirski Palace in Przeworsk  |
| 57. | MP-S-489 | 25 Jan. 1983 | Crystal mirror, polished, rectangular, concave profiled frame, gilded with leaf gold, the outer rim decorated with egg-and-dart, the inner one with stylised flowers. |   | mid-19 <sup>th</sup> c.  | gilded wood mirror | Furnishing remnant from the Lubomirski Palace in Przeworsk  |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |               |  |  |                    |  |
|---|----------|---------------|--|--|--------------------|--|
| NO.   | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS  | SCHOOL MANUFACTURER DATE OF ORIGIN     | MATERIAL TECHNIQUE | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)         |
| 58.   | MP-S-490 | 25 Jan. 1983  | Crystal mirror, polished, rectangular, concave profiled frame, gilded with leaf gold, the outer rim decorated with egg-and-dart, the inner one with palmettos. | mid-19 <sup>th</sup> c.                | gilded wood mirror | Furnishing remnant from the Lubomirski Palace in Przeworsk |
| 59.   | MP-S-491 | 25 Jan. 1983  | Crystal mirror, polished, in a rectangular wooden frame with very rich sculpted decorations, with rocaille ornament motifs, gilded with leaf gold.             | mid-9 <sup>th</sup> c.                 | gilded wood mirror | Furnishing remnant from the Lubomirski Palace in Przeworsk |
| 60.   | MP-S-492 | 25 Jan. 1983  | Gondola bed, oak, with walnut veneer.  | Biedermeier c. mid-19 <sup>th</sup> c. | wood               | Furnishing remnant from the Lubomirski Palace in Przeworsk |
| 61.   | MP-S-493 | 25 Jan. 1983  | Gondola bed, oak, with walnut veneer. [...] Set with bed No. MPS-492.  | Biedermeier mid-19 <sup>th</sup> c.    | wood               | Furnishing remnant from the Lubomirski Palace in Przeworsk |
| 62.   | MP-S-494 | 25 Jan. 1983  | Chandelier — candle chandelier, crystal, crystal baluster shaft, strongly profiled, ending in ball, 6 branched brass arms [...]                                | mid-19 <sup>th</sup> c.                | crystal, brass     | Furnishing remnant from the Lubomirski Palace in Przeworsk |
| 63.   | MP-S-495 | 25 Jan. 1983  | Chandelier — candle chandelier, crystal, crystal baluster shaft, strongly profiled, ending in ball, 6 branched brass arms [...]                                | mid-19 <sup>th</sup> c.                | crystal, brass     | Furnishing remnant from the Lubomirski Palace in Przeworsk |

|     |          |   |  |                           |  |  |
|-----|----------|---|--|---------------------------|--|--|
| 64. | MP-S-496 | 25 Jan. 1983                            | Chandelier – candle chandelier, crystal baluster shaft, strongly profiled, ending in ball, 6 branched brass arms [...]   | mid-19 <sup>th</sup> c.   | crystal, brass   | Furnishing remnant from the Lubomirski Palace in Przeworsk   |
| 65. | MP-S-537 | 9 Nov. 1983<br>Described:<br>27 July 93 | Simplified bergère arm-chair, Polish, based on the French model, in the style of Louis XVI.  | 19 <sup>th</sup> c.       | wood<br>leather  | Purchase: K. P.<br>ul. Park 2, Przeworsk<br>2 Nov. 1983  |
| 66. | MP-S-620 | 20 Nov. 1987                            | Rectangular table of ash wood, stained into mahogany and walnut colours [...]  | early 20 <sup>th</sup> c. | wood<br>bronze   | Purchase: K.J.<br>ul. Park 2, Przeworsk<br>27 Feb. 1985.   |
| 67. | MP-S-621 | 20 Nov. 1987                            | Standing scale with a single pan [...] The central white enamelled face features a ring of numbers. The centrally mounted hand is counterbalanced. The inscription above it reads: “Wirtschafts-Waage”, and below: “10 Kilo” [...] | mid-19 <sup>th</sup> c.   | cast iron<br>cast  | Purchase: K.J.<br>ul. Park 2, Przeworsk<br>27 Feb. 1985  |
| 68. | MP-S-675 | 26 March 1988                           | Double four-time antlers of a red deer with a fragment of a skull, on a wooden board in a wreath of oak leaves and acorns [...]  | 1901                      | deer antler<br>lime wood<br>woodwork<br>white paint<br>brush | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan – 3 Feb. 1988, item No. 451 – remnant of former palace furnishing. |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |               |  |                                    |  |  |
|---|----------|---------------|--|------------------------------------|--|--|
| NO.   | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS  | SCHOOL MANUFACTURER DATE OF ORIGIN | MATERIAL TECHNIQUE   | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)   |
| 69.   | MP-S-676 | 26 March 1988 | Double four-tine antlers of a red deer with a fragment of a skull, in a wreath of oak leaves                   | 1901                               | deer antler<br>lime wood<br>woodwork<br>inscription<br>in white<br>paint | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan–3 Feb. 1988, item No. 452 – remnant of former palace furnishing. |
| 70.   | MP-S-677 | 26 March 1988 | Bird. A male pheasant with colourful plumage, prepared, stuffed, with talons clinging to a dry forking branch. | 20 <sup>th</sup> c.                | pheasant<br>bones and<br>feathers  | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan–3 Feb. 1988, item No. 453 – remnant of former palace furnishing. |
| 71.   | MP-S-678 | 26 March 1988 | Three-tine antler of a red deer, the entire second antler is missing. [...]                                    | 1880                               | deer antler<br>lime wood<br>wood stained<br>woodwork                     | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan–3 Feb. 1988, item No. 454 – remnant of former palace furnishing. |

|     |          |  |   |  |  |   |
|-----|----------|--|---|--|--|---|
| 72. | MP-S-679 | 26 March 1988                              | Antlers. Deer antlers framed in an oak wreath carved from lime wood stained brown. [...]  | Last quarter of the 19 <sup>th</sup> c. or early 20 <sup>th</sup> c. | deer antler<br>lime wood<br>wood stained<br>woodwork | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 455 – remnant of former palace furnishing. |
| 73. | MP-S-680 | 26 March 1988                              | Antlers. Double four-tine antlers of a red deer, mounted on a wooden shield decorated with two sculpted bundles of oaken twigs. [...]         | 1902   | deer antler<br>lime wood<br>wood stained             | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 456 – remnant of former palace furnishing. |
| 74. | MP-S-681 | 26 March 1988<br>Described on 22 Nov. 1993 | Antlers. Three-tine antlers of a young red deer attached to a wooden shield enclosed in a sculpted oak wreath of stained linden wood. [...]   | A hunting trophy from a hunt in Korniaktów<br>1891                   | deer antler<br>lime wood<br>wood stained<br>woodwork | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 457 – remnant of former palace furnishing. |
| 75. | MP-S-682 | 26 March 1988<br>Described on 22 Nov. 1993 | Antlers. Antlers of a young red deer mounted on a wooden shield in a frame with sculpted oak branches and a carved touche, carved work. [...] | 1884   | deer antler<br>lime wood<br>wood stained<br>woodwork | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 458 – remnant of former palace furnishing. |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |  |  |                                    |   |   |
|---|----------|--|--|------------------------------------|---|---|
| NO.   | CAT. NO. | DATE OF ENTRY                              | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS  | SCHOOL MANUFACTURER DATE OF ORIGIN | MATERIAL TECHNIQUE  | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)  |
| 76.   | MP-S-683 | 26 March 1988<br>Described on 22 Nov. 1993 | Antlers. Double four-time antlers of a red deer, mounted on a shield framed by oak branches sculpted in lime wood [...]  | 1902                               | deer antler<br>lime wood<br>wood<br>stained<br>to brown<br>woodwork | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.—3 Feb. 1988, item No. 459 — remnant of former palace furnishing. |
| 77.   | MP-S-684 | 26 March 1988<br>Described on 22 Nov. 1993 | Antlers. Double seven-time antlers of a red deer, mounted on a shield framed by oak branches sculpted in lime wood [...] | 1902                               | deer antler<br>lime wood<br>wood stained<br>woodwork                | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.—3 Feb. 1988, item No. 460 — remnant of former palace furnishing. |
| 78.   | MP-S-691 | 9 Jan. 1989                                | Bottle   |                                    | glass   | Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.—3 Feb. 1988, item No. 423 — remnant of former palace furnishing. |



|     |          |   |  |                           |               |   |
|-----|----------|---|--|---------------------------|---------------|---|
| 79. | MP-S-692 | 9 Jan. 1989<br>Described<br>on 23 Nov. 1993 | Autumn. Painting. The sky in<br>the background over ranges<br>of bare mountains is cloudy.<br>[...]                      | early 20 <sup>th</sup> c. | oil on canvas | Discovered during<br>physical inventory<br>taking in the Art De-<br>partment of the Mu-<br>seum in Przeworsk<br>on 4 Jan.–3 Feb. 1988,<br>item No. 461 – rem-<br>nant of former palace<br>furnishing. |
| 80. | MP-S-693 | 9 Jan. 1989                                 | Spring. Painting. Distant<br>mountains and spring flood-<br>waters, a castle and clusters<br>of distant buildings. [...] | early 20 <sup>th</sup> c. | oil on canvas | Discovered during<br>physical inventory<br>taking in the Art De-<br>partment of the Mu-<br>seum in Przeworsk<br>on 4 Jan.–3 Feb. 1988,<br>item No. 462 – rem-<br>nant of former palace<br>furnishing. |
| 81. | MP-S-694 | 9 Jan. 1989                                 | Winter. Painting. A distant<br>landscape with snow-capped<br>mountains and river bends.<br>[...]                         | early 20 <sup>th</sup> c. | oil on canvas | Discovered during<br>physical inventory<br>taking in the Art De-<br>partment of the Mu-<br>seum in Przeworsk<br>on 4 Jan.–3 Feb. 1988,<br>item No. 463 – rem-<br>nant of former palace<br>furnishing. |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |               |   |  |                      |   |
|---|----------|---------------|---|--|----------------------|---|
| NO.   | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS   | SCHOOL MANUFACTURER DATE OF ORIGIN   | MATERIAL TECHNIQUE   | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)  |
| 82.   | MP-S-711 | 21 June 1993  | Small bisque pedestal for a sculpture, in the shape of a cuboid sarcophagus. [...] Signed on the bottom "ANT-BAUMANN" and "A and O" | Italy?<br>end of the 18 <sup>th</sup> c.   | bisque<br>bas relief | 19 Feb. 1981. transferred from History Department, from the Lubomirski Collection in in Przeworsk.  |
|   |          |               |   |  |                      | In Comments:<br>It was entered as a whole with the bust of Voltaire under inventory No. MP-S-372. Recognised a separate work of art during the Valuation Commission on 20 April 1993. |
| 83.   | MP-S-720 | 4 Oct. 1994   | Stucco cast – female head in a round medallion. [...]   | 18 <sup>th</sup> /19 <sup>th</sup> c. (?)<br>by the base of the neck 853<br>(frag. of date?) | stucco               | The medallion was embedded in the palace wall on the portico side, beyond the colonnade (in the back).  |

|     |          |             |  |  |        |   |
|-----|----------|-------------|--|--|--------|---|
| 84. | MP-S-721 | 4 Oct. 1994 | Stucco cast — a boy's head in a round medallion (shoulder-length). [...] | Poland, Przeworsk (?) c. mid-19 <sup>th</sup> c. | stucco | <p>In Comments:<br/>The inscription on the reverse of the medallion in brown ink: "Bust Pani z Pótockich Zamoyskiej robiony orzez naszego Xječia. Droga pamiątka"</p>   |
|     |          |             |  |  |        | <p>From c. 1983, removed from the outer wall of the palace building for the renovation of the façade, marked on the back as No. 10 and removed to storehouse.</p>   |
|     |          |             |  |  |        | <p>In Comments:<br/>The lower section of the profile (from the base of the head downwards) has chipped away and lies separately, loose. Three pieces have also been chipped off edge lower section of the rim.<br/>Valuating Commission. 13 June 1995</p> |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |               |  |   |   |  |
|---|----------|---------------|--|---|---|--|
| NO.   | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS  | SCHOOL MANUFACTURER DATE OF ORIGIN          | MATERIAL TECHNIQUE  | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)   |
| 85.   | MP-S-722 | 6 Oct. 1994   | Maria Husarzewska's album. [...] Contains: 3 pencil drawings, 1 ink drawing, 19 prints, and 25 photographs with monuments and people from 1856–59. | c. 1857–59                                  | cardboard, paper, canvas, drawing in pencil on paper, photographs, baize, leather | Discovered devastated (torn cards, damaged drawings and photos) in the storehouse of the History Department of the Museum. Found in 1994. According to a note, it comes from the Palace in Przeworsk, from the Lubomirski Collection |
| 86.   | MP-S-723 | 12 Oct. 1994  | Portrait of Mr Pilz from Maria Husarzewska's album. [...]  | 6 Jan. 1855<br>Maria Husarzewska, Sorento.  | drawing, pencil on paper  | Found in the album of Maria Husarzewska, see: MP-S-722.  |
| 87.   | MP-S-724 | 24 Nov. 1994  | Portrait of Mrs. V. Pilz from Maria Husarzewska's album  | Maria Husarzewska, Sorento,<br>5 Sept. 1854 | drawing, pencil on paper  | Found in the album of Maria Husarzewska, see: MP-S-722.  |
|   |          |               |  |   |   | In Comments:<br>Inscription: "Pilz Szonia, 6/1 1855 M. H."   |
|   |          |               |  |   |   | In Comments:<br>"Sorento, le 5/9 854 V. Pilz M. H."  |

|     |          |             |  |  |  |   |
|-----|----------|-------------|--|--|--|---|
| 88. | MP-S-725 | 5 Dec. 1994 | Rectangular copperplate of a monk's bust [...] Signed: Fiesole pinx., C. Mueller sc. [...]                           | Fiesole, C. Müller, Germany, "Ergenthum des Vereins zur Verbreitung relig. Bilder in Düsseldorf" Signature: "S. Dominicus" | copperplate c. mid-19 <sup>th</sup> c. | Found in the album of Maria Husarzewska, see: MP-S-722  |
| 89. | MP-S-726 | 5 Dec. 1994 | Portrait of a middle-aged woman (probably Maria Sierakowska from Waplewo) turned 3/4 to the (heraldic) left. [...]   | L. Desmatisons, Paris, 1855. imp. Lemercier  | aquatint lithograph                    | Found in the album of Maria Husarzewska, see: MP-S-722.<br><br>In Comments:<br>Signature: On the left L. Desmatisons. On the right: Imp. Lemercier. On the back: "Od Cioci Marysi Sierakowskiej z Waplewa, przysłane do Florencji 1855" |
| 90. | MP-S-727 | 5 Dec. 1994 | Portrait of a young man, shown to the hips, turned 3/4 to the (heraldic) left, blond hair and moustache, light eyes. | 2nd half of the 19 <sup>th</sup> c.  | lithograph                             | Found in the album of Maria Husarzewska, see: MP-S-722  |
| 91. | MS-S-728 | 5 Dec. 1994 | View of the courtyard of a palace excavated from the ruins of Pompeii. [...]   | 2nd half of the 19 <sup>th</sup> c. Ph. Benoist, France  | lithograph (reproduction)              | Found in the album of Maria Husarzewska, see: MP-S-722<br><br>In Comments:<br>Signature: "Desiné par Ph. Benoist".  |
| 92. | MP-S-729 | 5 Dec. 1994 | View of the bay and Baracca Street in Malta. [...] Signed: Malta. Ulica Baracca. 1875. J.H.                          | Malta, 1875 touched up by Józef Husarzewski  | Photograph touched up in pencil        | Found in the album of Maria Husarzewska (No. MP-S-722)  |

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX

| NO. | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS                                     | SCHOOL MANUFACTURER DATE OF ORIGIN  | MATERIAL TECHNIQUE   | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)  |
|-----|----------|---------------|---|---|--|---|
| 93. | MP-S-731 | 6 March 1995  | Board for a party game, water-colour and ink on paper. [...]                        | Probably Maria Husarzewska c. mid-19 <sup>th</sup> c.   | paper, ink, watercolour  | Found in the History Department of the Museum, a remnant from the Lubomirski Collection from Przeworsk. |
|     |          |               |   |   |  | In Comments:<br>The card was loosely inserted into the album of Maria Husarzewska.                      |
| 94. | MP-S-732 | 6 March 1995  | Device for corking bottles. [...]   | Probably Poland, before 1939  | wood, cast iron  | Found in the attic of the Lubomirski Palace in Przeworsk.   |
| 95. | MP-S-761 | 23 Sept. 1996 | Oval tray of ash wood, bottom lined with tin sheet, used for carrying hot platters. | 1st half of the 20 <sup>th</sup> c., Poland, Przeworsk, workshop working for the palace   | ash wood, zinc sheet   | Found in the attic of a palace annex.   |
| 96. | MP-S-762 | 23 Sept. 1996 | Classical fireplace [actually a fireplace shell—author's note] [...]                | c. 1800   | metal  | Found in the attic of a palace annex.   |
| 97. | MP-S-788 | 11 July 1997  | Two-tier wicker jardiniere. [...]   | before 1939   | wicker, wood   | Found in the attic of a palace annex.   |
| 98. | MP-S-791 | 8 Sept. 1997  | Deckchair akin to a chaise longue (Eng.: "Adjustable Lounge"), [...]                | Based on a London-based company Levenson and Sons Invalid Chairs and Carriages Est. 1849, No. 92. London, New Oxford Street. After 1849 | plaiting, woodwork. Wicker and hazel rods, wicker, iron hardware | Found in the attic of a palace annex.   |

|      |          |               |   |                                       |  |   |
|------|----------|---------------|---|---------------------------------------|--|---|
| 99.  | MP-S-794 | 8 Oct. 1997   | Picture frame [...]   | 2nd half of the 19 <sup>th</sup> c.   | wood, plaster, gold and silver powder              | Found in a museum storehouse, most likely former property of the Lubomirskis of Przeworsk.  |
| 100. | MP-S-795 | 18 Sept. 1997 | View of the city of Aswan on the Nile from the Elephantine Isle [...] Signature and number "1872 J. H." below the engraving   | 1872 touched up by Józef Husa-rzewski | lithograph drawing in pencil, paper                | Former property of the Lubomirskis of Przeworsk in the album of Maria Husa-rzewska.   |
| 101. | MP-S-816 | 4 March 1998  | Rectangular mirror, finished with a segmental arch at the top, in a frame of the same shape, [...] embedded into the wall above the fireplace in the Pink Living Room | c. 1800                               | mirror glass, gilded wood; woodwork                | Former property of the Lubomirskis of Przeworsk   |
| 102. | MP-S-817 | 4 March 1998  | Frame of a rectangular mirror above the fireplace in Henryk Lubomirski's bedroom [...]  | c. 1850                               | contemporary mirror glass, wood, woodwork          | Former property of the Lubomirskis of Przeworsk   |
| 103. | MP-S-820 | 14 Sept. 1998 | Device for making ice cream [...]   | 20 <sup>th</sup> c. — before 1939     | white glass, steel sheet, tinned, cast iron, brass | Donation from Ms M.M., Przeworsk-Park. The item comes from the Lubomirski Palace, donated after the war by Wanda Sierakowska — granddaughter of A. Lubomirski — to the M. family. |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX  |          |               |   |  |  |  |
|--|----------|---------------|---|--|--|--|
| NO.  | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS   | SCHOOL MANUFACTURER DATE OF ORIGIN       | MATERIAL TECHNIQUE                         | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)   |
| 104.   | MP-S-853 | 14 Oct. 2002  | Bust of Adam Mickiewicz, plaster cast, patinated. [...]                                   | Poland before 1939                       | plaster cast, patinated, traces of gilding | Transferred from the Municipal Library in Przeworsk, file No. MP-IV-072/7/2001. The bust was part of former furnishing of the palace according to the protocols preserved in the Museum Archives |
| 105.   | MP-S-854 | 14 Oct. 2002  | Iron hanger made of cast iron, painted green at a later time. [...]                       |  | iron cast                                  | Found in the attic of a palace annex   |
| 106.   | MP-S-855 | 23 July 2003  | Painting showing a group of riders on horses, with a park avenue in the background. [...] | Z. Rozwadowski Poland Przeworsk (?) 1910 | oil on canvas                              | A painting from the former furnishing of Palace in Przeworsk, it used to hang in the entrance hall on the ground floor of the palace. A donation from E. (I.) R.-S. (Switzerland) 17 June 2003.  |
| <p>In Comments:<br/> The painting was sent by diplomatic mail from Switzerland and delivered to the Museum by I. S.-T. and B.T. on 17 June 2003.</p> |          |               |   |  |  |  |



|             |              |                         |   |                             |  |  |
|-------------|--------------|-------------------------|---|-----------------------------|--|--|
| <b>107.</b> | MP-S-877     | 29 Dec. 2004            | Column – a pedestal for a sculpture   | before 1939 Poland (?)      | wood<br>black lacquer  | Discovered during physical inventory taking in the History Department in 2002. Remnant of palace furnishing. |
| <b>108.</b> | MP-S-879/1-2 | Entered on 27 Nov. 2005 | Painting showing a mountain landscape in a gilded frame. [...] Inscription on the back of the frame reads GREFFIER. The painting is unsigned.   |                             | oil on board<br>frame: wood,<br>stucco, gilded               | Donated by A.&W. Ż., Lubaczów  |
| <b>109.</b> | MP-S-880     | Entered on 27 Nov. 2005 | Decorative fabric on a court theme painted on silk grosgrain. [...]   |                             | fabric – silk<br>grosgrain,<br>painting                      | Donated by A.&W. Ż., Lubaczów  |
| <b>110.</b> | MP-S-881     | Entered on 28 Nov. 2005 | Upholstered armchair for a children's (?) room, of bergère type. [...]  | Poland (?)<br>before 1939   | wood, black<br>lacquer,<br>upholstery:<br>embossed<br>velvet | Donated by A.&W. Ż., Lubaczów  |
| <b>111.</b> | MP-S-935     | 9 Dec. 2013             | Three-door library cabinet, with fully glazed doors [...]   | Poland, 1920s–30s           | ash wood,<br>black lacquer,<br>white<br>glass                | Remnant of the furnishing of Lubomirski Palace in Przeworsk, transferred from Administrative Department      |
| <b>112.</b> | MP-S-937     | 6 Nov. 2014             | Stopper (cork) for a bottle with the coat of arms of the Lubomirskis [...]. In the upper part, the Szreniawa coat of arms centrally. Inscription in small block letters around it reads: "Andrzej ks. Lubomirski Przeworsk" | Poland, 20 <sup>th</sup> c. | aluminium  | Discovered during physical inventory taking in the History and Art Department                                |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX |          |               |  |                                    |  |  |
|---|----------|---------------|--|------------------------------------|--|--|
| NO.   | CAT. NO. | DATE OF ENTRY | NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS  | SCHOOL MANUFACTURER DATE OF ORIGIN | MATERIAL TECHNIQUE                       | PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION) |
| 113.  | MP-S-943 | 25 April 2018 | Rectangular crystal mirror in a wooden frame painted gold. [...] former property of the Lubomirski family. | 19 <sup>th</sup> c.                | Crystal glass, wooden frame painted gold | Transfer: Przeworsk Municipal Office               |

**Table 4. Items from Rzeszów Regional Museum including items from the Lubomirski Collection in Przeworsk**  
 Their provenance should be further studied in the inventory books of Rzeszów Regional Museum.

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX. DEPOSITS OF RZESZÓW REGIONAL MUSEUM – RETURNED |                              |                            |  |   |  |
|---|------------------------------|----------------------------|--|---|--|
| No.   | NO. IN DE-<br>POSITS<br>BOOK | INV. No. RZESZÓW<br>MUSEUM | NAME / DESCRIPTION / TECH-<br>NIQUE  | PLACE / ARTIFICER / DATE                    |  |
| 1.  | item 118                     | MRA 3778                   | Belt with straps for the scabbard,<br>silver encrusted with turquoises,<br>Belt lined with cloth, straps lined<br>with leather, from the Lubomirski<br>Collection. | Kraków, monogramist EK, after 1866          |  |
| 2.  | item 119                     | MRA 3181                   | Belt from wrought and cast silver,<br>from the Lubomirski Collection.  | Wrocław, monogramist G.S., 1716             |  |
| 3.  | item 120                     | MRA 3151                   | Tall aigrette, gilded silver, encru-<br>sted with turquoises   | Vienna, H. Bolzani, 1866                    |  |
| 4.  | item 121                     | MRA 3157                   | Fastener for the aigrette, gilded<br>silver, encrusted with stones   | Vienna, monogramist B.B., after 1866        |  |
| 5.  | item 122                     | MRA 3147                   | Fastener for the aigrette, gilded<br>silver  | Kraków, monogramist L.M., after 1866        |  |
| 6.  | item 123                     | MRA 3148                   | Fastener for the aigrette  | Austria 2nd half of the 19 <sup>th</sup> c. |  |
| 7.  | item 124                     | MRA 863                    | Clasp for the delia outer garment  | 18 <sup>th</sup> c.                         |  |
| 8.  | item 125                     | MRA 3149                   | Fastener for the aigrette  | Poland, 2nd half of the 19 <sup>th</sup> c. |  |
| 9.  | item 126                     | MRA 3172                   | Shirt collar cuff  | 2nd half of the 19 <sup>th</sup> c.         |  |
| 10.   | item 127                     | MRA 3171/1-2               | Cufflinks  | 2nd half of the 19 <sup>th</sup> c.         |  |
| 11.   | item 128                     | MRA 3182                   | Brooch, silver   | Poland, 18 <sup>th</sup> c.                 |  |

| MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX. DEPOSITS OF RZESZÓW REGIONAL MUSEUM — RETURNED |                       |                         |   |   |
|---|-----------------------|-------------------------|---|---|
| No.   | NO. IN DE-POSITS BOOK | INV. No. RZESZÓW MUSEUM | NAME / DESCRIPTION / TECHNIQUE                        | PLACE / ARTIFICER / DATE                    |
| 12.   | item 129              | MRA 3183                | Brooch, silver  | Poland, 18 <sup>th</sup> c.                 |
| 13.   | item 130              | MRA 3173/1-3            | Buttons for the kontusz outer garment — 3 PCs, silver | 18 <sup>th</sup> c.                         |
| 14.   | item 131              | MRA 3762/1-5            | Buttons for the kontusz outer garment — 5 PCs         | Poland, 18 <sup>th</sup> c.                 |
| 15.   | item 132              | MRA 3763/1-8            | Buttons — 8 PCs                                       | Poland, 2nd half of the 19 <sup>th</sup> c. |
| 16.   | item 133              | MRA 558/1-5             | Buttons for the kontusz outer garment — 5 PCs         | Kraków, monogramist PK, after 1866          |
| 17.   | item 134              | MRA 559/1-8             | Buttons for the żupan undergarment — 8 PCs            | Kraków, monogramist PK, after 1866          |

**Table 5. Items from the Lubomirski Collection in the National Museum in Warsaw**

The table contains entries from the MONA museum system, as of 4 April 2017.

| NATIONAL MUSEUM IN WARSAW – COLLECTION OF ANCIENT ART; ANCIENT EGYPT AND THE ORIENT (KSA) |               |  |  |  |   |
|---|---------------|--|--|--|---|
| NO.   | CAT NO.       | ITEM / ARTIFICER / MATERIAL / TECHNIQUE  | DESCRIPTION  | PLACE OF ORIGIN / DATE   | PROVENANCE  |
| 1.  | 147662<br>MNW | Small amphora, unknown (workshop), stripe decoration, clay, turning, varnishing, firing<br>10×7 cm                 | Small amphora with a low echinus-shaped foot, a bulbous belly in the shape of an elongated hemisphere [...]  | place of origin unknown<br>date unknown                              | From Przeworsk Museum storehouse. Acquired for the National Museum in 1947. |
| 2.  | 147663<br>MNW | Small amphora, unknown (workshop), unadorned, clay, turning, firing<br>14.5×9.9 cm                                 | Small amphora with a low echinus-shaped ring foot, a bulbous belly in the shape of an elongated hemisphere [...]   | place of origin unknown<br>date unknown                              | From Przeworsk Museum storehouse. Acquired for The National Museum in 1947. |
| 3.  | 147664<br>MNW | Amphora, Nikosthenes (c. 545–510BC) (potter), BMN (c. 570–530BC) (painter), clay, turning, firing,<br>21.8×20.1 cm | Black-figure neck amphora (Bel-lerophon Class), pair of runners: short distance race   | Attica (Grece)<br>(place of origin)<br>540–530BC                     | From Zamoyski Collection. From Przeworsk Museum storehouse (1947)           |
| 4.  | 147665<br>MNW | Red-figure pelike, unknown (artificer), clay, red-figure<br>20×18.3 cm   | Pelike with a ring-shaped foot, slender belly, roller handles and a profiled pouring spout. [...] Decoration A – a woman with a branch and a mirror walking to the left; B – a naked man sitting on a spread cloak | Roman Italy, Apulia (found in) 2nd half of the 4 <sup>th</sup> c. BC | From Przeworsk Museum storehouse. At Nat. Mus. since 1947.                  |

| NATIONAL MUSEUM IN WARSAW – COLLECTION OF ANCIENT ART; ANCIENT EGYPT AND THE ORIENT (KSA) |               |   |   |  |  |
|---|---------------|---|---|--|--|
| NO.   | CAT NO.       | ITEM / ARTIFICER / MATERIAL / TECHNIQUE   | DESCRIPTION   | PLACE OF ORIGIN / DATE   | PROVENANCE   |
| 5.  | 147666<br>MNW | Black-varnished bowl, from an Attic workshop, with two handles, clay, turning, black-varnished, firing<br>5.1×13.8 cm | Bowl with a ring-shaped base and a shallow bowl [...]                               | Attica (Greece) (place of origin), c. 460 BC                                       | From Przeworsk Museum storehouse. Acquired for The National Museum in 1947 |
| 6.  | 147667<br>MNW | Black-varnished bowl, unknown (workshop), with two handles, clay, turning, varnishing, firing<br>6.1×14.1 cm          | Bowl with a high base in the form of an inverted cup and a wide, shallow bowl [...] | place of origin unknown<br>date unknown  | From Przeworsk Museum storehouse. Acquired for The National Museum in 1947 |
| 7.  | 147669<br>MNW | Bust of Dionysus, unknown (artificer), marble, sculpting<br>56 cm   | Head and fragment of a man's torso in a wreath of ivy leaves                        | place of origin unknown<br>Italy (findspot)<br>2nd half of the 18 <sup>th</sup> c. | From Przeworsk Museum storehouse. (1947)                                   |
| 8.  | 147670<br>MNW | Head of a woman, unknown (artificer), marble, sculpting<br>44×20 (base)×24×28 cm                                      | Berenike II or Arsinoe II. Nose restored, chipped edges of the base                 | Alexandria (Egypt) (place of origin)<br>Hellenist Period                           | From Przeworsk storehouse.   |
| 9.  | 147671<br>MNW | Bust of a young man in armour, unknown (artificer), marble, sculpting<br>55 cm  | Bust of a young man in armour   | place of origin unknown, imitation of an ancient work,<br>18 <sup>th</sup> c.?     | From Przeworsk Museum storehouse. (1947)                                   |

|     |               |  |   |  |   |
|-----|---------------|--|---|--|---|
| 10. | 147672<br>MNW | Head of Athena, unknown (artificer), marble, sculpting<br>69 cm                    | The bust is cemented, the nose restored   | Rome, (Italy)?<br>(place of origin)<br>Modern imitation?<br>18 <sup>th</sup> c.? | From Przeworsk Museum storehouse. In 1947 at the National Museum. |
| 11. | 147673<br>MNW | Bust of Doryphoros, Roman workshop (workshop), marble, sculpting<br>42.5 cm        | Bust of Doryphoros. Nose and ears chipped off   | Rome (state) (place of origin)   | From Przeworsk Museum storehouse. (1947)                          |
| 12. | 147674<br>MNW | Portrait of a youth, unknown (artificer), marble, sculpting<br>23×21.6 cm          | Portrait of a youth. The nose was restored, the ears were partially chipped off                 | place of origin<br>unknown<br>190–220  | From Przeworsk Museum storehouse. (1947)                          |
| 13. | 167675<br>MNW | “Barlett” Head of Aphrodite, unknown (artificer), marble, sculpting<br>58×20×27 cm | “Barlett” Head of Aphrodite. Roman copy after the Greek original                                | place of origin<br>unknown<br>1st c. AD  | From Przeworsk Museum storehouse.                                 |
| 14. | 147676<br>MNW | Portrait of a woman, unknown (artificer), marble, sculpting<br>46×35×19 cm         | The bust shows a portrait of a mature woman, dressed in a tunic and covered with a cloak [...]  | Rome? (Italy) (place of origin), Naples (Italy) (place of purchase?)<br>90-120   | Przeworsk Elżbieta Izabela Lubomirska                             |
| 15. | 147678<br>MNW | Head of a wrestler, unknown (artificer), marble, sculpting<br>height 33 cm         | Head of a wrestler wearing a cap.<br>[Received in the museum as Head of Athena — author’s note] | Rome (state) (country of origin)<br>2nd c. AD (?)                                | From Przeworsk Museum storehouse, 1947.                           |
| 16. | 147680<br>MNW | Bust of Dionysus, unknown (artificer), marble, sculpting<br>64.5 cm                | Head and shoulders of a long-haired bearded man.  | place of origin<br>unknown<br>18 <sup>th</sup> c.                                | From Przeworsk Museum storehouse. (1947)                          |

NATIONAL MUSEUM IN WARSAW — COLLECTION OF ANCIENT ART; ANCIENT EGYPT AND THE ORIENT (KSA)

| NO. | CAT NO.       | ITEM / ARTIFICER / MATERIAL / TECHNIQUE   | DESCRIPTION                                     | PLACE OF ORIGIN / DATE  | PROVENANCE  |
|-----|---------------|---|---|---|---|
| 17. | 147681<br>MNW | Crater, unknown (artificer), alabaster, sculpting<br>44 cm                                  | A modern copy of a Medici vase                  | place of origin unknown<br>20 <sup>th</sup> c. (?)                        | From Przeworsk Museum storehouse. (1947)  |
| 18. | 147685<br>MNW | Necklace, unknown (artificer), faience, mould-pressed<br>35 cm                              | Necklace of small disc-shaped beads             | Egypt (found in)<br>C. 1550—1295BC, New Kingdom, 18 <sup>th</sup> Dynasty | From Przeworsk Museum storehouse, 1947  |
| 19. | 147686<br>MNW | Ex-voto, Italian workshop (workshop), clay, mould-pressed, painting, firing<br>10.3 cm      | Ex-voto, human face                             | Roman Italy (place of origin)<br>4 <sup>th</sup> —3 <sup>rd</sup> c. BC   | From Przeworsk Museum storehouse. Acquired for The National Museum in 1947                            |
| 20. | 147687<br>MNW | Ushabti, unknown (artificer), faience, mould<br>5.2×1.7 cm                                  | Mummy-shaped figurine. [...]                    | Egypt (place of origin)<br>Third Intermediate Period                      | Przeworsk   |
| 21. | Vr. St. 142   | Miniature herm: souvenir item, unknown (artificer), onyx, sculpting                         | Miniature herm. Inscription: VESUVIO            | modern  | 147682 — former Cat. No. at the Nat. Mus.<br>[former inventory entry: Przeworsk 1947 — author's note] |
| 21. | Vr. St. 143   | Fragment of a base with an inscription: souvenir item, unknown (artificer), onyx, sculpting | Fragment of the base with the inscription: ROMA | modern  | 147683- former Cat. No. at the Nat. Mus.<br>[former inventory entry: Przeworsk 1947 — author's note]  |



|     |             |  |  |  |   |
|-----|-------------|--|--|--|---|
| 22. | Vr. St. 144 | Miniature female bust: souvenir item, unknown (artificer), onyx, sculpting | Miniature female bust  | modern   | 147684 — former Cat. No. at the Nat. Mus.<br>[former inventory entry: Przeworsk 1947 — author's note] |
| 23. | Vr. St. 191 | Head of Dionysus, unknown (artificer), marble, sculpting                   | Head of Dionysus. Modern copy. [in the old inventory as Head of a Woman — author's note] | Rome (Italy)? (place of origin)<br>2nd half of the 18 <sup>th</sup> c. | From Przeworsk Museum Storehouse. In the Nat. Mus. since 1947<br>147668                               |
| 24. | Vr. St. 212 | Bust of a bearded man, unknown (artificer), alabaster, sculpting           | Bust of a bearded man  | modern   | 147677 — former Cat. No. at the Nat. Mus.<br>[former inventory entry: Przeworsk 1947 — author's note] |

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# Abstract

Agata Wolska

*The dispersing of the Lubomirski Collection from Przeworsk*

This article concerns the post-war fate of elements of historical furnishings of the Lubomirski family palace in Przeworsk owned by successive Tenants-in-Possession, who were also literary curators of the Ossoliński National Institute. The ownership structure of the collections stored in the palace and annexes was uneven. Some items belonged to the Przeworsk Entailed Estate, and some were personal property of Andrzej Lubomirski. A significant share belonged to his wife, Eleonora née Hussarzewska and originated from her family's collection, and from a donation her husband made in 1932. The outbreak of the Second World War initiated the process of dispersing items that had survived in the Przeworsk residence of the Lubomirski family until the autumn of 1939. After the looting perpetrated by the Nazis, the land reform proved equally painful in its consequences. As a result, the so-called Museum Storehouse was set up in the Lubomirski residence in Przeworsk to house its nationalised equipment. It was a temporary repository for the remaining elements of the Tenants-in-Possession and family collection in Przeworsk. The decision by the communist central authorities led to the dispersion of the most valuable items, distributed among museums in Warsaw (antiquities), Łańcut (paintings, graphics, furniture and artistic crafts) and Rzeszów (jewellery for the Polish costume). The pieces considered useful were left in place. This article, along with its accompanying tables, represents an attempt to recapitulate the existing knowledge regarding the post-war fate of the items that remained in the Przeworsk Palace until 1944 and can serve as a starting point for further detailed investigations. This article could also serve as a starting point for deeper reflection on the political and administrative mechanisms of dispersal of the land owners' and aristocrats' collections and the establishment of new museum collections after the Second World War.

## **Keywords:**

the Lubomirski family, Przeworsk, collection, museum storehouse, nationalisation, land reform

# Abstrakt

Agata Wolska

*Rozproszenie kolekcji Lubomirskich z Przeworska*

Artykuł dotyczy powojennych losów elementów zabytkowego wyposażenia pałacu rodziny Lubomirskich w Przeworsku, który był własnością kolejnych ordynatów – kuratorów literackich Ossolineum. Struktura własnościowa wyposażenia i zbiorów zgromadzonych w pałacu i oficynach była niejednolita. Część zabytków należała do Ordynacji Przeworskiej, niektóre były własnością osobistą Andrzeja Lubomirskiego. Znacząca ilość należała do jego żony Eleonory z Hussarzewskich i pochodziła z kolekcji jej rodziny oraz darowizny na jej rzecz dokonanej przez męża w roku 1932. Wybuch drugiej wojny światowej wyznaczył rozpoczęcie procesu rozpraszania zbiorów, które przetrwały w przeworskiej siedzibie Lubomirskich do jesieni 1939 r. Po rabunkach dokonanych przez niemieckich okupantów, równie bolesna w skutkach okazała się reforma rolna. W jej wyniku w przeworskiej siedzibie Lubomirskich została urządzona Składnica Muzealna gromadząca znacjonalizowane wyposażenie. Była ona z założenia tymczasowym repozytorium dla pozostałych w Przeworsku elementów wyposażenia i kolekcji. W wyniku decyzji komunistycznych władz centralnych rozdysponowano najcenniejsze z nich pomiędzy muzea w Warszawie (zabytki starożytne), Łańcucie (malarstwo, grafika, meble i rzemiosło artystyczne) i Rzeszowie (biżuteria do stroju polskiego) pozostawiając na miejscu te, które uznane zostały za użytkowe. Niniejszy tekst wraz z towarzyszącymi mu tabelami stanowi próbę zebrania danych dotyczących zbiorów artystycznych Przeworska, m. in. zapisów inwentarzowych poszczególnych obiektów z różnych placówek muzealnych. Może stanowić punkt wyjścia do dalszych badań samą kolekcją Lubomirskich a także mechanizmami budowy kolekcji państwowych po II wojnie światowej i odzwierciedleniem tych mechanizmów w dokumentacji muzealnej.

## **Słowa kluczowe:**

Lubomirscy, Przeworsk, kolekcja, składnica muzealna, nacjonalizacja, reforma rolna



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## **Medieval fabrics with eastern provenience in Polish collections**

The fabrics existing in Poland in the Middle Ages and originating from leading weaving centres in the countries of the East, make up an interesting and valuable collection.

Nearly all the textiles currently kept in the church and state museums — with the exception for those retrieved from the coffin of Queen Jadwiga (Hedwig) — come from the church treasuries. They were imported, first of all, in order to make paraments, but they could also be used for the decors of chapels. These materials, rich in patterns and original in character, woven in specialist workshops from a silk thread with significant amount of gold, were a sign of prestige and taste of ecclesiastical and secular elites alike.

Luxurious commodities from the Middle East workshops reached Poland as objects of trade, via an inland route from Constantinople to Kyiv and Lviv<sup>1</sup> and then were transported further north, to Kobryn, Brest, Toruń, Gdańsk, and even Scandinavia.<sup>2</sup> The goods from Central Asia and the

- 1 Detailed information based on the documents, cf. D. Jacoby, *Oriental Silk at the Time of the Mongols: Patterns of Trade and Distribution in the West*, in: *Oriental Silks in Medieval Europe*, eds. J. Fircks, r. Schorta, Abbege—Stiftung 2016, p. 105.
- 2 D. Jacoby, *Oriental Silk at the Time of the Mongols*, p. 107.

Middle East, including mostly silk fabrics, which were the most desired product in Europe from the 10<sup>th</sup> century onwards, travelled also along another transit route, called *via tartarica* from Caffa to Lviv and Volodymyr-Volynskiy, and further on also to Toruń and Gdańsk or to Kraków and Regensburg. As the sources report, precious patterned silk fabrics interwoven with gold, known as *pavoloki*,<sup>3</sup> were brought along similar routes from Byzantium to Poland via Ruthenia. The data concerning these objects make up a significant contribution to the studies of eastern fabrics in Poland. The sources, however, provide very scarce descriptions of these fabrics, yet still sufficient for the determination of their core properties. The textiles from the East reached Poland also via maritime routes through Venice to the Baltic ports, mostly to Gdańsk.<sup>4</sup> It is quite likely that sometimes these materials were commissioned from the East in order to obtain good quality products made on an appropriate artistic level. Finally, they were brought as diplomatic gifts on the occasion of state level visits and presented in a atmosphere of a large splendour.

All the fabrics which survived until today in the Polish collections—although making up a small group, in comparison with scarce resources of other European collections—still constitute a representative group of Eastern fabrics from the period between the second quarter of the 14<sup>th</sup> century and the beginning of the 16<sup>th</sup> century preserved till today.

In the sources published so far, they are associated with many places of production: with the Egyptian workshops operating in the period of the Mamluk Sultanate in Cairo, Damascus, Alexandria and Cyprus; with Mongolian workshops functioning during the Ilkhanate rule on the territories of northern Persia, in Kashan, Samarkand; with Byzantine workshops in Constantinople, and from the mid-15<sup>th</sup> century—in Turkey, in Istanbul and Bursa, and with workshops in China.

The grave problems with the qualification of these fabrics are the result of their similarities, both in formal and technical aspects. Moreover, these resemblances concern not only the eastern fabrics, associated

3 B. Rybakov, *Torgovlya i torgovye puti*, in: *Istoriya kultury drevney Rusi*, vol. 1, ed. by N. Voronin, Moskwa 1948, pp. 315–316, 326–327, 343–344; K. Jażdżewski, *Stosunki polsko-ruskie we wczesnym średniowieczu w świetle archeologii*, “Pamiętnik Słowiański” 4 (1954) No. 2, pp. 340–360; S. Alexandrowicz, *Stosunki handlowe polsko-ruskie do roku 1240*, Poznań 1958, pp. 21–66 (*Zeszyty Naukowe Uniwersytetu im. Adama Mickiewicza w Poznaniu*, 3).

4 D. Jacoby, *Oriental Silk at the Time of the Mongols*, pp. 105–107.



with the workshops operating in the above-mentioned countries, but the scope of similitudes reaches also the fabrics made in Italian workshops of the same period. As a result of intensive contacts between these countries, both individual motifs making up fabric patterns as well as entire compositions were transferred from one country to another. It also happened that whole workshops producing those fabrics were moved to another place, together with their equipment and raw materials. In this way, the patterns of the European and Arabic art mixed with each other so much that distinguishing the textiles made in the workshops of the East or West in the 15<sup>th</sup> century poses a great challenge, frequently discussed both in eastern and western sources. For example, a great development of the weaving workshops took place in Alexandria, in 1250–1382 (Bahri Mamluk), and then, in the period that followed (1382–1517), many of these workshops were closed. The number of the workshops operating in 1380 in Alexandria, reaching from 12,000 to 14,000 in 1434, was reduced to merely 8,000. The reason for this situation was a significant competition from Italian workshops where, already before the year 1400, silk weaving was reformed by means of introducing technical improvements allowing to make thinner and less expensive materials than those produced by Egyptian workshops. That is why, Italian silks flooded the kingdom of Mamluks.<sup>5</sup> An example here can be the robe of Pope Benedict XI kept in the museum of Perugia, described in an inventory note stating: *planeta de panno tartarico albo deaurato de opera curioso minuto por totum*. The fabrics from which the attire was made, however, are Italian, only with some elements that can be connected with eastern workshops.<sup>6</sup>

The fabrics assigned to the eastern workshops in Polish collections can be divided, in accordance with the above criteria, into a few groups.

The first group, perhaps the most uniform in stylistic and technical terms consists of the fabrics attributed to the workshops of Cyprus and Cairo, operating during the Mamluk Sultanate (1250–1517), especially in 1250–1382, when Cairo became a cultural and artistic capital. This group may comprise the fragments of fabrics from Queen Jadwiga's grave

5 L. Monnas, *The Impact of Oriental Silks on Italian Silk Weaving in the Fourteenth Century*, in: *The Power of Things and the Flow of Cultural Transformations Art and Culture between Europe and Asia*, Berlin 2010, pp. 65–90.

6 M. L. Rosatti, "De opera curioso minute". *The Vestments of Benedict XI in Perugia and the Fourteenth Century Perceptions of "Panni Tartarici"*, in: *Oriental Silks in Medieval Europe*, Abbege-Stiftung 2016, pp. 173–183.

kept in the treasury of the Archcathedral Basilica of St Stanislaus and St Wenceslaus on Wawel Hill.<sup>7</sup> Adam Bochnak described the preserved fragments decorated with the motifs of palmettes in a few stylisations, and, based on the analogies published by Otto von Falke and Lessing, he hypothetically attributed one of them to an Egyptian workshop operating in the 14<sup>th</sup> and 15<sup>th</sup> centuries,<sup>8</sup> whilst others — to Italy or Spain.<sup>9</sup> The Museum of Kraków Archdiocese houses a chasuble from the church in Bolechowice near Kraków, described as made from the textiles coming from a Cyprian or Cairene workshop.<sup>10</sup> The decoration of the fabric on the flanks of the chasuble (fig. 1) presents the fruit of pomegranate decorated with the Arabic script: *izz li mawlana al-malik* (Glory to Lord Almighty), with small motifs with an inscription *al-Ashraf* placed in a network pattern, most probably referring to the Circassian Mamluk sultan, who, in 1427, apprehended the last king of Cyprus, Janus Lusignan. It must also be mentioned that a fragment of a similar fabric is kept at the Victoria and Albert Museum.<sup>11</sup> What seems to be of some interest here is that the same Museum has also the fabric from the collection of priest F. Bock, with an identical pattern yet made with a damask technique and not with lampas weave (ground weave),<sup>12</sup> similarly was the fragments of the damasks kept at the Textile Museum in Lyon and at the Musée national du Moyen Âge in Paris.

7 A. Bochnak, *Groby królowej Jadwigi i królewicza Kazimierza Jagiellończyka w katedrze Wawelskiej*, Kraków 1968, p. 157, fig. 8–11 (Studia do Dziejów Wawelu, 3).

8 A. Bochnak, *Groby królowej Jadwigi*, p. 157, fig. 8; *Wawel 1000–2000, Wystawa Jubileuszowa: Kultura artystyczna dworu królewskiego i katedry. Katedra Krakowska – biskupia, królewska, narodowa*, ed. by M. Piwocka, D. Nowacki, Kraków 2000, fig. 20.

9 A. Bochnak, *Groby królowej Jadwigi*, fig. 9–11.

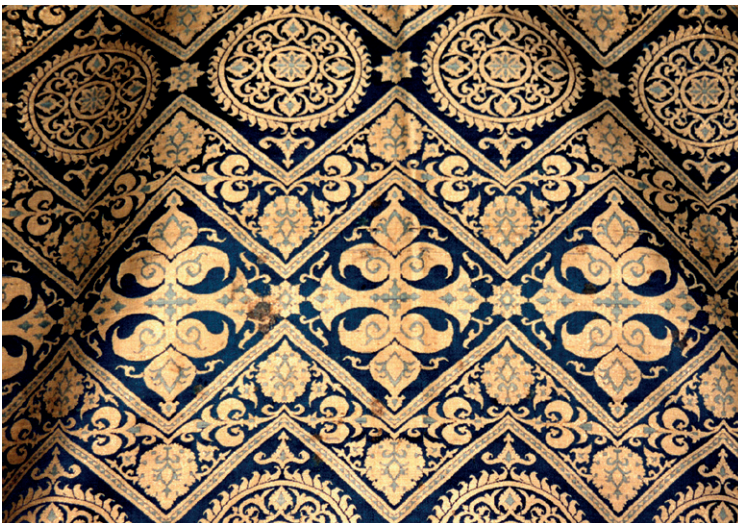
10 B. Biedrońska-Słotowa, *Early 15<sup>th</sup> Century Byzantine and Mamluk Textiles from Wawel Cathedral*, Cracow, „Bulletin du CIETA” (1994) no. 72, pp. 13–19; B. Biedrońska-Słotowa, *Bliskowschodnie tkaniny liturgiczne i ich rola w katedrze na Wawelu w czasach biskupa Zbigniewa Oleśnickiego*, in: *Sztuka około 1400. Materiały sesji Stowarzyszenia Historyków Sztuki*, listopad 1995, vol. 2, ed. by T. Hrankowska, Poznań–Warszawa 1996, pp. 249–262.

11 Victoria and Albert Museum, No. 753–1904.

12 Victoria and Albert Museum, No. 8614–1863. Illustration and data about the object are also displayed at the website of the Victoria & Albert Museum: <https://collections.vam.ac.uk/item/O264758/woven-silk/>



1. Part of a chasuble; Museum of Kraków Archdiocese, Cyprus or Cairo, I half of the XV<sup>th</sup> century (photo from author's collection)



2. Part of an antependium, treasury of the Archcathedral Basilica of St Stanislaus and St Wenceslaus on Wawel Hill, Cyprus or Cairo, beginning of the XV<sup>th</sup> century (photo from author's collection)

3. Part of a dalmatic;  
St Mary's Church  
in Gdańsk, National Museum  
in Gdańsk,  
(MNG 278),  
Egipt, end  
of XIV<sup>th</sup> century  
(photo by Monika Stachurska)





This group contains also an antependium kept the treasury of the Archcathedral Basilica of St Stanislaus and St Wenceslaus on Wawel Hill made from a glamorous fabric and attributed to the Mamluk workshops operating in Cyprus or in Cairo (fig. 2)<sup>13</sup> This antependium is reportedly a gift from cardinal Zbigniew Oleśnicki for the main altar of the Wawel Cathedral.<sup>14</sup> The fragments of textiles with similar stylistic and technical properties make up a part of the dalmatic kept in the National Museum in Gdańsk and belonging to the paraments of St Mary's Church in Gdańsk (MNG 278, fig. 3).<sup>15</sup> The dalmatic was sewn from three pieces of fabric. According to Mannowski, they were made in Spain in the 15<sup>th</sup> century.<sup>16</sup> According to the recent publications, these textiles come from diverse centres. The damask on the front and the sleeves of the dalmatic comes most likely from a workshop operating in Venice around 1400.<sup>17</sup> The fabric on the back of the dalmatic, with rhombus pattern is attributed to Spanish<sup>18</sup> or Mamluk workshops in Egypt, operating at the end of the 16<sup>th</sup> century.<sup>19</sup> The fragments of an identical fabric preserved in the collections of Cleveland Museum of Art (Egypt or Syria, 15<sup>th</sup> century) and the Art Institute of Chicago (Egypt, Mamluk sultanate—late 14<sup>th</sup> century) are described in a similar way.

13 B. Biedrońska-Słotowa, *Early 15<sup>th</sup> Century Byzantine*, pp. 13–19; B. Biedrońska-Słotowa, *Bliskowschodnie tkaniny liturgiczne*, p. 259, fig 7.

14 *Wawel 1000–2000, Wystawa Jubileuszowa*, cat. No. I/29, fig. 34–35.

15 This fabric was studied as part of the grant: “Interdisciplinary study of a complex of 192 liturgical paraments from St Mary's Church in Gdańsk, currently kept at the National Museum in Gdańsk, with special consideration for the technological and technical studies. The grant was financed from the resources of the NCN National Science Centre (Nr 2013/09/B/HS2/01197) in short form: “Gdańsk's treasure of the medieval parament art” carried out by the Chair of Historic Textiles Conservation and Restoration of the Fine Arts Academy in Warsaw and the National Museum in Gdańsk.

16 W. Mannowsky, *Der Danziger Paramentenschatz*, vol. 2, Berlin 1930–1933, cat. 52, table 70.

17 This is also a description of an identical fragment kept at the Kunstgewerbemuseum in Berlin (Gew. 547).

18 S. Durian-Ress, *Meisterwerke mittelalterlicher Textilkunst aus dem Bayerischen Nationalmuseum*, Zurich 1986, Cat. No. 48 ref. No. T 63.

19 P. L. Baker, *Islamic Textiles*, London 1995, fig on p. 74, p. 75.

As it has already been mentioned here, the fabrics from the Middle East workshops reached Poland in diverse ways. One of them could be diplomatic gifts. In this context, a reference should be made to the visit of the King of Cyprus, Peter I Lusignan in 1364 at the court of King Casimir the Great and their joint participation in the famous feast organised by Mikołaj Wierzynek. This was evidently an occasion for presenting rich silk textiles. Also, in 1432, in the Wiślica castle, king Ladislaus Jagiełło received a large group of envoys from Cyprus with abundant gifts from the king of Cyprus Janus from Lusignan (1398—1432)—the records mention also textiles<sup>20</sup> as elements of these gifts. It must be added that king Janus from Lusignan was forced to pay tribute to the Mamluk sultan. This tribute was paid in camlets, i.e., luxurious fabrics made of camel or goat hair and produced in Famagusta.<sup>21</sup>

The second group of fabrics consists of a chasuble with a stole kept at the Museum of Kraków Archdiocese, sewn from a fabric with bishop Zbigniew Oleśnicki's (1389—1455) coat of arms, made most probably still in a Byzantine workshop in Constantinople or Bursa before 1449 as this was the year when the bishop received the cardinal's hat (fig. 4).<sup>22</sup> The commissioned fabric was supposedly designated for the decoration of the Wawel cathedral. This assumption, however, might be changed in the light of the new findings made during the works within the following grant: *Working out an interdisciplinary database documenting silk fabrics from the Church resources in Kraków in 15<sup>th</sup>—17<sup>th</sup> centuries based on stock taking and data digitalisation* [Wykonanie interdyscyplinarnej bazy danych dokumentującej jedwabne tkaniny z zasobów kościelnych Krakowa z czasów od XV—XVII w. w oparciu o inwentaryzację i digitalizację danych].<sup>23</sup> In the Pauline Monastery “on the Rock” (na Skałce) in Kraków, a chasuble with the flanks made of the same fabric with

20 Ł. Burkiewicz, *Polityka egipskiego sultanatu Mameluków wobec łacińskiego królestwa Cypru w XV wieku*, „Zeszyty Naukowe Towarzystwa Doktorantów Uniwersytetu Jagiellońskiego — Nauki Społeczne” (2011) No. 2 (1/2011), p. 16.

21 Ł. Burkiewicz, *Polityka egipskiego sultanatu Mameluków*, p. 10.

22 T. Chrzanowski, M. Kornecki, *Sztuka ziemi krakowskiej*, Kraków 1982, p. 189, fig. 109; M. Walczak, *Działalność fundacyjna biskupa krakowskiego kardynała Zbigniewa Oleśnickiego*, „Folia Historiae Artium” 28 (1992), pp. 57—58; B. Biedrońska-Słotowa, *Early 15<sup>th</sup> Century Byzantine*, pp. 13—19, fig. 2—4; B. Biedrońska-Słotowa, *Blisko-wschodnie tkaniny liturgiczne*, pp. 248—254, fig. 1—3.

23 The studies carried out by the Pontifical University of John Paul II in Krakow.



4. Part of a chasuble; Museum of Kraków Archdiocese, Constantinople or Bursa, before 1449 (photo from author's collection)



5. Part of a chasuble; kościół oo. Paulinów na Skałce, Constantinople or Bursa, before 1449 (photo taken during the realization of the grant)

6. Part of a chasuble;  
St Mary's Church  
in Gdańsk, National Museum  
in Gdańsk,  
(MNG 238),  
northern Persia,  
approx. half  
of XIV<sup>th</sup> century  
(photo by Monika Stachurska)



7. Part of a dalmatic,  
St Mary's Church  
in Gdańsk, National Museum  
in Gdańsk,  
(MNG 276),  
northern Persia,  
approx. half  
of XIV<sup>th</sup> century  
(photo by Monika Stachurska)





bishop Zbigniew Oleśnicki's coat of arms was discovered (fig. 5). The fact that the chasuble is kept in the Pauline monastery and that the Pauline monastery Pińczów was founded by bishop Zbigniew Oleśnicki, may suggest that the fabric with the coats of arms was ordered to be sent to Pińczów. The chasuble from Bolechowice has also a stole made of a very similar fabric decorated solely with the motifs of isosceles crosses placed in fields flanked with a motif of pomegranate. In spite of large similarities to the fabric with the bishop's coat of arms, some significant differences are also observed. Apart from the lack of the coat of arms, the pattern of the stola fabric repeats some elements of the pattern on the bishop's fabric, yet in a different interpretation, significantly changed in comparison with the original. The fabric of the stola, in turn, is almost identical as the fabric of the sakkos worn by Metropolitan of Moscow Simon (1495–1511) and kept in Petersburg, belonging to the museum of the Moscow Kremlin.<sup>24</sup> Most probably the textiles of sakkos from the Kremlin and the stole from the Museum of Kraków Archdiocese come from the Istanbul workshops or from Bursa, at the beginnings of the 16<sup>th</sup> century and can serve as an example of the textiles noted in the customs chambers as *pavoloki*, brought into the Commonwealth of Poland–Lithuania and Russia.<sup>25</sup>

The fabrics from St Mary's Church in Gdańsk, whose pattern contains a rhythmically repeated Arabic inscription, make up a separate group and are currently studied under the grant.<sup>26</sup> This group comprises two chasubles, all sewn from textiles with inscriptions (ref No.: M.30, MNG 238, fig.6)<sup>27</sup> and (ref. No.: M.33,

24 I. Vishnrvskis, "Precious textiles" in *Treasures of the Armoury: Ambassadorial Gifts*, Moscow 1996, pp. 229–266.

25 Cf. footnote 3.

26 Cf. footnote 15.

27 A. Hinz, *Die Schatzkammer der Marienkirche zu Danzig*, Danzig 1863, 33; J. Karabacek, *Die liturgischen Gewänder mit arabischen Inschriften aus der Marienkirche in Danzig*, No. 5, Wien 1870, pp. 141–147; O. Falke, *Kunstgeschichte der Seidenwebereien*, Berlin 1913, vol. 2, p. 38, fig. 31, 308, abb. 350; W. Mannowsky, *Kirchliche Gewänder und Stickereien aus dem Schatz der Marienkirche*, No. 30, Danzig 1929, p. 15; W. Mannowsky, *Der Danziger Paramentenschatz*, vol. 2, pp. 3–4, category 30, table 46; M. Żelewska, *Wystawa gdańskiego zbioru tkanin zabytkowych*, „Warszawa–Poznań 1964, p. 113, fig. 86; M. Żelewska, *Gdański zbiór tkanin średniowiecznych*, Gdańsk 1966, p. 1, fig. 2 (Asia Minor, 14<sup>th</sup> c., Syria); B. Biedrońska-Słotowa, *Orient w sztuce*

8. Part of a chasuble;  
St Mary's Church  
in Gdańsk, National Museum  
in Gdańsk,  
(MNG 280), China,  
approx. half of XIV<sup>th</sup> century  
(photo by Monika Stachurska)



MNG 239);<sup>28</sup> a cope covered with satin with a stripe of a fabric with inscriptions (ref. No.: M.17, MNG 232);<sup>29</sup> two dalmatics whose middle parts are made of a fabric with inscriptions, identical in both cases, and with flanks made of another fabric (Ref. No.: M.113,114, MNG 275, 276, fig. 7).<sup>30</sup> Specific fields in the stripes with rhythmically changing widths and background colours are filled with a pattern in which there is a rhythmically repeated inscription in a Arabic script, in the *naskhi* style: [السلطان [ا]لعالم] — as-sultān [a]l-‘ā[lim] — wise sultan;<sup>31</sup> in the case of the fabric of the middle parts of the dalmatics, apart from the stripes with a repeated expression “as-sultan al-alim” (learned sultan), the narrower stripes contain two types of larger and smaller medallions with an inscription imitating the *nashi*<sup>32</sup> script. The inscriptions are accompanied with spiked medallions, in diverse arrangements, with lotus flowers, rosettes with geometrical ornaments and between them — rhythmically placed pairs of antithetic birds (peacocks?), placed alternately with antithetically placed animal silhouettes: running dogs with collars and deer separated with closed crescents.

All the studies published so far follow the attribution proposed by W. Mannowski, suggesting that these fabrics have been made in south-eastern Asia, most probably Mesopotamia in the 14<sup>th</sup> century, whereas

*polskiej*, Kraków 1992, cat. No. I/54, fig. 26 (the entry was edited by B. Szybert: Syria, end of the 14<sup>th</sup> century).

- 28 J. Karabacek, *Die liturgischen Gewänder*, pp. 141–147; J. Lessing, *Die Gewebesammlung des K. Kunstgewerbemuseums*, Berlin 1900, pl. 1203; L. Żarnowiecki, *Historia tkanin jedwabnych*, Kyiv 1915, pp. 68, 70–71, fig. 29; W. Mannowsky, *Kirchliche Gewänder*, p. 15; W. Mannowsky, *Der Danziger Paramentenschatz*, pp. 3–4, category 33, table 49; *Aus dem Danziger Paramentenschatz und dem Schatz der Schwarzhaupter zu Riga*, Nuremberg 1958, p. 11; B. Biedrońska-Słotowa, *Orient w sztuce*, cat. No. I/55, il. 27 (the entry was edited by B. Szybert: end of the 14<sup>th</sup> century).
- 29 W. Mannowsky, *Der Danziger Paramentenschatz*, vol. 2, Berlin 1930–1933, cat. 17, table 22.
- 30 J. Karabacek, *Die liturgischen Gewänder*, pp.141–147; A. Hinz, *Die Schatzkammer der Marienkirche zu Danzig*, Danzig 1863, p. 57; W. Mannowsky, *Der Danziger Paramentenschatz*, vol. 2, cat. 113, 114, table 124, 125.
- 31 The inscription was retranslated by doctor Dorota Malarczyk.
- 32 As above; The information about the lack of grounds to read out the motifs in small cartouches was provided by doctor Dorota Malarczyk.

post-war publications sometimes refer to Syria as the place of the production.<sup>33</sup>

Taking into consideration the iconography of these fabrics and their similarities both with the works of Persian art from the period of the Mongolian conquest and the rule of the Ilkhanate (descendants of Hulagu 1257–1381), and on the basis of the source literature, the production place of these fabrics might be northern Persia, during the Mongolian Ilkhanate, during the reign of Ilkhan Abu Sa'id (1317–35), the successor of Genghis Khan.<sup>34</sup>

In the Ilkhanate state, textiles played an important role, being the status symbol of the thriving and expansive elite. Other fields of art were developed in a lesser degree.<sup>35</sup> Another significant aspect was that glamorous and expensive textiles, easy to transport, could give some substantial income. They played the role of a symbolic currency and were sometimes used as an equivalent of money. As they were used to pay tribute, they became a symbol of political power and prestige.<sup>36</sup> Importing textiles to Europe soon became an important attribute of power.

Similarly, these textiles were enthusiastically accepted in the church in Gdańsk, where the clergy could pride themselves on them as a sign of wealth and prestige. In the period when the fabrics were being purchased, Gdańsk was subjected to the authorities of the Teutonic Order. It cannot be excluded that St Mary's Church in Gdańsk received these expensive and exquisite fabrics from the Order representatives.<sup>37</sup>

In the Polish collections there is also a group of textiles attributed to Chinese workshops.

The Museum of the Archcathedral Basilica in the Wawel Castle houses a chasuble dated for 14<sup>th</sup> century, constructed of two different pieces

33 M. Żelewska, *Gdański zbiór tkanin średniowiecznych*, p. 1, fig. 2 (Asia Minor, 14<sup>th</sup> c., Syria); B. Biedrońska-Słota, *Orient*, cat. No. I/54, fig. 26 (the entry was edited by B. Sztybert: Syria, end of the 14<sup>th</sup> century).

34 See: B. Biedrońska-Słota, *Tkaniny zdobione napisami arabskimi w szatach liturgicznych pochodzących z kościoła Mariackiego w Gdańsku, przechowywanych w Muzeum Narodowym w Gdańsku*, "Folia Historiae Artium. New series" 16 (2018), pp. 19–34 (details on p. 28).

35 J. C. Y. Watt, A. E. Wardwell, *When the Silk was Gold*, New York 1997, pp. 60–61.

36 A. E. Wardwell, *Indigenous elements in Central Asian Silk designs of the Mongol Period, and their impact on Italian Gothic silks*, "Bulletin CIETA" (2000) No. 77, pp. 86–98.

37 B. Biedrońska-Słota, *Tkaniny zdobione*, pp. 33–34.

of fabric, sewn with each other along the vertical axis. These textiles are described in the publications available so far as Italian and Chinese.<sup>38</sup> The group of textiles attributed to Chinese workshops or Italian workshops influenced by China in 15<sup>th</sup> century<sup>39</sup> contains a chasuble and the fabric of the flanks of the dalmatic from St Mary's Church in Gdańsk, kept at the National Museum in Gdańsk (MNG/280), with a geometric pattern. The construction of the pattern and the execution point to the origin of the fabric from Chinese workshops in the 14<sup>th</sup> century (fig. 8).<sup>40</sup>

All the fabrics described here make up interesting examples of a trans-European exchange of motifs and techniques and are indicative of a fascination with distinct and extraordinary forms expressed in the fabric compositions.

38 *Wawel 1000–2000. Wystawa Jubileuszowa*, cat. No. I/28, il. 32–33.

39 W. Mannowsky, *Der Danziger Paramentenschatz*, vol. 2.

40 Victoria and Albert Museum No. 7082–1860, fragment described as made in China in 1280–1360.

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## Abstract

Beata Biedrońska-Słota

*Medieval fabrics with eastern provenience in Polish collections*

Textiles produced in the leading weavers' centres of the Orient and used in Poland during the Middle Ages make an interesting and valuable complex. They were imported mainly for liturgical vestments but also for decoration of chapels and secular interiors. Richly and uniquely designed, woven in specialized workshops from silk with large amount of gold, they demonstrated prestige and taste of the ecclesiastical and secular elites. Eastern textiles in Polish collections may be combined in separate groups. The first group, perhaps the most uniform in style and technique, comprises textiles whose origin is attributed to the workshops in Cyprus and Cairo, active under the Mamluc Sultanate (1250–1517), especially in the period 1250–1382. The second group are the textile produced in Constantinople or Brusa before 1449. Another group comprises paraments made of textiles whose pattern includes a rhythmically repeated Arabic inscription stored at National Museum in Gdańsk and coming from the store of the St Mary's Church in Gdańsk, produced in workshops of northern Persia around the middle of the 14<sup>th</sup> century.

### **Keywords:**

textiles, silk, merchant, Orient, artistic

# Abstrakt

Beata Biedrońska-Słota

*Średniowieczne tkaniny o wschodniej proveniencji  
w zbiorach polskich*

Tkaniny używane w Polsce w okresie średniowiecza pochodzące z wiodących ośrodków tkackich położonych w krajach Wschodu stanowią ciekawy i wartościowy zespół. Sprowadzono je przede wszystkim w celu wykonania z nich paramentów, stanowić też mogły elementy wystroju kaplic lub wnętrz świeckich. Bogate i oryginalne pod względem wzorów, tkane z jedwabiu z dużą ilością złota w wyspecjalizowanych warsztatach, były wyrazem prestiżu i gustu elit zarówno kościelnych, jak i świeckich. Tkaniny wschodnie w zbiorach polskich można połączyć w grupy. Pierwsza, może najbardziej jednolita stylistycznie i technicznie, składa się z tkanin, których wykonanie przypisywane jest warsztatom Cypru i Kairu czynnym w okresie panowania sułtanatu Mameluków (1250–1517), szczególnie w okresie 1250–1382. Drugi zespół tkanin stanowią wykonane w Konstantynopolu lub Bursie przed 1449 rokiem. Odrębną grupę stanowią paramenty z tkanin, w których wzorze występuje rytmicznie powtarzany arabski napis przechowywane w Muzeum Narodowym w Gdańsku, pochodzące z kościoła Mariackiego w Gdańsku, wykonane w warsztatach na terenie północnej Persji około poł. XIV wieku.

## **Słowa kluczowe:**

tkaniny, jedwab, handel, Orient, sztuka

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## **Marcin Selzer, a Jewish doctor from Lviv, and his contribution to combatting tuberculosis**

At the turn of the 19<sup>th</sup> and in the early 20<sup>th</sup> centuries, fighting tuberculosis became a significant social problem that the citizens of Polish partitioned territories had to struggle with. Although already in the second part of the 19<sup>th</sup> century, some organisations involved in the treatment of tuberculosis were founded on Polish territories, such as the Balneology Committee, operating in 1858–77 and created within the Life and Technical Sciences Branch of the Kraków Scientific Society, or Industrial Committee within the Kraków Medical Society,<sup>1</sup> active 1877–89, it was as late as in 1900 that the groundbreaking decisions in this respect were taken at the 9<sup>th</sup> public assembly of the Convention of the Polish Doctors and Naturalists in Kraków.

- 1 Z. Moskwa, *Z dziejów gruźlicy w XIX na ziemiach polskich*, “Wiadomości Lekarskie” 38 (1985) No. 16, pp. 1189. See also: M. Nowakowska-Zamachowska, *Towarzystwo Lekarskie Krakowskie 1866–1914. Komisja Balneologiczna*, Kraków 2008, praca doktorska, [http://dl.cm-uj.krakow.pl:8080/Content/1034/Doktorat\\_monika-080212ok.pdf](http://dl.cm-uj.krakow.pl:8080/Content/1034/Doktorat_monika-080212ok.pdf) (15.11.2022).

During that Meeting, Professor Ignacy Baranowski (1833–1919) presented a program of combating tuberculosis,<sup>2</sup> comprising four aspects: promoting household and school hygiene, teaching the methods of home tuberculosis therapy with the possibility of applying the climatic assets of rural areas, reforms in hospitals (creating separate hospital wards for “chest patients” and training doctors in treatment methods), as well founding sanatoria (privately owned for the wealthiest patients, those with some financial contribution from the patients themselves for those less affluent and also institutions run by charity organisations for the poorest).<sup>3</sup> At the same Convention, in his address, Tomasz Wiktor Janiszewski (1867–1939), a municipal and sanatorium doctor in Zakopane,<sup>4</sup> proposed the creation of TB Section. A socially tangible result of these actions was the creation of the Polish Balneological Society in 1905 in Kraków – this was the first organisation which was supposed to carry out an active combat with tuberculosis on entire Polish territories under foreign rule.<sup>5</sup>

However, none of the three occupants was willing to organise the prevention and treatment system. For this reason, in the next years, the anti-tuberculosis movement was developing thanks to the activity of social organisations, TB societies and doctor-activists who were aware of the gravity of the problem.<sup>6</sup> The personal histories and activities of many of them still remain unknown. The objective of this paper is the present

2 Ignacy Baranowski – a doctor and professor of the Warsaw University, holder of the *honoris causa* doctorate at the Jagiellonian University, a social activist.

3 I. Baranowski, *Walka z gruźlicą jako zadanie społeczno-narodowe*, Kraków 1900, pp. 27–28.

4 Tomasz Wiktor Janiszewski – a doctor, and associate professor of social hygiene of the Jagiellonian University, a full professor of the Warsaw University, the minister of public health in Ignacy Jan Paderewski’s government, chief municipal doctor in Kraków, an advocate of eugenics, in: *Tomasz Wiktor Janiszewski (1867–1939), “Walka z Gruźlicą i Chorobami Płuc”* (1989) No. 3, pp. 35–36. See also: T. W. Janiszewski, *Spoleczna walka z gruźlicą za granicą i w Polsce*, Warszawa 1927.

5 L. Rajchel, W. Kuliński, J. Rajchel, *Polskie Towarzystwo Balneologiczne – rys historyczny*, “Balneologia Polska” 47 (2005) No. 1–2, pp. 56–59.

6 J. Janiuk, *Gruźlica w okresie Młodej Polski i dwudziestolecia międzywojennego w teorii i praktyce medycznej (cz. 1)*, “Medycyna Nowożytna: studia nad historią medycyny” 16 (2009/2010) No. 1–2, pp. 69–72; J. Janiuk, *Gruźlica w okresie Młodej Polski*

one of these people — Marcin Selzer, a doctor of Jewish origin from Lviv and the actions in which he participated in order to minimize the development and the effects of tuberculosis.

### **Marcin (Mojżesz, Moses, Meszulim)<sup>7</sup> Selzer (1876—1930)**

Marcin Selzer was born in Lviv. Although his birth certificate kept in the registry books of the Israeli Religious Commune was lost,<sup>8</sup> some other sources, such as the curriculum vitae which he wrote,<sup>9</sup> the documents evidencing his university studies<sup>10</sup> and professional questionnaire<sup>11</sup> — all state the state date of birth as 5 April 1876.<sup>12</sup> The birth date written in his obituary, informs that at the moment of his death — in 1930 — Selzer was 53 years old.<sup>13</sup> Therefore, the information provided by a press note from Lviv “Chwila” [“A Moment”] from 29 January 1930, in which Selzer’s date of birth is stated as 1885 should be regarded as a mistake.<sup>14</sup>

Marcin Selzer was a son of Zeew (Wolf) Selzer,<sup>15</sup> a leather merchant from Lviv,<sup>16</sup> whilst the mother’s name remains unknown. It is also known that he had two brothers — Samuel, a doctor of legal sciences

*i dwudziestolecia międzywojennego w teorii i praktyce medycznej (cz. 2), “Medycyna Nowożytna: Studia nad Historią Medycyny” 17 (2011) No. 1, pp. 41–78.*

- 7 The spelling of the doctor’s name varies depending on the source provenience.
- 8 In the collections of the Central State Archives of Ukraine in Lviv there are no registry books of the Jewish commune from 1868–1894.
- 9 Central State Archives of Ukraine in Lviv, *TOZ. Towarzystwo Ochrony Zdrowia Ludności Żydowskiej w Polsce (1921–1939)*, f. 503, op. I, spr. 221.
- 10 State Archives of the Lviv Oblast, *Uniwersytet Lwowski, Studenci/doktorzy medycyny (1894–1918)*, f. 26, op. 15, spr. 805.
- 11 The Jagiellonian Library, *Materiały (listy i ankiety lekarzy itp.) do “Słownika lekarzy polskich” Ludwika Guranowskiego*, manuscript Przyb. 191/72, vol. 4, part 1, p. 28.
- 12 Central State Archives of Ukraine in Lviv, f. 503, op. 1, spr. 221. State Archives of the Lviv Oblast, f. 26, op. 15, spr. 805.
- 13 *Nekrologia*, „Chwila” 12 (1930) No. 3897, p. 6.
- 14 *Błp. Dr. Marcin Selzer*, „Chwila” 12 (1930) No. 3896, p. 3.
- 15 The father’s name is in the obituary and the documents from the university; YIVO Institute for Jewish Research, *Lwow. Death notice and funeral announcement for Dr. Marcin (Moysh) Selzer*, sygn. RG 28/P/196. State Archives of the Lviv Oblast, f. 26, op. 15, spr. 805.
- 16 State Archives of the Lviv Oblast, f. 26, op. 15, spr. 805.

and attorney,<sup>17</sup> and David, an industrialist, a co-owner and director of Jan Stromenger's department store in Lviv; Marcin had also a sister whose name remains unknown.<sup>18</sup>

Marcin Selzer received secular education: in 1886 he started education in a German-language imperial-royal secondary school in Lviv,<sup>19</sup> with the seat at ul. Wały Gubernatorskie (after the restoration of Polish independence this was ul. Podwalna No. 2).<sup>20</sup> For a student with Jewish roots, attending the above secondary school was an opportunity to get a secular education, to improve the command of German and to consider assimilation, which was all the more important that at that time, as the majority of Lviv's Jews were assimilated in the Polish culture. Selzer's presence in the above secondary school was indicative also of his affiliation to the group of the Jews, still elitist at that time, receiving secondary secular education. In 1896, Jews made up 18.3% of all Lviv's secondary school students.<sup>21</sup> Secondary school No. 2 consisted of 8 grades — in 1891 Selzer was in the 4th grade.<sup>22</sup> He completed his matriculation examinations on 26 June 1895,<sup>23</sup> and then enrolled in the medical studies at the Franciscan University in Lviv.

Marcin Selzer was one of the first students in this field, as in 1894, under the auspices of Emperor Franz Joseph I, the Faculty of Medicine was officially opened at the Franciscan University. In this way, the Emperor continued the work of his predecessors and joined the row of the

17 „Sprawiedliwość” (1931) No. 200, p. 5. Cf. *Księga adresowa król. stol. miasta Lwowa*, Lwów 1916, p. 22.

18 This woman was the wife of doctor Henryk Atlas; *Po okropnej katastrofie obok Rawy Ruskiej*, „Chwila” 12 (1930) No. 3897, p. 11.

19 The Jagiellonian Library, manuscript Przyb. 191/72, vol. 4, part 1, p. 28.

20 M. Gajak-Toczek, *Męskie gimnazja państwowe we Lwowie w latach 1772–1914*, „Acta Universitatis Lodziensis. Folia Litteraria Polonica” 13 (2010), p. 356.

21 E. Mendelsohn, *Jewish Assimilation in Lvov: The Case of Wilhelm Feldman*, „Slavic Review” 28 (1969) No. 4, pp. 577–590.

22 *Jahresbericht des K. K. Zweiten Obergymnasiums in Lemberg für das Schuljahr 1891*, Lemberg 1891, p. 58.

23 State Archives of the Lviv Oblast, f. 26, op. 15, spr. 805. *Jahresbericht des K. K. Zweiten Obergymnasiums in Lemberg für das Schuljahr 1895*, Lemberg 1895, p. 59. See also: „Dodatek do nr. 266 Kuriera Lwowskiego” 1894, p. 2; „Chwila” (1925) No. 2303, p. 10.

patrons of the University's development.<sup>24</sup> The graduates of the medical studies obtained vocational titles of medical doctors ("Doctor medicinae universae"), whilst in order to receive a doctorate in medical sciences (PhD) they had to submit a dissertation. Selzer became a PhD in medical sciences on 21 November 1901.<sup>25</sup>

Following the binding regulations, taking up employment in internal medicine, surgery and gynaecology, required a completion of internship in a clinic or hospital. For this reason, in 1902, Selzer took a job at the National General Hospital, the largest medical institution in Lviv,<sup>26</sup> where he held consecutive posts of doctor-in-training and then 2nd class foundation doctor, and then 1st class foundation doctor (ward assistant) at the ward of internal diseases.<sup>27</sup> In 1909, for a short time period, he took over the post of the head of this ward. He also worked at the Department of Pathological Anatomy and run the Chemistry and Bacteriology Laboratory and the National General Hospital.<sup>28</sup>

In 1909–1914 he served as sanatorium chief physician at the First Folk Health Resort in Hołosko, created to provide assistance for the patients with tuberculosis.<sup>29</sup>

During the First World War, he was drafted to the military in the rank of a captain. In 1915, he was taken captive (he was imprisoned in one of the Siberian governorates).<sup>30</sup> He was outside Lviv till 1916. At that time, health resort in Hołosko was transferred into a military institution named

24 F. Jaworski, *Uniwersytet Lwowski. Wspomnienie jubileuszowe*, Lwów 1912, p. 88; W. Wojtkiewicz-Rok, *Wydział Lekarski*, in: *Academia Militans. Uniwersytet Jana Kazimierza we Lwowie*, edition, introduction and conclusions by A. Redzik, Kraków 2015, pp. 785–793, 798–800.

25 Central State Archives of Ukraine in Lwów, f. 503, op. 1 spr. 221. State Archives of the Lviv Oblast, f. 26, op. 15, spr. 805. The Jagiellonian Library, manuscript Przyb. 191/72, vol. 4, part 1, p. 28.

26 P. Franaszek, *Krajowy Szpital Powszechny we Lwowie na przełomie XIX i XX wieku*, "Zeszyty Naukowe Uniwersytetu Jagiellońskiego: Prace historyczne" (2000) No. 127, pp. 121–135.

27 "Kurier Lwowski" (1906) No. 16, p. 6; *Lwów jego rozwój i stan kulturalny oraz przewodnik po mieście. Pamiątka ofiarowana uczestnikom X Zjazdu Lekarzy i Przyrodników przez Wydział Gospodarczy*, skreślił prof. dr. Józef Wiczkowski, Lwów 1907, p. 295.

28 Central State Archives of Ukraine in Lwów, f. 503, op. 1, spr. 221.

29 *Błp. Dr. Marcin Selzer*, „Chwila” 12 (1930) No. 3896, p. 3.

30 "Kurier Lwowski" (1915) No. 79, p. 3.

Military Hospital for Tuberculosis Patients in Hołosko which provided medical assistance for sick soldiers and disabled veterans. After the return to Lviv, Selzer took over the responsibilities of a commander of the Department.<sup>31</sup>

After the end of the war, he continued work in Hołosko. Moreover, he developed his own medical practice and reactivated his work in aid and specialist societies, such as Lviv Medical Society<sup>32</sup> and Tuberculosis Society in Lviv,<sup>33</sup> representing both societies at numerous conventions and conferences.<sup>34</sup>

Marcin Selzer authored and coauthored a number of scientific and educational papers.<sup>35</sup> He was also interested in the history hospital services, which resulted in a monograph work, "Historia szpitalnictwa żydowskiego w Polsce" ["The History of Jewish Hospital Services in Poland"],<sup>36</sup> uncompleted due to his premature death.

Marcin Selzer died on the way to his patient,<sup>37</sup> in a car accident on a railway crossing in Kamionka Wołoska on 27 January 1930.<sup>38</sup> Two days later, he was buried in a Jewish cemetery in Lviv.<sup>39</sup> He left a widow,

31 Central State Archives of Ukraine in Lviv, f. 503, op. 1, spr. 221. His presence in the city is confirmed by the press notes informing about Selzer's participation in a meeting with Ministerial sanitary committee visiting sanitary objects; *Kronika*, "Kurier Lwowski" 34 (1916) No. 580, p. 4.

32 Marcin Selzer's PhD's activity is evidenced by numerous addresses at the Society's forum; e.g. "Lwowski Tygodnik Lekarski" (1906 I) No. 9, p. 120.

33 The Society was active till the Second World War, since 1934, it had published "Ruch Przeciwgruźliczy: organ Polskiego Związku Przeciwgruźliczego, Wojewódzkich Towarzystw Przeciwgruźliczych"; K. Brożek, *Polskie stowarzyszenia lekarskie 1805–1951*, Warszawa 2005, p. 101.

34 For example at the meeting of an Austrian tuberculosis committee in 1906; *Delegacje wspólne*, "Kurier Lwowski" 32 (1914) No. 215, p. 2.

35 He published in "Lwowski Tygodnik Lekarski", "Przegląd Lekarski", "Almanach zdrowia TOZ-u", „Di Socjale Medicin. Organ fun Gez. TOZ un OZE”, "Chwila".

36 *Błp. Dr. Marcin Selzer*, „Chwila” 12 (1930) No. 3896, p. 3.

37 This was rabbi Lejb Rokach from Rawa Ruska; *Błp. Dr. Marcin Selzer*, „Chwila” 12 (1930) No. 3896, p. 3.

38 *Błp. Dr. Marcin Selzer*, „Chwila” 12 (1930) No. 3896, p. 3.

39 An obituary informing about the death of M. Selzer; YIVO Institute for Jewish Research, Ref. No. RG 28/P/196.



Janina nee Lamm from Stanislawow and two children: a son, Artur, who was a student of medicine at that time,<sup>40</sup> and an 8-year old daughter.<sup>41</sup>

### Sanatorium in Hołosko

After taking up employment in the National General Hospital, Marcin Selzer collaborated with Józef Wiczkowski (1858–1924), a professor at John II Casimir University in Lviv, the head of the First and Second Ward of Internal Diseases of the National General Hospital in Lviv,<sup>42</sup> and then a staff member of the University Clinic of Internal Diseases, operating in Lviv from 1897.<sup>43</sup> Professor Wiczkowski's academic interests focused on “antipyrimin” — an antifebrile agent — and its metabolic effect. He also carried out studies on urine and kidney diseases.<sup>44</sup> Privately he was a great lover of Lviv, having authored a guidebook: *Lwów jego rozwój i stan kulturalny oraz przewodnik po mieście* [Lviv, its development and condition of culture and a city guide].<sup>45</sup>

Both doctors not only shared an employment at the same hospital ward, but also involvement in actions for combating tuberculosis.

40 Artur Selzer (1911–1991) — a cardiology doctor, a member of numerous societies (among others: American College of Physicians, California Academy Medicine, in which he held the post of a president in 1972–1973); <http://prabook.com/web/person-view.html?profileId=787249> (29.12.2021). One of the memoirs about Artur says: “With the permission of the professor and upon my father’s request, I accepted for assistance in some of these works, a third-year student of medicine Artur Selzer, whose father, also a doctor, has just died tragically in an ambulance, smashed by a train on a railway crossing. Artur proved to be an agreeable, intelligent and well-behaved boy that a few times I cited his name as a co-author of a paper. I was attacked for this by increasingly aggressive antisemitic milieus, poisoning the atmosphere in the country. Selzer, who was encouraged to do so by many people, including myself, emigrated, winning then his name in the United States, as one of the leading cardiologists and a professor in San Francisco. His attitude towards Poland is full of friendship and a number of Polish cardiologists were trained in his clinic” (T. Kielanowski, *Mój życiorys naukowy*, “Kwartalnik Historii Nauki i Techniki” 23 (1978) No. 3–4, pp. 566–567).

41 *Błp. Dr. Marcin Selzer*, „Chwila” 12 (1930) No. 3896, p. 3.

42 At the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, the National General Hospital had 8 wards; as in: *Academia Militans*, p. 794.

43 *Academia Militans*, p. 834.

44 *Academia Militans*, p. 837–838.

45 *Lwów jego rozwój i stan kulturalny oraz przewodnik po mieście*, p. 295.

In 1904, the above-mentioned associate professor Tomasz Janiszewski, together with professor Antoni Gluziński (1856–1935), who, in 1897–1919 held the post of a director of the University Clinic of Internal Diseases of the Faculty of Medicine,<sup>46</sup> founded Stowarzyszenie Budowy Domów Zdrowia dla Dotkniętych Gruźlicą [the Association for the Construction of Health Institutions for Tuberculosis Patients]<sup>47</sup> in Lviv. In 1909, the Association was restructured into Tuberculosis Society.<sup>48</sup>

The Society was one of several organisations involved in combating consumption which was active before the First World War.<sup>49</sup> According to a provision in the articles of association of the Society, one of its tasks was to collect data concerning the living conditions of the residents of some urban and rural areas, providing material aid and organising anti-tuberculosis counselling. The latter objective was pursued through dissemination of knowledge about the disease, providing medical care and working for anti-tuberculosis legislation to be passed by legislative and administrative authorities as well as through co-operation with institutions which had similar objectives.<sup>50</sup>

In 1909, upon the initiative of Professor Gluziński and associate professor Janiszewski, the first healthcare institution for tuberculosis patients (dispensary) was opened in Lviv on Pańska street; it had two chambers: one for the patients and the other for the doctor on duty.<sup>51</sup> The crea-

46 *Academia Militans*, p. 835. A. Śródka, Antoni Gluziński, in: *Złota księga medycyny warszawskiej. Liber aureus medicinae varsoviensis*, ed. by M. Krawczyk, Warszawa 2009, pp. 123–128.

47 It was modelled on a consultation clinic in Edinburgh; R. Talewski, *Stacja klimatyczna i lecznictwa*, in: *Zakopane: czterysta lat dziejów*, vol. 1, ed. by R. Dutkova, Kraków 1991, p. 133.

48 The Central Archives of Historical Records, *Komisja Ministerialna do Zagadnień Agrarnych – Ministerialkommission für Agrarische Operationen (AO)*, ref. No. 126.

49 Z. Moskwa, *Instytucje i organizacje społeczne w walce z gruźlicą w Polsce do wybuchu II wojny światowej*, „Wiadomości Lekarskie” (1986) No. 19, p. 1362–1366.

50 The Central Archives of Historical Records, ref. No. 126. The archives of the new records, *Ministerstwo Opieki Społecznej*, ref. No. 2/15/O/-/810. „Głos lekarzy. Dwutygodnik poświęcony sprawom lekarskim, deontologii lekarskiej i zagadnieniom z zakresu medycyny społecznej” (1909) No. 23, p. 269, § 1–2.

51 F. Halaćńska, L. Węgrzynowski, *Trzydziestolecie Lwowskiego Towarzystwa Walki z Gruźlicą we Lwowie*, „Ruch Przeciwgruźliczy. Organ Wojewódzkiego Towarzystwa

tion of this centre was followed by some other initiatives: an application was submitted to Lviv's authorities for a land plot to be transferred free of charge in order to be used as a "forest station". In the 19<sup>th</sup> century, climatotherapy developed as a new branch of balneology. As a result, new climatic health resorts were set up in many mountain, submontane and forest locations which were then easily reached because of the development of communication services and also where it was possible to provide healthcare thanks to the technological progress – in these places, conservative and symptomatic therapies were combined with more invasive treatment methods. The creation of such centres was based on assumption that mountainous climate, due to a lower atmospheric pressure, caused a faster blood circulation and higher heart rate in the patients. Apart from this, tuberculin<sup>52</sup> was administered; the patients had also special diet and also hydropathic (cold showers) and hygienic (sunbathing irrespectively of the time of year)<sup>53</sup> procedures were applied for them.

Marcin Selzer took an active part in the works of the Tuberculosis Society in Lviv, where the post of the first president was held by professor Wiczkowski. As a deputy head of the National General Hospital, he visited Lviv's neighbourhood in order to find an area appropriate for the construction of a sanatorium for tuberculosis patients.<sup>54</sup> The result of these actions was the choice of Hołosko (Wielkie), a village which was recommended for the patients with internal diseases, in particular with pulmonological and cardiological conditions (asthma, tuberculosis, dyspnoea) as a place of convalescence and treatment of tuberculosis.<sup>55</sup>

Hołosko was located on the height of 360 metres above the sea level on the slopes of the hills of Lviv and Tomaszów uplands, on the line between Lviv and Brzuchowice (the distance from the Zamarstynowska

Przeciwgruźliczego i Lwowskiego Towarzystwa Walki z Gruźlicą" 1 (1934) No. 1–4, pp. 2–3.

52 Z. Moskwa, *Zarys historii leczenia gruźlicy płuc*, Warszawa 1987, pp. 63–64.

53 Z. Woźniowski, *Historyczny zarys leczenia gruźlicy płuc w Polsce*, Warszawa 1967, pp. 35–57.

54 *Nekrologja*, "Chwila" 12 (1930) No. 3897, p. 6.

55 *O opiekę nad inwalidami*, referat prof. dr. Wiczkowskiego, "Kurier Lwowski" 34 (1916) No. 255, p. 2.

toll house was about 2 km).<sup>56</sup> The sanatorium<sup>57</sup> was located on the hill sheltered from winds by a coniferous forest and belonged to the first group of folk sanatoriums set up in Galicia for tuberculosis patients (there were very few sanatoriums for tuberculosis patients in any of the partitioned sections of Poland—the network of such centres was at the point of development;<sup>58</sup> the first sanatorium was founded in 1879 in Mienia near Mińsk Mazowiecki, then another in 1893, in Otwock, and the next one—five years later in Zakopane).<sup>59</sup>

The costs of running a forest health resort were lower than the spendings on hospital treatment. Therefore, this allowed to increase the number of the hospital beds available for the TB patients, without additional expenditures. What is more, the creation of a forest health resort, made it possible to treat the patients in the first stage of the disease. Their recovery gave thus a chance for the improvement of an individual and collective health condition—the patients who recovered evidenced the efficiency and necessity of an early intervention. They could also educate others about the prevention of the disease.

The health resort was built on the lands donated by the municipality and the Riedl family.<sup>60</sup> The costs of the sanatorium infrastructure were not high, yet still the Tuberculosis Society in Lviv had limited resources,

56 *Słownik geograficzny Królestwa Polskiego i innych krajów słowiańskich*, vol. 3, ed. by F. Sulimirski, B. Chlebowski, W. Walewski, Warszawa 1882, p. 106.

57 In the further part of the text the authors use the term “sanatorium”. It must be stressed that sanatorium for tuberculosis patients could be divided into a few categories, depending on the patient’s condition and stage of the disease. The centre in Hołosko belonged to a category of “forest shelters” (Waldheim).

58 Before WWI, on the territories of partitioned Poland, there were 14 TB sanatorium with the total number of beds: 1300 (34% were in private hands, whilst others belonged to social organisations); *Walka z gruźlicą w Polsce*, ed. by M. Skokowska-Rudolf, M. Grodecki, S. Rudzki, Warszawa 1934, pp. 34–60. J. Janiuk, *Gruźlica w okresie Młodej Polski i dwudziestolecia międzywojennego w teorii i praktyce medycznej* (cz. 1), pp. 66–68.

59 J. Janiuk, *Gruźlica w okresie Młodej Polski i dwudziestolecia międzywojennego w teorii i praktyce medycznej* (cz. 1), pp. 66–68; A. Sabatowski, *Krótki zarys lecznictwa klimatycznego i zdrojowo-kąpielowego w Polsce*, in: *Uzdrowiska polskie*, ed. by W. Przywieczerski, Warszawa 1936, p. 42.

60 See: The Central Archives of Historical Records, C. K. Ministerstwo Rolnictwa; *K. k. Ackerbauministerium (1888–1918)*, ref. No. 309/126.

coming mostly from the collections carried out by the Ladies' committee under the leadership of countess Otylda Stadnicka,<sup>61</sup> so it was not possible to afford any extensive construction works.<sup>62</sup> As a result — at the moment of the sanatorium's opening — the institution consisted of 2 barracks with hospital equipment borrowed from the Red Cross.<sup>63</sup> The official opening of the centre with 30 beds<sup>64</sup> and intended for all the patients irrespectively of their sex, nationality or religion,<sup>65</sup> was held on 11 July 1909.<sup>66</sup>

The centre was designated for all-day treatment, organised in a few weeks' cycles (initially the treatment cycle was 6 weeks, with time it developed into a two-months' period) occurring in spring and summer (the barracks had no heating).<sup>67</sup> As the first results presented by doctor Selzer in his report from the health resort activity<sup>68</sup> were quite promising (an average weight gain was 4–5 kg), and the patients could propagate the knowledge on combating tuberculosis, the sanatorium kept growing.<sup>69</sup>

61 The Jews donated 5 thousand kronas for the sanatorium. The collection was carried out by Mrs Natanowa Loewensteinowa and doctor Maksymilian Bett; *Bezpłatne sanatorium dla suchotników*, "Jedność: organ Żydów polskich" (1909) No. 29, p. 7.

62 F. Halacińska, L. Węgrzynowski, *Trzydziestolecie Lwowskiego Towarzystwa Walki z Gruźlicą we Lwowie*, pp. 2–3.

63 *Bezpłatne sanatorium dla suchotników*, "Jedność: organ Żydów polskich" (1909) No. 29, p. 7; M. Selzer, *Wyniki leczenia w uzdrowisku ludowym w Hołosku*, "Lwowski Tygodnik Lekarski" 4 (1909) No. 49, pp. 565–568.

64 Some sources mention 26 such centres; A. Kierzek, M. Paprocka-Borowicz, J. Kuciel-Lewandowska, K. Tuszyński, J. Kotuła, *Hołosko — znany ośrodek leczenia gruźlicy na kresach południowo-wschodnich Drugiej Rzeczypospolitej Polskiej*, "Pomeranian Journal of Life Sciences" 63 (2017) No. 1, p. 64.

65 „Kurier Lwowski” 27 (1909) No. 320, p. 2. In the press notes from that period there are mentions informing about the boycott of the sanatorium undertaken by the Ruthenians as a consequence of the exclusive use of the Polish for the inscriptions in the centre; "Kurier Lwowski" 30 (1912) No. 185, p. 6.

66 The equality of all before the disease was also stressed by archbishop Teodorowicz in his address accompanying the blessing of the barracks; „Kurier Lwowski” (1909) No. 320, p. 2.

67 *Rozmaitości*, "Nowiny Lekarskie" (1910) No. 8, p. 505.

68 M. Selzer, *Wyniki leczenia w uzdrowisku ludowym w Hołosku*, Lwów 1909.

69 "Nowiny Lekarskie" 22 (1910) No. 6, p. 376.

In 1911, the health resort had its own barrack,<sup>70</sup> whilst in 1914, it gained three other barracks built from the subsidies from the local health funds, with places for 50 patients.<sup>71</sup> The sanatorium also received its own pavilion which allowed to organise first winter treatment cycles in winter 1911.<sup>72</sup>

Together with the development of the sanatorium, some changes were introduced in the treatment: the treatment period was prolonged (to at least three months), and tuberculin,<sup>73</sup> was accepted for the treatment of TB; this therapy, however, frequently resulted in the deterioration of a patient's condition and, therefore, was not approved some of the medical milieus.<sup>74</sup>

During the First World War, when doctor Selzer was outside Lviv, the responsibilities of the sanatorium head were taken over by Professor Wiczowski, who combined this function with the work in a hospital.<sup>75</sup> The sanatorium survived the war turmoil, yet its infrastructure was destroyed during the Polish-Ukrainian war (1918–1919). The reconstruction which started in 1922 was possible thanks to the support from the president of the Tuberculosis Society in Lviv and to the resources from the health fund. As a result, 30 patients could be treated in the sanatorium in winter, whilst in summer—100.<sup>76</sup> In 1927, the sanatorium offered 42 all-year places

70 *Lecznica Lwowskiego Towarzystwa Walki z Gruźlicą w Hołosku koło Lwowa*, in: *Polski almanach uzdrowisk*, Kraków 1934, p. 405; Z. Woźniewski, *Historyczny zarys leczenia gruźlicy płuc w Polsce*, p. 52.

71 *Hołosko Wielkie*, "Kurier Lwowski" 32 (1914) No. 205, p. 3.

72 S. Lewicki, T. Praschil, M. Orłowicz, *Przewodnik po zdrojowiskach i miejscowościach klimatycznych Galicyi obejmujący: zdrojowiska, uzdrowiska, zakłady lecznicze, latowiska, miejscowości klimatyczne oraz miejscowości posiadające źródła mineralne, wreszcie stacje turystyczne i sportów zimowych z mapą Galicyi*, Lwów 1912, p. 49.

73 "Kurier Lwowski" 30 (1912) No. 185, p. 6.

74 A fluid for diagnosing tuberculosis, known as tuberculin, was worked out by Professor Odo Bujwid (1857–1942), the first Polish bacteriologist, a pioneer of hygiene and health prophylaxis. Tuberculin was used for the first time to diagnose the infection by Clemensavon Pirquet in 1907, whilst the method of its intradermal administration was introduced a year later by Charles Mantoux.

75 A. Beck, *Uniwersytet Jana Kazimierza we Lwowie podczas inwazji rosyjskiej w roku 1914/15*, Lwów 1935, p. 49.

76 *Walka z gruźlicą*, "Chwila" 8 (1926) No. 2751, p. 8.

and 62 used only in summer.<sup>77</sup> In the 1930s, the folk sanatorium for chest patients of the Lviv Tuberculosis Society, changed its name to “Hospital in Hołosko of the Lviv Tuberculosis Society”, thus becoming a hospital and a sanatorium.<sup>78</sup> It had 3 old pavilions and 1 new, so, as a consequence, it could host 153 patients in summers and 97 patients in winters<sup>79</sup>. It was divided into two wards: internal diseases and tuberculosis (yet terminally ill patients were not accepted to the latter one).<sup>80</sup>

Although some more sanatoriums were set up with time: some were located quite close to Lviv (e.g., in Tatarów upon Prut) whilst others – within a longer distance (among others in Otwock and Rudka near Warsaw), the centre in Hołosko enjoyed the greatest popularity among the residents of Lviv<sup>81</sup> until the times of the Second World War.

Doctor Marcin Selzer, as a sanatorium doctor and also as the head of this institution, (he was replaced in the post of the director and head doctor of the sanatorium by doctor Lesław Węgrzynowski),<sup>82</sup> he had great merits for the development of the institution and its modern management. He presented his achievements in this respect in the reports discussing the activity of the centre,<sup>83</sup> in press articles and in his numerous addresses

77 F. Halacińska, L. Węgrzynowski, *Trzydziestolecie Lwowskiego Towarzystwa Walki z Gruźlicą we Lwowie*, p. 6.

78 F. Halacińska, L. Węgrzynowski, *Trzydziestolecie Lwowskiego Towarzystwa Walki z Gruźlicą we Lwowie*, p. 6.

79 Z. Woźniewski, *Historyczny zarys leczenia gruźlicy płuc w Polsce*, p. 52.

80 *Lecznica Lwowskiego Towarzystwa Walki z Gruźlicą w Hołosku koło Lwowa*, pp. 400–401; M. K., *Bastion walki z gruźlicą w Hołosku*, „Chwila” 15 (1933) No. 5082, p. 14.

81 A. Sabatowski, *Krótki zarys lecznictwa klimatycznego i zdrojowo-kąpielowego w Polsce*, in: *Uzdrowiska polskie*, ed. by W. Przywieczerski, Warszawa 1936, pp. 35–62; K. Sajsse-Tobiczyk, *Uzdrowiska polskie. Ilustrowany przewodnik po zdrojowiskach, stacjach klimatycznych, kąpieliskach morskich, wczasowiskach i miejscowościach wypoczynkowych*, Warszawa 1947, p. 27.

82 Lesław Węgrzynowski (1885–1956) – a pharmacologist, pulmonologist, one of the pioneers in combating tuberculosis on Polish territories, organiser of sanatoriums. A relative of professor Antoni W. Gluziński, with professional ties with the General Hospital in Lviv, an activist of the Lviv Tuberculosis Society; I. Suchanek, *Lesław Węgrzynowski*, [www.cracovia-leopolis.pl](http://www.cracovia-leopolis.pl) (15.11.2022). “Chwila” (1933) No. 5082, p. 14.

83 See M. Selzer, *Wyniki leczenia w uzdrowisku ludowem w Hołosku (sprawozdanie drugie)*, Lwów 1911.

delivered both on a domestic and international scene. This was not only the issue of the sanatorium's development (another land plot was donated by the municipality), but also of the activity for improvement of the centre's infrastructure. It was during his directorship that resources were regularly completed, state-of-the-art medical equipment purchased, electrical lighting was installed and water and sewage collection and central heating systems installed.

### **Marcin Selzer as a doctor and social activist**

As it was already mentioned, Marcin Selzer began his medical career in the National General Hospital in Lviv. At the same time he was developing his own private practice. His activity is evidenced in the entries in Lviv's directory where the lists of Lviv doctors display his name as one of several specialists in internal medicine.

Initially doctor Selzer was seeing the patients at ul. Wałowa No. 7,<sup>84</sup> from 1908 at ul. Kopernika No. 10,<sup>85</sup> and then at ul. Halicka No. 21. Lviv's press, especially "Chwila", contained regular advertisements informing about doctor Selzer's private practice. The patients could also reach him by telephone at 1172.<sup>86</sup> In the press also, the doctor announced his numerous trips which meant the periods of suspending his medical practice.

The most important professional issue for Selzer, however, was fighting tuberculosis. His work at the sanatorium in Hołosko made him a renowned propagator of a combat against this disease. His achievements in this field, impressive knowledge and great engagement in the cause were appreciated: in 1918 he was elected to be the delegate of the National Committee for combating tuberculosis. The main task for doctor Selzer was then to organise a tuberculosis consultation clinic in Eastern Małopolska. In 1919 he extended his competencies, obtaining the mandate of the agency of the Red Cross and Consultation Clinic for tuberculosis patients.<sup>87</sup>

84 "Kurier Lwowski" (evening edition) (1908) No. 189, p. 5.

85 "Kurier Lwowski" (evening edition) (1909) No. 237, p. 6.

86 *Kalendarz Lwowskiego Towarzystwa Ratunkowego na rok 1914*, Lwów 1914, p. 116.

87 Central State Archives of Ukraine in Lwów, f. 503, op. 1, spr. 221.



The task of setting up tuberculosis consultation clinics was fulfilled. In the 1930s, only in Lviv's province, there were more than 40 tuberculosis consultation clinics,<sup>88</sup> including six in Lviv.<sup>89</sup>

Running a private practice as well as working in the hospital gave doctor Marcin Selzer an opportunity to treat his co-religionists. After the end of the First World War, the Jewish community in Lviv started an initiative with an objective to combat infectious diseases, spreading as a result of the war, deterioration of the living conditions and also resulting from the necessity to provide healthcare to the Jewish population of the Second Polish Republic. These activities became the reason why Jewish doctors (including doctor Selzer) in 1919 created a sanitary section within the Jewish rescue committee with an objective to counteract the epidemic of spotted typhus and other infectious diseases which at that time scourged the Jewish inhabitants of the Polish territories.

This section was transformed into a Hygiene Propagation Society among the Jews, in which Marcin Selzer took the responsibilities of the secretary general.<sup>90</sup> This Society was planned to carry out hygienic and social work among abandoned and impoverished Jewish community in Lviv and in a number of other towns of Eastern Małopolska. The funds were provided by the Joint, which, in contacts with the Society, was represented by the Central Sanitary Committee. However, when the Joint was liquidated in 1922, the Society, then managed by doctor Emil Parnas, had to act on its own, without the previous financial support.<sup>91</sup>

88 In 1936, consultation clinics existed in the following centres: Borysław, Bóbrka, Brzozów, Chodorów, Dobromil, Drohobycz, Dublany, Gródek Jagielloński, Jarosław, Jaworów, Kolbuszowa, Komarno, Krosno, Lesko, Leżajsk, Lubaczów, Lwów, Łańcut, Łąka, Niżankowice, Pruchnik, Przemyśl, Przeorsk, Radymno, Rawa Ruska, Rudnik upon Sane, Rymanów, Sambor, Sanok, Sieniawa, Sokal, Szczercz, Tarnobrzeg, Turka upon Stryj, Winniki, whilst in 1937, new clinics in Borysław, Cieszanow and Stary Sambor were set up; The archives of the new records, *Ministerstwo Opieki Społecznej (1918–1939)*, ref. No. 2/15/0/-/1512, ref. No. 2/15/0/-/1463.

89 The Archives of the New Records, ref. No. 2/15/0/-/1464. See also: W. Ziembicki, *Początki walki z gruźlicą we Lwowie*, „Polska Gazeta Lekarska” (1927) No. 43, pp. 912–914.

90 [http://search.archives.jdc.org/multimedia/Documents/NY\\_AR2132/00058/NY\\_AR2132\\_01047.pdf](http://search.archives.jdc.org/multimedia/Documents/NY_AR2132/00058/NY_AR2132_01047.pdf) (08.01.2021).

91 *Piętnaście lat pracy dla zdrowia ludności żydowskiej. Od Towarzystwa Szerzenia Higieny wśród Żydów we Lwowie do Towarzystwa Ochrony Zdrowia Ludności Żydowskiej w Polsce*

The Hygiene Propagation Society among the Jews was then already divided into 6 sections: propaganda, combating tuberculosis, fighting infectious diseases, care for pregnant women and infants, combating venereal diseases and financial section; the Society numbered about 250 members living in Lviv, all of them obliged to pay a monthly fee. It also had 140 local committees. Both in Lviv and outside the city, the Society carried out the actions promoting hygiene and health prophylaxis, distribution of cleaning supplies, underwear, and clothing.<sup>92</sup> In 1923, newly elected board of the Society elected its presidium, which was led by doctor Selzer.<sup>93</sup>

At the Jewish hospital of Maurycy Lazarus foundation, the Joint set up an anti-favus station, a room with beds for children with tuberculosis and devices from a bacteriology laboratory and that is why the Hygiene Propagation Society among the Jews could start actions in disseminating hygiene practices. Initially, when managed by doctor Emil Parnas, these actions brought minor results, yet they intensified after the election of doctor Selzer to be the President:<sup>94</sup> at that time, the lectures and trainings were organised with an intention to increase the knowledge of the community in this respect, and moreover, good hygienic practices were popularised by means of organising cleanliness competitions or sanitary patrol checking the hygienic conditions in Jewish households.

In 1927, the General Assembly of the Hygiene Propagation Society among the Jews, accepted a motion to include this organisation into the Health Protection Society for the Jewish Community in Poland (TOZ) as its section in Lviv. At the same time, a five-person liquidation committee was set up with Selzer as one of its members.<sup>95</sup>

The end of the activity of the Hygiene Propagation Society among the Jews and setting up the Lviv branch of TOZ meant a new post for doctor Selzer — he was elected the President of the Lviv Branch of TOZ. He continued to fulfil these duties until the end of his life.

(TOZ) *Oddział we Lwowie (1922—1937)*, „Przegląd Społeczny” 11 (1937) No. 1—2, p. 23.

92 [http://search.archives.jdc.org/multimedia/Documents/NY\\_AR2132/00058/NY\\_AR2132\\_01047.pdf](http://search.archives.jdc.org/multimedia/Documents/NY_AR2132/00058/NY_AR2132_01047.pdf) (08.01.2021).

93 Doctor Henryk Wein and attorney doctor [...] Appenzeller took over the responsibilities of the deputy presidents whilst doctor Henryk Begleiter, became the secretary general; Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 76.

94 *Piętnaście lat pracy dla zdrowia ludności żydowskiej*, p. 24.

95 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 100.

Managing the branch was not the only honour that Selzer received: he was also included into the management board of the Health Protection Society for the Jewish Community in Poland. This Society, together with the *Brijus—Zdrowie* Jewish Tuberculosis Society and *Marpe* Jewish Society for the Care for Underprivileged Jews with Tuberculosis made up one of several organisations involved in combating TB. In the interbellum period, the group of tuberculosis organisations comprised also Polish Tuberculosis Society, School Antituberculosis League, fighting with tuberculosis among school students, as well as some professional organisations — Polish Teachers' Association, the Trade Union of Mails, Telegraphs and Telephones of the Polish Republic, "Police Health House" ["Policyjny Dom Zdrowia"] Society, Organisation of Rail Workers, "Brotherly Aid" ["Bratnia Pomoc"] Society, "Rebirth" ["Odrodzenie"] Association of Health Houses of Polish Catholic Youth or the Polish Association for the Study of Tuberculosis.<sup>96</sup>

Having full autonomy in his activities, doctor Selzer started operations on many fronts. First, he took actions to obtain some premises for the TOZ. As a result of these efforts, some premises at ul. Stanisława No. 5 were assigned to the Society. Moreover, Selzer initiated actions aiming to create 6 sections within the Lviv Branch of the Health Protection Society for the Jewish Community in Poland: organisation and propaganda, consultation clinic for pregnant women, consultation clinic for mothers, anti-favus and anti-tuberculosis and physical education consultation clinics. In the years that followed, some other sections were set up, such as: nutritional, scientific, for schools, vacation trips and social events. The TOZ organised also a number of lectures, presentations and meetings propagating knowledge in hygiene and prophylaxis. The Society also carried out active missions of distribution of medication, clothing and food, as well as screening examinations.<sup>97</sup>

96 Z. Moskwa, *Instytucje i organizacje społeczne w walce z gruźlicą w Polsce do wybuchu II wojny światowej*, „Wiadomości Lekarskie” (1986) No. 19, p. 1366.

97 See A. Jakimyszyn-Gadocha, *W trosce o zdrowie żydowskich mieszkańców Lwowa (1918–1939)*, Kraków—Budapest—Syracuse 2021, pp. 170–173.

### **Anti-tuberculosis consultation clinic**

Some specific sections, operating both within Hygiene Propagation Society among the Jews, and, after its liquidation, Health Protection Society for the Jewish Community in Poland, run clinics for co-religionists with the most active being the anti-tuberculosis consultation clinic. The clinics which offered care for all the residents irrespectively of their religion were very scarce in the Second Republic (in 1920 there were 30 consultation clinics, two years later – 37, whilst in 1925 – 65).<sup>98</sup> However, the majority of them had a limited range of activity on account of the shortage of staff and finances. In the case of the Lviv Anti-tuberculosis Consultation Clinic, the situation was entirely different: the origins of the clinic went back to 1925, which was the most intensive moment of setting up such institutions. Its foundation was based on a provision in the articles of association of the Hygiene Propagation Society among the Jews which stated that it was necessary to open such a clinic.

The clinic with its full name being Lviv tuberculosis clinic and consultation centre number 2,<sup>99</sup> was located in the premises of Maurycy Lazarus Jewish hospital. Doctor Selzer was the head of the clinic, whilst his deputy was doctor Emil Philipp. Initially, apart from the doctors, the staff comprised also a nurse. With time, 2 volunteer doctors joined the personnel.<sup>100</sup> In accordance with the adopted regulations, the doctors at the clinic should have some experience and have completed supplementary courses in anti-TB prophylaxis. Moreover, they should be trained in leading tuberculosis consultation clinics. As for nurses – they should be the graduates of 2-year high schools for nurses, and, if this was not possible – they should at least have 6-grade school education and antituberculosis training and internship in an antituberculosis consultation clinic.<sup>101</sup>

The consultation clinic was open for a few hours, initially twice a week (on Sundays and Wednesdays), later on – three times a week to be finally

98 K. Bross, *Spółeczna walka z gruźlicą w Polsce w ubiegłym piętnastoleciu*, „Medycyna Praktyczna” (1933) No. 11, p. 2.

99 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 34. A. Jakimyszyn-Gadocha, *W trosce o zdrowie żydowskich mieszkańców Lwowa (1918–1939)*, pp. 137–152.

100 A. Jakimyszyn-Gadocha, *W trosce o zdrowie żydowskich mieszkańców Lwowa (1918–1939)*, pp. 137–152.

101 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 35.

open on all days except for Saturdays.<sup>102</sup> As it was located in a hospital, its management permitted to use its X-ray and to refer the most severely sick patients for hospitalisation there.<sup>103</sup> The equipment of the consultation clinic was not overly extensive, comprising a cabinet, desk, examination couch and a table for bacteriology testing.<sup>104</sup> Within next years, new members joined the clinic's team. The clinic also had a chemical laboratory, a quartz lamp, a diathermy and chemical and bacteriology laboratory. The clinic also managed a 14-bed ward for children and 8-bed ward for adult patients.<sup>105</sup>

The patients using the assistance of the antituberculosis consultation clinic, reported there themselves, which meant that they had to make their decision to start treatment; they were also referred by the sanitary patrols or doctors working in Jewish schools on the basis of the interviews carried out at their homes. Medical assistance was provided free of charge. The poorest patients could also receive soap, cod-liver oil and clothing.<sup>106</sup>

### **Vacation trips for tuberculosis patients**

Sanatorium in Hołosko was designated for adults. The fact that many patients were also children and adolescents resulted in a search for effective treatment methods such as climatic therapies, diet and hygiene care. Such practices developed during Poland's partition period, comprised vacation trips for tuberculosis child patients<sup>107</sup> and those exposed to infected environment. Moreover, summer care centres were organised, which

102 *Piętnaście lat pracy dla zdrowia ludności żydowskiej. Od Towarzystwa Szerzenia Higieny wśród Żydów we Lwowie do Towarzystwa Ochrony Zdrowia Ludności Żydowskiej w Polsce (TOZ) Oddział we Lwowie (1922—1937)*, in: *Almanach Zdrowia TOZ-u i Szpitala Żydowskiego fundacji Maurycego Lazarusza*, Lviv 1937, advertisement on the cover.

103 Central State Archives of Ukraine in Lviv, *Izraelicka Gmina Wyznaniowa we Lwowie (1785—1942)*, f. 701, op. III, spr. 694.

104 Central State Archives of Ukraine in Lviv, *Izraelicka Gmina Wyznaniowa we Lwowie (1785—1942)*, f. 701, op. III, spr. 34.

105 Central State Archives of Ukraine in Lviv, *Izraelicka Gmina Wyznaniowa we Lwowie (1785—1942)*, f. 701, op. III, spr. 35.

106 *Piętnaście lat pracy dla zdrowia ludności żydowskiej*, p. 8.

107 The first vacation trip in 1882 was organised for the sick children of Warszawa by the Society for Vacation Trips for Poor and Sick children; D. Krysa-Leszczyńska, *Doktor Stanisław Markiewicz jako organizator pierwszych letnich kolonii dla dzieci w Warszawie*, „Polski Tygodnik Lekarski” (1977) No. 35, pp. 1383—1384.

provided an opportunity to promote appropriate hygienic behaviours among these patients, whereas for the staff, such as doctors and teachers, these centres gave an occasion to exchange experience.<sup>108</sup>

For this reason, the actions started by doctor Selzer comprised also the organisation and development of summer centres for Jewish children suffering from tuberculosis. An interest in summer trips for sick Jewish children developed at the end of the 19<sup>th</sup> century.<sup>109</sup> In 1924, Selzer became a member of the Regional Committee for the combating tuberculosis, and, four years later — of the committee for summer trips, organised at the Department of Labour and Social Care of the Lviv Province.<sup>110</sup> Being a member of the Lviv Medical Chamber, and of the above-mentioned Jewish organisations, he advocated sending as many children as possible, both in summers and in winters, to vacation health promoting trips.

The first such trip was organised in 1923, when children and youth were sent for their summer and winter vacation trips to diverse locations: Brzuchowice, Buczacza-Podleśnik, Dębina, Diłok upon Prut, Łojowa, Skole, Stanisławów, Strzyłki-Topolnica near Stary Sambor or else to Teleśnica Oszwarowa, Tuchola and Turek.<sup>111</sup> The preferred locations were mountains or health resorts. For many years, however, Jewish community did not have their own vacation house. That is why, hospital or school premises or private houses were rented.<sup>112</sup> It was as late as in the 1930s that the Lviv Branch of the Health Protection Society for the Jewish Community in Poland came into possession of a house in Brzuchowice.<sup>113</sup> The house was named after the author of the idea — doctor Marcin Selzer, yet it was opened only after his death in 1934.<sup>114</sup> The construction was possible thanks to the finances collected by the entire Jewish community.

108 Similar actions were carried out in other cities; see A. Maślak-Maciejewska, *Ku poprawie zdrowia i „utrzymaniu duszy dzięcięcej w atmosferze słonecznej i radosnej” — lecznicza kolonia wakacyjna dla dzieci żydowskich w Rabce (1890–1939)*, „Studia Historyczne” 58 (2015) No. 3 (231), pp. 349–366.

109 See A. Jakimyszyn, *Organized Recreation-Curative Stays for Adults and Children. An Analysis of Cases from the Lvov Area from the Interwar Period*, „Scripta Judaica Cracoviensia” 12 (2014), pp. 87–97.

110 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 221.

111 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 57, 66, 67, 68.

112 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 57.

113 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 60.

114 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 60.

The idea was supported in diverse manners, whilst the support action was initiated at Marcin Selzer's funeral, when the request for donations was announced to the public.<sup>115</sup>

Upon its opening, the vacation house in Brzuchowice had slightly more than 100 beds.<sup>116</sup> That is why in the years that followed, before the Second World War, some attempts were made to increase the house capacity.

The creation of a vacation house was not the only idea of the doctor. He also created the whole procedure of qualifying for such a trip, as not every child could participate in it. The decision was made on the basis of a doctor's assessment after the medical examination to which even healthy-looking children from the schools in Lviv were sent. This procedure allowed to find the children with tuberculosis or those who lived with infected relatives. It was also possible to distinguish the poorest and inadequately nutritioned school students. The children received a referral from the school doctor, a specialist from antituberculosis consultation clinic or a Jewish hospital.<sup>117</sup> This did not mean, however, that all such children could go for these trips, because the financial resources for such trips were limited. Attempts were made to find some other sources of financing, such as donations collected by various sections of the Society.

When examining, doctors filled in the child health report charts. Apart from the personal data, age, and the name of the school, the chart contained information on the health status, living conditions and financial situation of the family<sup>118</sup>. This shows that the participants on such trips represented various backgrounds with the majority being the children whose parents or guardians did not have permanent incomes or came from working class, crafters or sellers. The smallest group of children came from the families in which the parents were freelancers or held some offices.<sup>119</sup>

115 *Piętnaście lat pracy dla zdrowia ludności żydowskiej*, p. 8.

116 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 59.

117 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 57, 62.

118 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 57–110.

119 Central State Archives of Ukraine in Lviv, f. 503, op. I, spr. 57.

## **Conclusions**

The activity of doctor Marcin Selzer was not solely limited to the initiatives mentioned above. He also took part in numerous aid actions, but his works for combating tuberculosis were definitely the most significant as they allowed to influence the health condition of the whole society and to teach appropriate hygienic practices among many generations of the residents of Lviv. His impact on the health status of the society can be evidenced by the fact that these actions were continued until the outbreak of the Second World War, which gave doctor Marcin Selzer a prominent place amongst Jewish doctors from Lviv who significantly contributed to the development of the health care provided for members of his faith.



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## Abstract

Anna Jakimyszyn-Gadocha

*Marcin Selzer, a Jewish doctor from Lviv, and his contribution to combatting tuberculosis*

The objective of the paper is to discuss the actions to combat tuberculosis undertaken by Marcin Selzer (1876—1930), a medical doctor of a Jewish origin. Selzer worked in the National General Hospital in Lviv (today Lviv in Ukraine), and a sanatorium for TB patients in Hołosko and had also a private consultation room. He was engaged in the activities carried out by medical and aid societies, playing an active role in promoting the most recent methods of TB diagnosing and treatment. Doctor Selzer also had a contribution for the development of a sanatorium in Hołosko, improved a system of vacation trips for Jewish children and co-created a TB clinic for Jews in Lviv.

### **Keywords:**

Marcin Selzer, history of medicine, tuberculosis, treatment, sanatorium, consultation clinic, vacation trip, Galicia, Lviv, Hołosko

# Abstrakt

Anna Jakimyszyn-Gadocha

*Marcin Selzer, żydowski lekarz ze Lwowa, i jego działania  
na rzecz walki z gruźlicą*

Celem artykułu jest zaprezentowanie działań Marcina Selzera (1876–1930), lekarza o żydowskim rodowodzie, na rzecz walki z gruźlicą. Selzer pracował w Krajowym Szpitalu Powszechnym we Lwowie, sanatorium dla gruźliczochorych w Hołosku i prowadził prywatną praktykę. Angażował się w działalność towarzystw lekarskich i pomocowych. Propagował najnowsze metody diagnozowania i leczenia gruźlicy. Przyczynił się do rozwoju sanatorium w Hołosku, systemu wyjazdów kolonijnych dla dzieci żydowskich oraz powstania poradni przeciwgruźliczej dla Żydów we Lwowie.

## **Słowa kluczowe:**

Marcin Selzer, historia medycyny, gruźlica, leczenie, sanatorium, poradnia, kolonia, Galicja, Lwów, Hołosko

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## **“Coveting the Manor” — the feud between Father Józef Dembiński and Krystyna Wilkońska née Dembińska in 1758—1772**

A wealthy nobleman’s manor often served an example of transmission of patterns and models adopted from representatives of the aristocracy and observed while traveling abroad. Even more often, inspiration was sought with the neighbours living in vicinity. This allows discussing the societal perception of the manor (Polish: *dwór*), a notion that not only encompasses people or real estate with the building and outbuildings but also a wealth of rights and privileges that the proprietors were entitled to.<sup>1</sup>

- 1 See e.g.: W. Reinhard, *Introduction: Power Elites, State Servants*, in: *Power Elites and State Building*, ed. by W. Reinhard, Oxford 1996, pp. 1–18; U. Augustyniak, *Dwór i klientela Krzysztofa Radziwiłła (1585–1640). Mechanizmy funkcjonowania patronatu*, Warszawa 2001; Z. Zielińska, *Mechanizm sejmikowy i klientela radziwiłłowska za Sasów*, “Przegląd Historyczny” 62 (1971) No. 3, pp. 397–419; E. Opaliński, *Kultura polityczna szlachty polskiej w latach 1587–1652. System parlamentarny a społeczeństwo obywatelskie*, Warszawa 1995; M. Leśniakowska, “Polski dwór” — wzorce architektoniczne, mit, symbol, Warszawa 1992; M. Leśniakowska, “Jam dwór polski...”, czyli raz jeszcze o mityzacji w nauce, “Polska Sztuka Ludowa — Konteksty” 44 (1990) No. 3,

The perception of a manor house as a conglomerate of all these elements can be investigated on individual basis, using specific examples. The example used in this essay is how *dwór* was perceived by doctor of law and letters, Fr Józef Dembiński of Nieczuja coat of arms, who served as the parish priest in Stryszów in Zator Deanery in 1758–72.<sup>2</sup> Father Józef competed with Christina née Dembińska of the Rawicz coat of arms, widowed by Kazimierz Wilkoński, Standard Bearer of Zator. The conflict outlined below is but one of several that the parish priests of Stryszów and the owners of the village were involved in in the 18<sup>th</sup> century. The dispute between the parsonage and the manor, i.e., the Wilkoński family, began in the 1680s, when Michał Wilkoński became the owner of the village. The difference was that, beginning with 1758, the conflicts were initiated by the landowner, eager to put an end to the issuance of manorial wood and the mass tax at the cost of the parish. On assuming the parish, Fr Dembiński began to initiate successive conflicts, beginning with the disputes over proceeds from church benefices.<sup>3</sup> Whatever the parish priest did, he did under the guise of the good of the parish, occasionally also invoking the interests of University of Kraków. As the parish priest, Dembiński tried to obtain successive privileges for the parish, transformed the parsonage in Stryszów into the other manor, and besmirched Krystyna's reputation, all the while emphasising his knowledge of law. The individual actions that Father Józef undertook illustrate how the *dwór* was perceived in from the 1750s to the 1770s through the lens of the patron of a church.<sup>4</sup>

pp. 32–33; A. Mączak, *Nierówna przyjaźń. Układy klientalne w perspektywie historycznej*, Wrocław 2003; see also: A. Mączak, *Rzeczypospolita szlacheckich samorządów*, "Przegląd Historyczny" 96 (2005) No. 2, pp. 169–193.

- 2 Save for a handful of articles, the history of the parish in Stryszów never received more comprehensive academic treatment, see e.g.: F. Lenczowski, *Dzierżawa zakrzowska pod względem osadniczym i obciążeń jej ludności w okresie XIV–XVIII wieku*, "Studia Historyczne" 13 (1970) No. 4, pp. 549–559; F. Lenczowski, *O kościołach i parafiach w Stryszowie i Zakrzowie*, "Nasza Przyszłość" 45 (1976), pp. 191–233.
- 3 Parish Archive in Stryszów, *Varia II*, ref. No. III.1.8, pp. 8, 9; see: *Urządnicy województwa krakowskiego XVI–XVIII wieku. Spisy*, eds. S. Cynarski, A. Falniowska-Gradowska, A. Gąsiorowski, Kórnik 1990, No. 772.
- 4 Under the patronage of Kazimierz Wilkoński and during the term of Fr Wojciech Jan Kanty Rzepecki as parish priest, a dispute concerning the governance of the church continued, because the owner asserted that his authority extended to the parsonage and the church. Kazimierz repeatedly caused the profanation of liturgy.



I deem that the conflict discussed here was an instance of prestige rivalry. The dispute between the manor and the parsonage in Stryśzów developed in three stages, and examining them will allow to understand the complex nature of that rivalry, and therefore the unique nature of the conflict in the context of other disputes between the parish priest and land-owner patrons in the Deanery of Zator of the Kraków diocese.<sup>5</sup> In the initial part of this study, I will endeavour to address the questions pertaining to the reasons for the conflict and its axis, to use the following to present the three aforementioned stages of the conflict: vying for the proceeds from church benefices, turning the parsonage into the other manor in Stryśzów, and the fight for patronage rights.

### Rivalry for prestige

As the notes of Fr Professor Franciszek Kolendowicz suggest, the parish priest of Stryśzów in 1773–84, Fr Dembiński developed an excessive envy towards the patroness of the Stryśzów parish in matters related to the manor.<sup>6</sup> Kolendowicz used this, rather symbolic, phrase, to con-

In 1730, during a feast at the Stryśzów manor, Wilkoński insulted the parish priest calling him a traitor and asking him, “*Et tu, Brute, contra me?* Earlier, Your Grace served me as a page, and now you inopportune me in this way?” To which the priest replied, “Verily, I did serve as a page, which I am not ashamed of, but Your Grace cannot claim that I did something wrong and if I showed ingratitude when I left Y[our] G[race]’s service, I acted like a boy as poverty drove me away”. The dispute between Wilkoński and Fr Rzepecki, reinforced the way the manor was perceived in the 1740<sup>s</sup>, namely as the place where future relations between the patron and the parish priest took shape. Information about the future parish priest being brought up in Stryśzów confirms the assumption that the village was dominated by purely clientelist arrangements. That made the manor the centre of the village. Fr Józef Dembiński defied this approach, considering himself equal to Krystyna Wilkońska, the owner, see: Parish Archive in Stryśzów, *Varia II*, p. 8, 9; see: K. Nowakowski, *Klientelizm jako forma korupcji*, “Ruch Prawniczy, Ekonomiczny i Socjologiczny” 69 (2007) No. 1, pp. 213–230.

- 5 See e.g.: Ł. Gołaszewski, *Spory o dziesięciny w Knyszynie w XVI i XVII w.*, in: *Parafia w Knyszynie 1520–2020. Odkrywanie dziejów*, ed. by A. Szot, Knyszyn 2019, pp. 105–128; Ł. Gołaszewski, *Konflikty o dziesięciny w dawnej Rzeczypospolitej. Aspekty prawne i społeczne na przykładzie parafii Kobylin na przełomie XVI–XVII wieku*, Warszawa 2021, pp. 292–298.
- 6 Parish Archive in Stryśzów, *Liber omnium parochorum, administratorum, cooperatorum parochiae Stryśzow*, ref. No. II.4.9, pp. 3–4.

veal a highly intricate problem, rooted in the private rivalry between the clergyman and the proprietress of Stryżów, concerning her entitlements, estate, and societal role in the village and parish. The initial clashes between Wilkońska and Fr Dembiński concerned transporting liquor from Wadowice to the parsonage in Stryżów. This was followed by taking to the court of law the parish's privilege to harvest wood in the manorial forest, and the value of the mass tax (Latin: *missalium*, Polish: *meszne*) from the manorial fields. With time, under the guise of repairs in the parish, Fr Dembiński used church benefices (including church timber) for the construction of a subsidiary church in nearby Marcówka. The next stage involved the employment of carpenter Jakub Miękiński (aka Miękiński), who was thus diverted from working for the manor. The pinnacle of the conflict was, however, the establishment of the Canonry of St Joseph, whose organisation infringed upon the patronage rights of the Wilkoński family.

What must primarily be considered while looking for the cause of the dispute between Wilkońska and Fr Dembiński are the private ambitions of both parties, sharing the surname yet using different coats of arms (i.e. hailing from different clans). Wilkońska divorced her husband in the 1730s due to his infidelity. She received some estate in Stryżów, while the other half was assigned to Kazimierz, and later to their son Józef. Upon Józef's death (c. 1754), Wilkońska became the lifelong proprietress of the village and acquired patronage rights over the local parish<sup>7</sup>. As the Dembiński family of the Rawicz coat of arms were to inherit a part of her estates, while what was left over her husband was to pass to her nephews and nieces (children of Aleksander Wilkoński), being highly versed in secular and ecclesiastical law, Fr Dr Józef Dembiński decided to exploit his advantage over the proprietress of the village. Following the death of the Master of the Hunt of Volhynia, Franciszek Michał Dembiński of the Nieczuja coat of arms, Marcówka came under the administration of his widow Salomea née Słuszkowska and her second husband, Jan Zakrzewski. In 1759, Fr Józef Dembiński leased the paternal estate from his mother and stepfather, and then became its proprietor.<sup>8</sup> From

7 Archive of the Metropolitan Curia in Kraków (hereinafter: AKMK), ref. No. AOff 170, c. 33v-36.

8 In 1759, Fr Józef and his brother, Franciszek Dembiński, signed in Zator an agreement with their mother and stepfather regarding "the release of the villages of Zembrzyce and Marcówka from the life-long tenure". The Zakrzewskis

that year, the personal conflict intensified, as from 1759 Father Józef was not only the parish priest but also a landowner. Józef Dembiński spent significant sums of money on his education and self-fashioning, and after his ordination, he was received into the household of Andrzej Stanisław Załuski, Bishop of Kraków. This is how the Zakrzewski family commented on this situation: “Entertaining himself [Józef] wished to seize the opportunity, to ensure further and easier promotion, but His Grace spurned this opportunity. Instead, in his mind, he fashioned that he ought to journey to Rome for a canonry, yet he failed to mark that he lacked funds for that”.<sup>9</sup> Thus, another factor in Fr Dembiński’s calculations was a personal failure.

An additionally reason for the conflict between the manor and the parsonage in Stryszów was the tension linked to the roles and prestige between the Jesuits and the University of Kraków in Kraków. The loans taken and commitments made, Krystyna was forced to sign a contract on 30 January 1755 with the rector of the Jesuit College in Kraków, Władysław Żółtowski. In return for settling debts with the Odrzywolski family (4,000 Polish złoty), the Dominican nuns (3,000 Polish złoty), Kleczkowska, Minicka, and Młotkowska (1,500 Polish złoty), and Gutowska (1,000 Polish złoty), Wilkońska pledged 10,000 Polish złoty to the Kraków Jesuits, undertaking to pay, in two instalments, an annual rent of 500 Polish złoty for the Jesuit college and chapel from her Stryszów estate. This move did not go down well with Father Józef Dembiński, who had ties to the College of Law at the University of Kraków. He sought to bankrupt the Stryszów proprietress to prevent her from financing Kraków Jesuits with her rent.<sup>10</sup>

filed the first protest against them to the district court in Oświęcim already in 1760, because the Dembińskis did not pay the first instalment due to them, ANKr., Księgi Grodzkie Oświęcimskie (hereinafter: KGO), *Relationes (copiae) 1760*, ref. No. 29/6/0/1/22, pp. 327–330; KGO, *Decreta officii (protocollon) 1778–1784*, ref. No. 29/6/0/2/55, p. 81. See also: ANKr., KGO, *Relationes (copiae) 1760*, ref. No. 29/6/0/1/22, pp. 357–359; ANKr., KGO, *Relationes 1770 r.*, ref. No. 29/6/0/1/28, pp. 63–80. See: też ANKr., KGO, *Relationes (copiae) 1768*, ref. No. 29/6/0/1/26, pp. 79–80. AKMK, *Teczka parafii Stryszów*, ref. No. APA 300, brak nr kart. ANKr., KGO, *Relationes 1770 r.*, ref. No. 29/6/0/1/28, pp. 63–80.

9 ANKr., KGO, *Relationes 1763–1765*, ref. No. 29/6/0/1/5, pp. 34–35.

10 ANKr., KGO, *Relationes 1753–1758*, ref. No. 29/6/0/1/4, pp. 1004–1010.

## Rivalry for proceeds from church benefices

In the first phase of the dispute, the cleric wanted to impoverish Krystyna Wilkońska. In 1759, Wilkońska's subjects for the first time caught the parish priest, Fr Józef Dembiński, engaging in unlawful sales of alcohol, when he "had liquor bought in Wadowice by the barrel, and then secretly brought to the parsonage". Dembiński sold it to his parishioners after Sunday masses. Initially it was sold to the residents of Leśnica, Stronie, and Zakrzów under the pretext that "they were coming from afar for the celebration".<sup>11</sup> In that year, a tax collector and a court scribe apprehended Jan Merek, known as Niedźwiedź ("The Bear"), a subject of Father Dembiński, with four barrels of liquor on a cart and confiscated three of them.<sup>12</sup> The priest, "incensed that his subject's liquor had been taken away from him on the road, travelled in person to Wadowice in a cart drawn by four horses for selfsame liquor, and declared, 'Who shall take it from me!'" Overflowing with arrogance, the parson "on purpose travelled across the manorial estate" to emphasise his right. And when "he was on the road with the liquor he purchased in Wadowice, seeking a pretext to have it taken from him", he actually had it taken. As the successive batch of barrels were taken away from Dembiński, he leapt from the cart and beat the guard and the court scribe with a cane, "and even banished them from the church for that, cursing and refusing to let them enter". Wilkońska accused Father Dembiński of illegal alcohol sales and beating her subjects. On 20 June, 1759, the parish priest argued his case before the court, citing a legal loophole he had identified, which allowed him to trade in alcohol.<sup>13</sup>

11 The first to claim the right to sell liquor was Fr Wojciech Rzepecki, Parish Archive in Stryszów, *Personalia ks. J. Dembińskiego*, p. 22.

12 Parish Archive in Stryszów, *Metrica Baptisatorum 1752–1765*, pp. 105, 121, 147; *Liber Baptisatorum 1766–1780*, pp. 94–95, 112–120; *Liber Baptisatorum 1780–1785*, p. 27.

13 The matter came to light when Niedźwiedź the driver, interrogated by the tallyman and the manorial scribe admitted that he had been transporting two barrels of liquor for the parish priest and the third one for himself, "which obviously showed that not only H[is] G[race], the Parish Priest, was selling liquor, but so did his subjects.", quoted from: Parish Archive in Stryszów, *Varia II*, p. 2; see also: AKMK, ref. No. AOff 194, p. 3–3v, 49–51; see: Parish Archive in Stryszów, *Documenta*, ref. No. III.1.4, p. 31a-f.

The case taken to the Consistory did not resolve the issue, as liquor was sold to parishioners at the house of Urban and Błażej Brandys on 1 February 1761, and at Niedźwiedź's house, all of whom were subjects of the parish, on 2 and 3 February. Furthermore, on 3 May of that year, as testified by Wilkońska's witnesses, "during the Mass, Fr Dembiński encouraged the purchase of [liquor] from the pulpit, even though he had no licence for it."<sup>14</sup> In 1761, the lifelong proprietress of Stryszów lodged a complaint against Fr Dembiński to the church authorities in Kraków, requesting that the cleric presented his legal grounds for sale of alcohol.<sup>15</sup> Despite the allegations made, Dembiński, „paying no heed, purchased liquor in Wadowice, and when it was taken away from him while he was crossing the Stryszów manorial estate on the way from Wadowice, being somewhat inebriated, he beat Sroka and Drożdż with a reed cane, and furthermore refused to allow them in the church for it, shouting that they should not go to church.”<sup>16</sup> As the matter did not subside, in November 1761, Wilkońska began collecting peasants' testimonies against the parish priest, who claimed the right to sell liquor ("coming into succession as a parish priest, without any right to sell, knowing that his predecessors never usurped the right to such sale and were never in possession of such a licence").<sup>17</sup> As a lawyer, Fr Dembiński realised that there was nothing preventing him from importing beverages, for example from the town, for his personal or home use. That made him claim that the requirement only to consume liquor only from manorial inns and taverns imposed by the nobility who owned them was in no way derived from national law. Aware of this nuance, the priest sold liquor "both at the parsonage and in the tiny houses owned by the parsonage [...] at a great detriment to the manor's income."<sup>18</sup>

14 Parish Archive in Stryszów, *Varia II*, p. 20; see: Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 18, 19.

15 AKMK, ref. No. AOff 193, p. 136–137v.

16 A similar testimony was presented on 8 January 1762 by the witnesses for Krystyna Wilkońska: her servants Stanisław Bodzański and Józef Józefowski, known as Dryja, see: Parish Archive in Stryszów, *Personalia ks. J. Dembińskiego*, ref. No. V.2, p. 1; *Documenta*, p. 39, 40.

17 Parish Archive in Stryszów, *Personalia ks. J. Dembińskiego*, ref. No. V.2, p. 1; *Documenta*, p. 39, 40.

18 AKMK, ref. No. AOff 194, p. 49–51; see: Parish Archive in Stryszów, *Fascykul kopii wszystkich znanych Kolendowiczowi spraw zw. z przeszłością parafii Stryszów*,

A fascinating context of this conflict emerges from the testimonies of the peasants who, on behalf of Krystyna Wilkońska, testified about Fr Dembiński usurping the right to sell alcohol in Stryżów. With the situation aggravating, the priest entrusted the liquor he bought to his subject, Kazimierz Skalski, for resale. Another unnamed subject of the parish priest, likely Błażej Brandys, was also involved as he distributed the priest's alcohol in Rzyczki. Father Dembiński continued with his plan of weakening the manorial inn by implemented further, increasingly immoral solutions, for example "the drunk prayers".

H[is] G[race] the Parish Priest intentionally made the parishioners gather at the parsonage for the prayers, to sell the liquor, which he dispensed at the parsonage to those who would come to pray several times, and would leave such prayers drunk, and then shout, and lie drunk along the way, vomiting. Then [the parish priest] took revenge on those who drank in the manorial inn, and had them incarcerated.<sup>19</sup>

The proprietress found herself unable to levy accusations against the parson, for he used the spirits purchased in the town for personal use within the parsonage. Furthermore, witnesses on behalf of Wilkońska asserted that the parish priest purportedly prohibited his subjects, "on pain of fines, from drinking beverages at the lady's inn, and he had [music] played for them at Skalski's at the Shrovetide and later at the parsonage". The assault on Wilkońska's inn entailed more than just competition in sales of spirits, as it extended to salt and meat. "Having bought procured salt, Dembiński instructed his subject, Skalski, to vend it, thereby causing a detriment to Her Grace the Standard Bearer's Widow's profits". Furthermore, summarising their losses from 1759 onwards, the innkeepers in Wilkońska's employ noted that the gravest were incurred by the permission the parish priest gave his subjects to slaughter cattle "and sell its meat, which was also to the detriment of the manor, as the tallow-makers, expected to donate to the manor [...] did not do so."<sup>20</sup> Thus, Fr Dembiński turned the parsonage cellar into a quasi-inn. A sharp surge

pp. 155–162. Attempts to compete for peasant clients and alcohol sale during Sunday masses and church fairs were nothing out of the ordinary in the second half of the 18<sup>th</sup> century, see: T. Kargol, Ł. Jewuła, K. Ślusarek, *Dwór, wieś i plebania*, p. 306.

19 Parish Archive in Stryżów, *Varia II*, p. 2.

20 All the quotes in this paragraph are taken from: Parish Archive in Stryżów, *Varia II*, p. 2.

in liquor prices put an end to the dispute.<sup>21</sup> While it was confirmed in 1762 that the parish priests of Stryśzów had held a licence for distilling spirits for the past thirteen years,<sup>22</sup> the subjects of Fr Dembiński withdrew from the previous cooperation, declining any further sales of spirits.<sup>23</sup>

In defiance of the stipulations set forth in 1687 for the felling of timber from the manorial forest, Fr Dembiński first ordered such felling of timber in the parochial woods, and “sold it to his subjects in Stryśzów, while he unnecessarily orders the felling of prominent in the manorial woods.”<sup>24</sup> In 1761, Krystyna Wilkońska filed a complaint concerning self-willed felling of timber before ecclesiastical authorities against the priest, starting a legal dispute with the cleric, who unwaveringly maintained that the wood was used for the repairs of the parsonage, to which he was entitled.<sup>25</sup> Tensions rose with each successive legal proceeding, as the priest did not feel guilty. He even felled further trees that belonged to the manor of a total value of 70 złotych górskich.<sup>26</sup> He allegedly needed that much for the overhaul of the subsidiary church in Zakrzów. The conflict aggravated, as the parochial woods were earmarked for timber covering

21 Some caution should be exercised regarding certain testimonies, especially those given by servants and subjects of Wilkońska. However, these testimonies probably did not deviate significantly from the contemporary practice, as indicated, for instance, by the tone of the letter of Fr Mikołaj Kralewicz, the parish priest of Złota, admonishing Fr Dembiński on 5 November 1761 — “Twice in my court have you been accused of disobedience and reprimanded, recognise now that on both occasions I have treated Your Grace with fatherly kindness, and now I see that my leniency has made you worse”, see: Parish Archive in Stryśzów, *Personalia ks. Józefa Dembińskiego*, p. 1; see: J. Szczepaniak, *Duchowieństwo diecezji krakowskiej w XVIII wieku. Studium prozopograficzne*, Kraków 2010, p. 621.

22 Parish Archive in Stryśzów, *Documenta*, p. 31, 43.

23 Parish Archive in Stryśzów, *Varia II*, p. 7.

24 Parish Archive in Stryśzów, *Varia II*, p. 2.

25 In 1687, church courts confirmed the parish priest’s privilege of free felling in manorial forest in several cases (e.g., for repairing church buildings) with the manor’s concession, see: AKMK, ref. No. AOff 157, p. 470–470v; Parish Archive in Stryśzów, *Fascykuł z dokumentami w sprawie sporów między księdzem Aleksandrem Piotrowskim i Michałem Wilkońskim*, ref. No. II.2.5, p. 59v–65v, 84–89.

26 This is a reference are to “złote” or “tymfy górskie”, the currency used in the Duchy of Zator. One such coin was equivalent to 18 to 30 groszy, see: T. Kargol, Ł. Jewuła, K. Ślusarek, *Dwór, wieś i plebania w przestrzeni społecznej zachodniej Małopolski w latach 1772–1815*, Kraków 2015, p. 7.

the needs of the church in Zakrzów. Nevertheless, Fr Dembiński, DLL, exulted in his superiority over Wilkońska as he demonstrated his grasp of canonical and secular law during the trials.<sup>27</sup>

Despite Wilkońska's pursuit of legal remedies to curtail the priest's arbitrary actions, the Official General of Kraków confirmed the parish priest's right to harvest timber from the manorial forest in 1761. The terms of such logging were clearly itemised, and were to be proclaimed by the parish priest from the pulpit, so that the subjects of both the manor and the parish were familiar with the limits of activities of both parties.<sup>28</sup> Wilkońska's failure to conform to the provisions of the document led to her excommunication in the same year, as elaborated upon later.<sup>29</sup> Consequently, Fr Dembiński embarked upon a fervent spree of felling timber in manorial forests. On 2 May 1762, he removed 25 beeches and 15 other trees from Wilkońska's woods, "and even the subjects of H[is] G[race] the Parish Priest purloined wood by night, and [so did] his blacksmith for charcoal". For contrast, it is worth noting that in the last decades of the 17<sup>th</sup> century, Michał Wilkoński had took Fr Aleksander Piotrowski to court over the felling of 20 trees, while Fr Dembiński felled no fewer than forty. Fr Dembiński justified the felling of the manorial trees under the pretext of his right to use it for the needs of the parish. In 1763, Fr Dembiński was already negotiating a settlement with Wilkońska, and yet, as Wilkońska testified, "upon returning to his place, without notifying me, he had several trees logged in my woods for his own barns, and is to fell more for the construction of a new parsonage.<sup>30</sup> Such logging of the manorial woods by the parish priest, left Krystyna Wilkońska with but one solution,

27 AKMK, ref. No. AOff 193, p. 136–137v; see: Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 19.

28 AKMK, ref. No. AOff 193, p. 132–132v; Parish Archive in Stryszów, *Fascykuł kopii wszystkich znanych Kolendowiczowi spraw zw. z przeszłością parafii Stryszów*, ref. No. II.2.2, pp. 121–136.

29 AKMK, ref. No. AOff 193, p. 132–132v; see: Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, ref. No. III.1.3, p. 16, 17; Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 22.

30 Wilkońska rightly argued that "the true copy from the *Liber Retaxationum* lists everything including the fields yet says nothing about any forests for the parsonage [...]. No parson fell what they wanted from the manorial forest without asking, nor did they fell even a single little beech without permission, for also his predecessor, Fr Rzepecki, built a new vicarage from his and not the manorial



namely reaching a settlement with him without delay. Nonetheless it took decades of revitalisation to amend for the devastation of the manorial beech forest caused by Fr Dembiński.<sup>31</sup>

A dispute parallel to the one about the right to timber felling unfolded around the reinstatement of the payment of the mass tax by Wilkońska. On 10 June 1761, Suffragan Bishop Franciszek Potkański issued a judgment in this matter, which Krystyna Wilkońska, however, declined to accept. That is why, 18 days later, “during a public assembly before the service among the congregation” she was declared excommunicated from the pulpit by the parish priest. She was consequently forbidden entry into the church in Stryżów, which Fr Dembiński greatly desired.<sup>32</sup> However, Wilkońska clarified the case quite fast and by paying the penalty by July 1761, she had the punishment imposed on her lifted, which the parish priest refused to accept, deeming it a lie. Under the testimonies of those present at the announcement of the excommunication, the cleric recorded incidents associated with Wilkońska’s attempts to enter the church. One such incident allegedly occurred on 8 January 1762, when the patroness wished to attend a mass in the church, yet the parish priest did not permit her entry, considering her (in his view) still excommunicated. For that reason, Wilkońska’s retainers, Stanisław Bodzański and Józef Józefowski known as Dryja, demanded with racket and threats, that the church doors be opened for Wilkońska, asserting that the excommunication had already been lifted.<sup>33</sup> Wilkońska was excommunicated once again a year later, for failing to comply with the decision of the commissioners sent to Stryżów in June of that year. They had ordered her to settle the dues from the title of the mass tax on the manorial fields overdue since 1757 and to pay the dues from Ligoczyszna regularly, which she failed to do.<sup>34</sup> Additionally, Fr Dembiński obtained, on behalf the right to graze parish cattle on the meadows of the former Lgocki grange, which belonged to Wilkońska. She in turn offered to give him that hamlet so that he could see for himself the quality of the soil, yet — due to soil quality and land

forest”, see: Parish Archive in Stryżów, *Fundationes parochiae Stryżów. XVIII wiek*, p. 39.

31 Parish Archive in Stryżów, *Fundationes parochiae Stryżów. XVIII wiek*, p. 77v.

32 Parish Archive in Stryżów, *Fundationes parochiae Stryżów. XVIII wiek*, p. 17.

33 Parish Archive in Stryżów, *Fundationes parochiae Stryżów. XVIII wiek*, p. 17–18, 39.

34 Parish Archive in Stryżów, *Fundationes parochiae Stryżów. XVIII wiek*, p. 29.

types of crops — the parish priest desisted, satisfied with the aforementioned solution.<sup>35</sup>

### **The parsonage as Stryśzów's other manor**

After 1759, the Stryśzów parsonage began to serve not only as the residence of the parish priest but also as the abode of landowner from Marcówka. Beginning with the early 1760s, the parish priest took steps that directly indicated a rivalry with Wilkońska concerning the appearance of the parsonage, which he was turning into a manor. A common practice in these quarters of the Duchy of Zator was to construct “noblemen’s manor houses largely of wood, with few chambers, yet one or two spacious halls designed for hosting guests and a sizable entry hall” as Aleksander Wybranowski noted in the 19<sup>th</sup> century.<sup>36</sup> It was evident that Fr Dembiński intended to conduct a comprehensive renovation of the parsonage. While we lack information on the extent of work carried out in the 1760s under Fr Dembiński, there exists a description of the building penned by his successor. The parsonage had two storeys, as Fr Kolendowicz reported in 1781, with “the lower lacking windows for straw, while the upper floor was intended as the residence for the parish priest and featured a porch, with one huge hall with two large windows; only here the walls were new, constructed of thin unplastered timber.”<sup>37</sup> That means that Fr Dembiński failed to complete the renovation and construction work he had initiated. The changes affected more than just the parsonage, which Fr Dembiński expanded, but also to its vicinity. In the last quarter of the 18<sup>th</sup> century, there were a total of ten buildings near the church, as listed by Fr Kolendowicz as the surrounding of the Stryśzów parsonage. These were arranged into two additional yards on the south side of the parsonage.<sup>38</sup> Furthermore, in his capacity of the Rector of the Church of St Anne in Zakrzów, Fr Dembiński made sure to have a new parish house with a stone chimney erected in Zakrzów for the visiting Stryśzów priest. It was a modest structure with a hallway and one room, which had a private room in wood added. The interior was accessible through

35 Parish Archive in Stryśzów, *Varia II*, p. 6.

36 A. Wybranowski, *Ze starych wspomnień: silva rerum*, Lwów 1887, p. 69.

37 A. Wybranowski, *Ze starych wspomnień: silva rerum*, p. 36.

38 Parish Archive in Stryśzów, *Opisanie parafii w Stryśzowie ks. F. Kolendowicza*, ref. No. II.4.4, pp. 36–39.

a solid door with a lock, hooks, and hinges in the hallway.<sup>39</sup> Thus, Father Dembiński became a landowner with three residences — in Marcówka, Stryszów, and Zakrzów.

Additionally, the parish priest brought to the parish house Jakub Miekiński, a carpenter from Kalwaria who had worked at the Stryszów manor from the late 1750s to the early 1760s. Through the efforts of Fr Józef Dembiński, he was practically diverted from the work assigned to him at the manor by Krystyna Wilkońska, under the pretext of adorning the church and, by the way, also the parsonage. Miekiński's works encompassed more than just the altars, as he also fashioned the still-extant doors to the sacristy, and two pairs of entrance doors.<sup>40</sup> He furthermore renovated the stone slab leading to the crypt of the benefactors, remodelled the altar steps, and repaired the ossuary.<sup>41</sup> Thus the number of works Miekiński completed (with another craftsman from Kalwaria of the name Łukasz Dragan working with him) in the church of Stryszów in the 1750s and 1760s was truly impressive. It is worth noting that both were at the same time employed in the church in Zakrzów, where they mended the flooring and modified three altar tables, relocating them together with the altar steps to new locations. The parish priest did not conclude a written contract with Miekiński, promising compensation based on a record of all completed works and purchased materials. In total, Miekiński valued his work at 920 złoty. Suddenly, the verbal agreement with Fr Józef Dembiński, who sought payment of this sum from the patroness of the parish, obliged to care of the church, suddenly ceased to be binding. Attempting to recover his wages, as instructed by the priest, Miekiński took the case to the Bishop of Kraków<sup>42</sup>

39 Parish Archive in Stryszów, *Opisanie parafii w Stryszowie ks. F. Kolendowicza*, ref. No. II.4.4., pp. 38–39.

40 AKMK, ref. No. AV 35, p. 479; see: Parish Archive in Stryszów, *Kopiarz uniwersałów, zakazów i dyspozycji władz duchownych i świeckich*, ref. No. II.2.1, pp. 6–8; Z. Gloger, *Encyklopedia staropolska*, vol. 3, Warszawa 1902, pp. 118–119.

41 AKMK, ref. No. AV 35, p. 473; Parish Archive in Stryszów, *Opisanie parafii Stryszów ks. F. Kolendowicza*, pp. 1–2, *Inwentarz z dnia 10 lipca 1835 roku*, ref. No. II.3.3, pp. 5–7; *Inwentarz kościelny i parafialny (beneficjalny) probostwa w Stryszowie*, 1927, ref. No. II.3.5, pp. 3–7.

42 The case was brought before the church authorities in 1762. “Then, rightfully reminding H[is] G[race] the Parish Priest of Stryszów, I squandered twenty days, and H[is] G[race] Fr Dembiński told me to subpoena him, which I am doing, and

and to the municipal court in Oświęcim.<sup>43</sup> Infuriated by the behaviour of the parish priest, Miekiński even charged alcoholic beverages and food to Fr Dembiński's account at the manorial inn, a practice that Krystyna Wilkońska herself demanded compensation for in 1761.<sup>44</sup>

In the 18<sup>th</sup> century, the manor in Stryszów served not only as the residence of its owners but also as home to representatives of the administration responsible for managing the estates. Their number included individuals actually managing the estate and supervisory ones. During the lifetimes of Michał and his sons Aleksander and Kazimierz Wilkoński, the manors in Stryszów and Dąbrówka were an example of borrowing solutions observed in the estates of aristocracy by the wealthy gentry of the Duchy of Zator.<sup>45</sup> Despite the dominance of paid officials in the vicinity of Chełm, there was no shortage of honorary officials. One of them was e.g., Krystyna's nephew, Piotr Dembiński of the Rawicz coat of arms, and ones generally referred to as *aulici* (courtiers). In the 1740s, these were Antoni Wolski, Józef Jakubowski, and Józef Dryjkowski.<sup>46</sup> The presence of the latter two during the lifetimes of Standard Bearer Kazimierz Wilkoński and the Kraków Chamberlain Józef Wilkoński confirms they had purely cliental relationships with the owners of Stryszów.<sup>47</sup> The manors in Stryszów and Dąbrówka were also

I shall confirm everything before the court under oath", see: AKMK, ref. No. APA 300, brak nr kart.

43 ANKr., KGO, *Relationes 1763–1765*, ref. No. 29/6/0/1/5, pp. 602–603.

44 At that time, Wilkońska argued in support of the payment of 43 zlotys and 13 groszy, which "[the parish priest's] carpenter owes to the innkeeper [...], who will not give it back until Y[our] G[race], the Parish Priest has paid for the work.", see: Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 33.

45 These issues were discussed at the international academic conference From the Ruler's Court to the Magnate's Manor: The Evolution of the Court Environment from the Middle Ages to the Late 18<sup>th</sup> Century, held on 1–3 June 2022 in Wawel.

46 The parish registers, recorded the following by the names of paid officials "famulus/servus aulici", see e.g.: Parish Archive in Stryszów, *Liber Matrimonialis (1772–1782) et Liber Baptisatorum (1722–1751)*, pp. 115, 127, 143, 162.

47 See: A. Mączak, *Nierówna przyjaźń. Układy klientalne w perspektywie historycznej*, Wrocław 2003; K. Nowakowski, *Klientelizm jako forma korupcji*, "Ruch Prawniczy, Ekonomiczny i Socjologiczny" 69 (2007) No. 1, pp. 213–230; see also: A. Mączak, *Rzeczypospolita szlacheckich samorządów*, "Przegląd Historyczny" 96 (2005) No. 2, p. 169.

where members of local noble families who belonged to the faction of Kazimierz and Aleksander Wilkoński were brought up.<sup>48</sup> Thus, the manor of a wealthy nobleman, such as Michał, his sons Kazimierz and Aleksander, and later Józef and Antoni Wilkoński, represented a milieu centred around the landowner, forming a microcosm of social and political life. Following the death of Kazimierz (d. 1746 or 1748) and his son Józef (d. c. 1754), when Krystyna Wilkońska assumed control of Stryszów, only paid officials were found in the manor, ranging from chamberlains to domestic servants and the ones known as “livery”.<sup>49</sup> Thus, the hierarchy at the manor did not differ significantly from that present in the parsonage. Therefore, Fr Dembiński increased the number of the staff and artisans working exclusively for him. Their number included the parish blacksmith of unknown name, who stole manorial timber. Present at the same time were individuals named Skalski and Niedźwiedź, acting as butchers in the employ of Fr Dembiński, who “for the past three years [...] have slaughtered cattle, being an obstruction for the butchers [of the manor]”. When previously there were no subjects responsible for slaughtering parish livestock, such services were procured from the manorial craftsmen.<sup>50</sup> Furthermore, the retinue of Father Józef, who also served as a protonotary of the curia, included appearances by higher church officials. One of them was Tomasz Rafałowicz, a scribe of the nunciature, whose daughter Anna was baptised by Father Józef in Stryszów in 1762. The godparents were the widow of the Zakrzów

48 Using sources known to himself, Adam Gorczyński presented the education process of the title character, Mateusz Gieraltowski, with Michał Wilkoński. “I was 14 when my father sent me to the court of His Grace [Wilkoński]. That good man loved me like one of his own, [...] he said the prayers with me, sang the Little Office of the Blessed Virgin, etc. [...] And my service pleased him for he always wanted me by his side. At night, I lay on the straw mattress by his bed, we fell asleep together, yet the Lord woke me up at dawn, calling, *Surge puer, hora matutina*”, BJ, *Bruliony pism literata Adama Gorczyńskiego*, rkps, ref. No. BJ Rkp. 7516 IV, p. 5v–6.

49 Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 33.

50 Wilkońska complained with these words: “While every butcher should give me a stone of lard each year, I did not take what was mine from any of them, as mine did not slaughter for them. So both those who were an obstacle to me should give me six stones for three years, or the parish priest should return or pay for them”, see: AKMK, ref. No. AOff 193, p. 136–137v; Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 60d.

village headman, Marianna Toryania née Padlewska, and Franciszek Dembiński, Father Józef's brother.<sup>51</sup>

### Competing for the right of patronage

In the 1760s, Father Józef passed on to the final stage of his plan to establish an outstation in Marcówka, aiming to secure the right of naming a cleric serving as a curate in Stryszów and an outstation priest in Marcówka.<sup>52</sup> On 8 March 1771, Fr Dembiński made a commitment to pay an annual rent of 4,000 Polish złotys from the estates in Marcówka that already belonged exclusively to him as compensation for the second priest in Stryszów.<sup>53</sup> Moreover, Father Józef began the construction of a wooden subsidiary church on a piece of land known as “U dworu” in Marcówka, forcing his parishioners and the subjects of the manor from the village to labour on it. During the construction, there were incidents between Fr Dembiński and Krystyna Wilkońska because the parish priest began to fell the manorial forest on Mt Chełm. Under the pretext of repairing the parsonage or the church in Zakrzów, the new owner of Marcówka used the timber from the manorial estate for the construction of the church in Marcówka. That was timber that the Wilkoński family sold and rafted down the Skawa River to Zator.<sup>54</sup>

Due to its specific connection to the Stryszów parish, the bequest made by the parish priest for the Collegiate Church of All Saints in Kraków was a different form of endowment. On 31 January 1771, Fr Dembiński assigned 6,000 Polish złotys from his estate in Marcówka for the foundation of a St Joseph prebend in the Collegiate Church of All Saints in Kraków.<sup>55</sup> The canonry founded by Fr Dembiński was

51 Parish Archive in Stryszów, *Metrica Baptisatorum 1752–1765*, p. 102.

52 ANKr., KGO, *Relationes 1770 r.*, ref. No. 29/6/0/1/28, pp. 63–80.

53 The endowment for the vicar was established by Fr Dembiński on 31 January 1771, that is at the time of founding the St Joseph's canonry discussed below, see: AKMK, ref. No. AOff 201, p. 150–151v; Parish Archive in Stryszów, *Fascykuł kopii wszystkich znanych Kolendowiczowi spraw zw. z przeszłością parafii Stryszów*, pp. 403–408, 409–415; *Opisanie parafii w Stryszowie ks. F. Kolendowicza*, pp. 27–29; *Liber documentorum copiatorum Ecclesiae Stryzoviensis*, pp. 21–22.

54 Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 19.

55 B. Szady, *Pralatury i kanonie kolegiaty Wszystkich Świętych w Krakowie w II połowie XVIII wieku*, “Archiwa, Biblioteki i Muzea Kościelne” 86 (2006), pp. 331–354.

officially erected on 27 March 1772 in Kraków.<sup>56</sup> An annual rent of 300 Polish złotys, meticulously specified, was to be paid out from the sum secured on Marcówka. Of this, Fr Dembiński designated 150 złotys by for the collegiate chapter *pro fabrica Ecclesiae* (as rent from 3,000 złotys) and 100 złotys were allocated for wax, wine, and liturgical paraments for the sacristy of the collegiate chapter (as rent from 2,000 złotys). The remaining 50 złotys constituted a fund “for the payment of various rents” (as rent from 1,000 złotys).<sup>57</sup> In return, one of the canons of the chapter was obliged to say thirty masses for the soul of the benefactor, along with *suffragium* among other services.<sup>58</sup> Dembiński instructed that the masses in his intention be celebrated either in the Collegiate Church in Kraków or in the church in Stryszów, depending on the current whereabouts of the parish priest-prebendary.

The foundation was highly indicative for the Stryszów parish due to the obligations imposed by Fr Dembiński. The most significant requirement set by the benefactor was that the new canon should simultaneously be the parish priest in Stryszów and hold at least a doctoral degree. Thus, the parish priest of Stryszów could only be a canon of the Collegiate

56 At that time, corroborated were “the 6 conditions of the foundation”, whose number included the information that the prebend would be exempt from the right of supervision of the owner of Stryszów. Therefore, the Wilkoński family as patrons had no option to choose the parish priest of Stryszów without the consent of the college, see: AKMK, ref. No. AOff 201, p. 145v–150; Parish Archive in Stryszów, *Fascykuł kopii wszystkich znanych Kolendowiczowi spraw zw. z przeszłością parafii Stryszów*, pp. 382–395; *Varia I*, ref. No. III.1.7, p. 16, 62.

57 Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 80.

58 *Suffragium* was a short votive intercessory prayer recited during Lauds or Vespers, offered in intercession for the patrons, who were given special honour in the church where the service was celebrated. Fr Dembiński also counted on extending the funerary liturgy by adding specific missal rubrics, in this case the prayers *Commemoratio de Cruce* (Commemoration of the Holy Cross) and supplication prayers (memories) for the intercession of the Blessed Virgin Mary and St Joseph, to whom he had a special devotion, see: Parish Archive in Stryszów, *Varia I*, p. 16; see: *Archidiecezan Liturgical Handbook*, Portland 2018, p. 194; S. Fedorowicz, *Wawelskie kolektarze jako źródło poznania liturgii katedralnej w XVI wieku*, in: *Powrót do źródeł – metodologia i teologia w badaniach źródeł liturgicznych*, ed. by J. Mieczkowski, P. Nowakowski, Kraków 2012, p. 85 (*Ad Fontes Liturgicos*, 1).

Church of All Saints in Kraków and an academic lecturer. Even more importantly, the selection of the canon was to be supervised by the legal college of the University of Kraków. This conferred upon the college the passive right to elect the parish priest of Stryków: it proposed a particular cleric who had to be accepted by the patron of the parish. The college was responsible for ensuring that the candidate met the requirements set by Fr Dembiński. This represented a significant infringement of the patronage rights over the Stryków parish, particularly the privilege of naming (*prezenta*) that belonged to the Wilkoński family. From that moment onwards, patrons had to take into account the opinion of the legal college and could appoint parish priests from a narrow, not always favourable, pool of university clergy. Fr Dembiński reserved for himself the lifelong right to occupy the prebend he endowed. He instructed the prelate as well as the doctors and professors of the legal college, to oversee the selection of the first prebendary being at the same time the parish priest of Stryków after his death.<sup>59</sup> In the following years, some of the documented canons affiliated with St Joseph Canony included Professor Franciszek Kolendowicz, Provost of the Rorantist Chapel at Wawel, Fr Maciej Zieleniewicz, whose resignation led to the installation of Subdeacon and Prebendary of Andrychów, Adam Jan Kanty Ziębiński.<sup>60</sup>

The manner of organization of the canonry and the selection of a prebendary challenged patronage rights in the Stryków parish. A conflict between the lifelong possessor of Stryków and the patron of the local parish, Krystyna Wilkońska, and the Collegium Iuridicum emerged already in October 1772. As part of the endowment named *Dembinsciana* after the benefactor, the college was to propose a candidate for the position of parish priest or confirm the conformity of the candidate with the requirements of Fr Józef Dembiński. Following the death of the benefactor, the college proposed Fr Professor Franciszek Kolendowicz for the prebendary and parish priest of Stryków. At that time, Fr Kolendowicz also served as the parish priest in the nearby Klecza. Defending her right of nomination, Wilkońska did not accept this proposal and instead nominated Fr Józef Zaćwilichowski, a chaplain at St Mary's Church in Kraków.<sup>61</sup> As a result,

59 Parish Archive in Stryków, *Varia I*, p. 14–23.

60 Ziębiński was installed in the canonry on 15 September 1780; see: AKMK, ref. No. AOff 204, p. 104–104v.

61 Some sources also noted that he presented Fr Maciej Zieleniewicz, the Rorantist prepositus at Wawel Cathedral. Yet that was likely a clerical error Fr Kolendowicz



the vacancy left by Fr Dembiński in the collegiate church in Kraków and the parish church in Stryszów continued for several months. Through out the time, the parish priest in Stryszów was replaced by an administrator, curate Marcin Grywalski and later a Franciscan monk Marcin Katnowicz.<sup>62</sup> In 1774, the experience of the ongoing dispute made Suffragan Bishop Franciszek Potkański decide (after consultations with Wawrzyniec Jan Kanty Bularny) to annul Fr Dembiński's foundation starting from the following appointment of the parish priest and prebendary. In return, Wilkońska agreed to the appointment of Fr Kolendowicz, which took place.<sup>63</sup>

In light of the provisions of the Act of the Sejm from 1768 “on not severing landed properties from the secular estate”, Fr Dembiński's endowment was unlawful, “without the consent of the State”.<sup>64</sup> That is why, after the death of Fr Józef Dembiński, a problem regarding the two bequests he had made for Marcówka, namely of 4,000 Polish złotys for the endowment of the vicar in Stryszów and of 6,000 Polish złotys for the Canonry of St Joseph arose.<sup>65</sup> Upon the cleric's death in 1772, his brother, Franciszek

made, as Zieleniewicz was made a canon in the Collegiate Church of All Saints, see: AKMK, ref. No. AOff 201, p. 256–256v, 299v, 310–312v.

62 Parish Archive in Stryszów, *Liber omnium parochorum, administratorum, cooperatorum parochiae Stryszow*, pp. 3–4.

63 Parish Archive in Stryszów, *Varia I*, p. 15; *Fundationes parochiae Stryszów. XVIII wiek*, p. 62; *Fascykuł kopii wszystkich znanych Kolendowiczowi spraw zw. z przeszłością parafii Stryszów*, pp. 395–399; see: *Profesorowie Wydziału Prawa Uniwersytetu Jagiellońskiego*, ed. by W. Uruszczak, Kraków 2015, pp. 33–34.

64 Fr Franciszek Kolendowicz discussed this constitution referring to the Stryszów and Klecza parishes and the ongoing dispute with Franciszek Dembiński over the Marcówka endowment Fr Józef Dembiński left. “The Constitutions of 1635, 1669, 1726, and 1674, as regards the failure to alienate estates *favore communitatem* to the clergy, we hereby reaffirm, and from the current Constitution henceforth, we forbid the establishment of new endowments *sine concensu* of the Commonwealth”, see: Parish Archive in Stryszów, *Documenta*, p. 89; *Fundationes parochiae Stryszów. XVIII wiek*, p. 66; see: S. Śreniawski, *Rzeczpospolita i Galicja w latach 1772–1795: uwagi o programie politycznym ziemiaństwa polskiego*, “Przegląd Historyczny” 43 (1952) No. 1, pp. 83–104; B. Kumor, *Ustrój i organizacja Kościoła polskiego w okresie niewoli narodowej (1772–1918)*, Kraków 1980, pp. 628–638; J. Malec, *Polska myśl administracyjna XVIII wieku*, Kraków 2008, pp. 53–99.

65 ANKr., *Teki Antoniego Schneidra, Materiały do encyklopedii krajoznawczej Galicji Antoniego Schneidra, hasła: Myślenice cyrkuł. Różne wykazy podatkowe, dotyczące m.in.*

Dembiński, was not interested in completing the construction of the new church and paying the rents. For that reason he allowed the peasants to take the church apart and use the material obtain for own purposes, and sought to annul the rents.<sup>66</sup> Dembiński argued that both the acts infringed the law because Fr Dembiński had violated the rules ensconced in the Act approved by the Sejm in in 1768.<sup>67</sup> Thus, immediately after the death of Fr Dembiński, the fate of the endowment for St Joseph Canonry in the Collegiate Church of All Saints was analogous to that of the endowment for the curate. Having learnt from the dispute surrounding the earlier bequest, parish priest Franciszek Kolendowicz staunchly defended the endowment for St Joseph Canonry.<sup>68</sup> Although it was retained, the *Dembinsciana* endowment fund was transferred to a public fund on 27 April 1805, reduced to the amount of 1,000 Austro-Hungarian gulden (its rent being 40 Austro-Hungarian gulden), in return for which, the parish priest in Stryszów officiated 12 masses for the soul of the founder.<sup>69</sup> In the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, the Collegiate Church of All Saints declined until it was completely disassembled in 1835–38 and in 1842.<sup>70</sup> The endowment fund for St Joseph Canonry was abolished by the Imperial and Royal Fiscal Office in 1856. The Consistory of Tarnów, concluding all the endowments for individual prebends in the dissolved collegiate church, delivered documents related to St Joseph Canonry to Stryszów

*Kościół i duchowieństwa z lat 1784–1830*, ref. No. 29/684/0/1/1829, p. 20.

- 66 Parish Archive in Stryszów, *Opisanie parafii w Stryszowie ks. F. Kolendowicza*, pp. 15–18.
- 67 Parish Archive in Stryszów, *Fundationes parochiae Stryszów. XVIII wiek*, p. 80.
- 68 Parish Archive in Stryszów, *Opisanie parafii w Stryszowie ks. F. Kolendowicza*, pp. 27–29.
- 69 Subsequent owners of Marcówka accepted this endowment. For example, assuming Marcówka on 5 April 1835, Marianna Kowalewska confirmed the endowment of the canonry, see: Parish Archive in Stryszów, *Varia I*, p. 6, 43.
- 70 See e.g.: D. Rederowa, *Studia nad wewnętrznymi dziejami Krakowa porozbiorowego (1796–1809). Część I: Zagadnienia urbanistyczne*, “Rocznik Krakowski” 34 (1957) No. 2, pp. 62–178; K. Walczak, *Klejnot miasta zaginiony. Zarys dziejów krakowskiego kościoła Wszystkich Świętych do końca XVI wieku*, “Folia Historica Cracoviensa” 19 (2013), pp. 133–158.

on 10 September 1858.<sup>71</sup> In 1859, Fr Ludwik Andrusikiewicz (parish priest in 1849–96) submitted all copies related thereto to state authorities.<sup>72</sup>

## Conclusion

Disputes over benefices between the nobility and the parish clergy were not uncommon, especially in matters concerning the endowments of local churches. Nonetheless, the conflict between the two Dembińskis was unique on the scale of the whole Silesian County as the pretext of disputes over church benefices and the welfare of the University of Kraków concealed the private interests of either party, fuelled by family animosities. The traits of characters of the individuals leading the two conflicting parties proved essential. Kazimierz Wilkoński himself accused his wife of seizing his properties in Ujazd and Stryżów and neglecting them, of the abuses her officials committed by felling woods within the royal demesne in the Starosty of Bodaczów, and of separating his son Józef from him.<sup>73</sup> Each action of Fr Józef Dembiński was aimed *ad personam* against the patroness of the parish, with whom he had no intention of reconciling.<sup>74</sup> The subsequent tensions were motivated by the rivalry between the

71 There is also a preserved letter dated 17 January 1853, in which Fr Ludwik Andrusikiewicz explained to the members of the consistory that what complicated the endowment of the canonry was the transfer of episcopal jurisdiction from Kraków to Tarnów, and all the furnishings purchased by Fr Dembiński were relocated to the Church of St Peter and St Paul in Kraków, as the collegiate church itself was beginning to fall into decline, see e.g.: Parish Archive in Stryżów, *Varia I*, p. 17, 18, 60.

72 On 5 July 1860, the fiscal authorities in Kraków decided that this sum were transferred to a church foundation for Stryżów, yet with the proviso that it were accepted by the patron and corroborated by the consistory, which occurred in the same year., Parish Archive in Stryżów, *Varia I*, p. 14–23, 28, 30, 74.

73 As part of the protest, Kazimierz responded to accusations levelled by his wife, including allegations of his marital infidelity, ANKr., KGK, *Relationes (inducta)* 1732, ref. No. 29/5/0/2/826, pp. 2411–2420.

74 In a letter of 16 June 1764 to a Warsaw burgher, Paweł Barszcz, Fr Dembiński wrote: “I don’t even think about conciliation with M[adam] Wilkońska, as she’d be glad to surrender nothing to me”. Under the interests of the parish as a pretext, Fr Dembiński concealed his personal animosity towards Krystyna, see: Parish Archive in Stryżów, *Personalia ks. J. Dembińskiego*, ref. No. V.2, p. 10.

priest and a member of the same family but of a different coat of arms.<sup>75</sup> This supposition is confirmed, for instance, by the fact that after dominating Krystyna and signing a settlement that was unfavourable for her, Fr Dembiński seemed to be sympathetic towards his former rival, who had left Stryżów and taken up residence in the Bernardine Convent in Kraków. However, that empathy was beyond doubt feigned, as at that time Fr Dembiński was competing with Antoni Wilkoński, the nephew of Kazimierz and Krystyna Wilkoński. Despite the fact that the lifelong possessor of Stryżów was still alive, Antoni Wilkoński organised a foray, considered “absolutely unjustified” by Fr Dembiński, in Stryżów on 13 March 1770 and violated the previous right of the parish priest to fell timber. It was sparked by an incident caused by the subjects of Fr Dembiński sent “to the parish’s own woods to cut branches for fence poles”. Antoni sent against them his men led by his servant Franciszek Gadomski, who “having brandished a pistol, he attempted to shoot at the priest’s people”, which made the priest’s subjects “afraid that a misfortune might strike, stopped chopping, giving later the valid reason that we were felling timber in the parish’s and not the manor’s woods”.<sup>76</sup> In 1770, Dembiński complained that Antoni had usurped the right of patronage and ownership, “having yet no power or right to manage the aforementioned lands in the village of Stryżów, and all the more so, as he was fully aware of the perpetual and perfect health and life of the born Krystyna

75 Krystyna’s father, Wojciech (Albrycht) Dembiński, was the Standard Bearer of the Principality of Zator-Oświęcim, a position later taken over by his son-in-law, Krystyna’s husband, Kazimierz Wilkoński. Subsequently, The following Standard Bearer was Krystyna’s brother, Franciszek. It is not surprising that disputes primarily arose from tensions between the families. Franciszek held various other titles and positions, including Captain of the Crown’s Army (1722), Royal Chamberlain, Steward of Zator-Oświęcim (1727–34), Deputy Voivode of Kraków (mention from 1732), and Kraków county judge of (1734–46). From 1746 to his death, he held the post of Standard Bearer of Zator-Oświęcim. For the sake of context, it may be worth mentioning that Fr Józef’s father, Franciszek Michał Dembiński, was only the Master of the Hunts of Volhynia and Braclaw, and a lieutenant colonel., see: AKMK, ref. No. APA 300, brak nr kart; *Testamenty szlachty krakowskiej XVII–XVIII wiek. Wybór tekstów źródłowych z lat 1650–1799*, ed. by A. Falniowska-Gradowska, Kraków 1997, pp. 61, 82, 237; *Urzednicy województwa krakowskiego XVI–XVIII wieku*, p. 612.

76 Parish Archive in Stryżów, *Varia II*, p. 4.

Wilkońska née Dembińska, formerly the wife and now the widow of born Kazimierz Odrowąż Wilkoński from Wilkonice, the Standard Bearer of the Duchy of Zator and Oświęcim, then owner and possessor of the village of Stryzów, and the lady of the said estate of Stryzów”.<sup>77</sup>

On 12 September 1772, the parish priest arrived in the fields of Marcówka to pick the sheaves in the fields of Andrzej Klaptas known as Maślanka, Maciej Pilsak known as Kocur, and Jan Dudziak. Despite their pleas to withhold the tithe in exchange for a cash equivalent, the peasants found no understanding from the parish priest and owner of the Marcówka estate. Blinded by his conflict with Wilkońska, the priest was deaf to the pleas of his Marcówka subjects, who begged for a change of the unfavourable form of the tribute. For that reason, in their anger and helplessness, the peasants unhorsed and killed him. The parsonage retainers erected a mound of stones at the place of his death, naming not only the cairn but also the vicinity of the fields of the murderous peasants “Mogiła”, that is “grave”.<sup>78</sup> The tensions related to the honours and offices of the two families spilled over into the micro-region. The rivalry made the priest and his entourage imitate the manor of Wilkońska, and at times even assumed the form of a perverse obsession. Naturally, the ones to bear the brunt of the competition for the broadly understood manor most painfully were naturally the subjects and servants of Wilkońska and Fr Dembiński. Despite the cruel death of Father Józef and the ensuing consequences for the entire parish, the peasants were hiding priest-killers of Marcówka and even named them the “saviour of the Marcówka people”.

77 Parish Archive in Stryzów, *Varia II*, p. 4.

78 Parish Archive in Stryzów, *Memorabilia. Kronika Parafii 1772–1941*, ref. No. II.4.5, p. 1; Parish Archive in Stryzów, *Liber omnium parochorum, administratorum, co-operatorum parochiae Stryzow*, p. 3.

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## Abstract

Mirosław Płonka

*“Coveting the Manor” – the feud between Father Józef Dembiński and Krystyna Wilkońska née Dembińska in 1758–1772*

In 1758, Krystyna née Dembińska of Rawicz coat of arms, widowed by Kazimierz Wilkoński, of Odrowąż coat of arms, the Standard Bearer of Zator and Oświęcim, presented on the personage of Stryżów Fr Józef Ferdynand Michał Tomasz Dembiński of Nieczuja coat of arms. The young clergyman was a son of the owner of Marcówka and Zembrzyce villages, situated near Stryżów, which belonged to the Wilkoński family. Until 1772, the parish priest engaged in a lasting feud with the patroness of the church over proceeds from benefices and church privileges. As a doctor of laws and letters, Father Józef masterfully conducted his affairs to prevail finally over the landowner of the village and the patroness of the parish. The conflict was primarily caused by the private rivalry between the cleric and Wilkońska concerning her entitlements, estate, and her role within the village and parish community. This article examines the tension between the manor and the parsonage in Stryżów as an example of competition for prestige, pointing to three stages of the rivalry. The actions of both the estranged parties discussed in the article illustrate the perception of the manor in Stryżów from the 1750s to the 1770s through the lens of the patron of a country church.

**Keywords:**

Duchy of Zator, parish in Stryżów, manor house, church benefice

# Abstrakt

Mirosław Płonka

*„Zazdrość o dwór” – spór księdza Józefa Dembińskiego z Krystyną z Dembińskich Wilkońską w latach 1758–1772*

W 1758 roku Krystyna z Dembińskich herbu Rawicz, wdowa po chorążym zatorsko-oświęcimskim Kazimierzu Wilkońskim herbu Odrowąż, zaprezentowała na probostwo w Stryszowie ks. Józefa Ferdynanda Michała Tomasza Dembińskiego herbu Nieczuja. Młody duchowny był synem właściciela wsi Marcówka i Zembrzyce, położonych w pobliżu Stryszowa, należącego do rodziny Wilkońskich. Aż do 1772 roku proboszcz toczył spory ze stryszowską patronką o beneficja i przywileje kościelne. Jako doktor obojga praw ks. Józef tak prowadził sprawy, by triumfować nad posesorką Stryszowa. Konflikt polegał nade wszystko na prywatnej rywalizacji duchownego z Wilkońską o przysługujące jej prawa, majątek i społeczną rolę we wsi oraz parafii. Autor rozpatruje spór między dworem a plebanią w Stryszowie jako przykład współzawodnictwa prestiżowego, wskazując na trzy etapy tej rywalizacji. Jednocześnie omówione w artykule działania zwaśnionych stron ilustrują sposób postrzegania dworu w latach 50.–70. XVIII wieku w Stryszowie przez pryzmat prawa patronatu.

## **Słowa kluczowe:**

księstwo zatorskie, parafia Stryszów, dwór szlachecki, beneficjum kościelne



## Recensiones



Monika Smyth

*The Pontifical University of John Paul II in Krakow*

## **Jane Ridley, *George V. Never a Dull Moment*, London 2021, Chatto&Windus, pp. 560**

King George V's reign, from 1910 to 1936, though relatively brief, left a profound impact. It unfolded amidst crucial events, including constitutional crises, global upheavals from war and revolution, and intricate dealings with suffragettes. His decisions, such as refusing asylum to the Russian Royal Family and contributing to the formation of the first Labour government, underscore the complexity of his rule. Despite not being celebrated for intellectual prowess during his time as King of England and Emperor of India, George V's reign stands as a period of significant historical importance. According to Margot Asquith, the wife of his first prime minister, King George V was labeled a "dunderhead." Neither the King nor his consort, Queen Mary, were known for their captivating conversational skills. Sir Max Beerbohm<sup>1</sup>, humorously summed up their uninspiring qualities in a cheeky poem: "The King is duller than the Queen [...] the Queen is duller than the King"<sup>2</sup>. This exact quote has

1 Sir Henry Maximilian Beerbohm (24 August 1872—20 May 1956), English essayist, caricaturist and humorist.

2 M. Beerbohm, *Ballade Tragique à Double Refrain*, in: *The Oxford Book of Satirical Verse*, ed. by G. Grigson, Oxford University Press, Oxford—New York—Toronto—Melbourne 1980, pp. 371–372.

just been used by Jane Ridley<sup>3</sup>, an eminent history professor at Buckingham University and the author of numerous works on the Victorian and Edwardian periods, as the subtitle for her latest biography dedicated to King George V. Jane Ridley's biography of George V is notable for its avoidance of flattery or excessive praise, marking the fourth significant exploration into the king's life. Professor Ridley, renowned for her empathetic approach to the royal family, offers a positive depiction based on meticulous and comprehensive research. Her portrayal reflects authentic respect and, perhaps, a sentiment for the king that may surpass that of her predecessors.

In the initial exploration of George V's life, John Gore, personally acquainted with the monarch and Queen Mary, presented an authorized biography titled *King George V: A Personal Memoir*<sup>4</sup> Gore's portrayal leaned towards hagiography, framing the monarch in a reverential light. His deliberate choice to focus on royal letters and diaries, rather than formal aspects of the reign, reflects a conscious decision driven by the limited political references found in these documents. George V, apart from sporadic expressions of affection or gratitude, rarely penned down his feelings or thoughts. His diary, primarily a log of engagements, offers a restrained glimpse into disputed incidents associated with him. The biography's appeal lies in its skillful depiction of the king's character, presenting George V with a notable resemblance to a sea captain, a trait likely influenced by his formative years at sea. Despite lacking conventional traits associated with greatness or popularity, he emerged as an exemplary constitutional ruler for twenty-six tumultuous years. His success stemmed from possessing simple virtues—honesty, kindness, sincerity, and an unassuming nature. His profound conscientiousness in fulfilling his duties made him “frank, simple, honest, and good—too good perhaps to be interesting”<sup>5</sup>. This biography brings forth a striking

3 The Honourable Jane Ridley (15 May 1953) is an accomplished English historian, biographer, author and broadcaster, as well as the eldest daughter of the former Conservative Cabinet minister Nicholas Ridley (1929–1993), a granddaughter of Matthew, 3<sup>rd</sup> Viscount Ridley and Alistair, 4<sup>th</sup> Baron Stratheden and Campbell. She is also a descendant of Earl of Lytton, Viceroy of India in the 1870<sup>s</sup>. Jane Ridley currently serves as a Professor of Modern History at the University of Buckingham.

4 K. Rose, *King George V*, Weidenfeld and Nicolson, London 1983, pp. 548.

5 “The Journal of Modern History” 14 (1942) No. 2, pp. 244–245; J. Ridley, *George V. Never a Dull Moment*, London 2021, pp. 1–2.



revelation — those amplifying ordinary human qualities to their highest level is ample preparation for the demands of royal duty. Interestingly, despite privately describing the King as a “profoundly ignorant and rather stupid man” Gore’s portrayal in the biography sharply contrasts with this perception<sup>6</sup>.

Another biography of the king was released in 1952. In 1948, at the request of George VI’s private secretary, Alan Lascelles<sup>7</sup>, Harold Nicolson<sup>8</sup> took on the task. The diplomat and writer had unrestricted access to royal papers with the stipulation that it would be an institutional biography, avoiding “descend into personalities”<sup>9</sup> and that he should tell the truth but leave inconvenient truths in the shadows. Sir Harold performed the task excellently, officially presenting the monarch as a virtuous father of his people and placing him at the center of the nation’s political life... even though privately, he believed that George V was a dull and uninspiring figure with the “intellectual capacities of a railway porter”. Furthermore, he was painfully aware that he had created “a pure tailor’s dummy and have not tried to make him live at all, since if I did so he would appear as a stupid old bore”<sup>10</sup>, whose personal life revolved around his twin obsessions of pheasant shooting and philately as noted in his diary. For years, Nicolson complained, the king “did nothing at all but kill animals and stick in stamps”<sup>11</sup>. Nicolson began his task by engaging in conversations with former and still-living members of George and Mary’s Royal Household, who openly expressed their opinions—some claiming that the king was stupid, ignorant, horrible, garrulous, simple or unimaginative,

- 6 “The Journal of Modern History” 14 (1942) No. 2, pp. 244–245; J. Ridley, *George V*, p. 2.
- 7 Sir Alan Frederick “Tommy” Lascelles, GCB, GCVO, CMG, MC (11 April 1887 — 10 August 1981), a British courtier and civil servant, Secretary to both George VI and Elizabeth II.
- 8 Sir Harold George Nicolson KCVO CMG (21 November 1886—1 May 1968), a British politician, diplomat, historian, biographer, diarist, novelist, the youngest son of diplomat Arthur Nicolson, 1st Baron Carnock.
- 9 H. Oliver, *The snake who saved the monarchy*, <https://unherd.com/2021/08/the-snake-who-saved-the-monarchy/> (19.11.2023).
- 10 *The Harold Nicolson Diaries: 1907–1964*, 26 July 1951, ed. by N. Nicolson, London 2005; J. Ridley, *George V*, p. 1.
- 11 *The Harold Nicolson Diaries: 1907–1964*, 26 July 1951; Nicolson to Vita Sackville-West, 17 August 1949; J. Ridley, *George V*, p. 2.

others the opposite — that he was loyal, modest, funny and acute<sup>12</sup>. None of what Sir Nicolson heard during those conversations made it into the pages of his book, but it left a trace in his extensive correspondence with his wife and, of course, in his diaries.

It took quite a while before another historian decided to take a closer look at the personality of George V. Kenneth Rose<sup>13</sup> undertook a rather risky attempt to dispel the “painful legend” of George V as f.ex. a cruel father. In his book, published in 1983<sup>14</sup>, he managed to breathe life into the king’s character and present him with his virtues and flaws (a gruff, impulsive Tory with a kind heart). Rose, like Nicolson, also began his work by interviewing contemporaries who personally knew the king. Therefore, his book is rich with information supported by references from private sources. It was him, who revealed that the British government had a plan to rescue the deposed Russian royal family, and it was halted by King George V and Queen Mary because they believed that bringing the Tsar and his wife to England would destabilize the British monarchy. Apart from that Rose managed to weave many anecdotes into the text and added vivid details to the narrative. Similarly, he delved into numerous manuscripts, diaries, and memoirs, although he did not go through the famous eighty-nine steps leading to the Royal Archives in the Round Tower at Windsor. Instead, he relied on transcripts from that archive prepared by Nicolson. He also managed to reach out to the Queen Elizabeth The Queen Mother and Queen Elizabeth II herself. Perhaps under the influence of the Queen Mother, matters regarding the relationship between George V and his younger son were handled very delicately (not without reason, he was given the nickname *Climbing Rose*).

Jane Ridley’s book is the fourth major biography of George V presenting a narrative that revolves around inherent, quiet decency enduring in an immoral and raucous world. The book is an attempt to explore the spirit of the era and assign the king his rightful place, all conveyed in Ridley’s distinctive style, which is boldly supported by thorough research. The book unfolds in seven chapters, each composed of three to five subchapters arranged chronologically from the day of the king’s birth to his death, concluding with a brief summary of the later life of Queen

12 J. Ridley, *George V*, p. 2.

13 Kenneth Vivian Rose CBE FRSL (15 November 1924 — 28 January 2014), a British journalist and royal biographer.

14 K. Rose, *King George V*, pp. 548.

Mary. In the opening part, *Second Son 1865–1892* especially within the chapter 1. *My Darling Little Georgie 1865–1879*<sup>15</sup> the author unravels the circumstances surrounding the birth of the future king. The narrative delves into the close bond he shared with his mother, Princess Alexandra of Denmark, highlighting the profound influence of two remarkable women in his early life — his strong-willed grandmother, Queen Victoria, and his family-oriented mother, Alexandra. The chapter further explores George’s education, the emotional connection between him and his first teacher, and his service in the Royal Navy, notably on the royal yacht *Britannia*. Additionally, the chapter delves into the potential intellectual disability of George’s older brother, Prince Eddy. In the second chapter, *A Disgraceful Education 1879–1886*<sup>16</sup> Ridley provides insight into the military service of both brothers on HMS *Bacchante*. The narrative delves into examinations for midshipmen and recounts a two-and-a-half-year journey exploring the waters and territories of the empire. The narrative continues with the separation of the brothers, Eddy’s return to England, and George’s voyages aboard HMS *Canada* in the North Atlantic. In the third section, *Naval Lieutenant 1885–1891*<sup>17</sup> author follows George as a naval lieutenant under Captain Harry Staphenson’s command in the Mediterranean Sea. Ridley details George’s extensive correspondence, including letters with his mother, Alexandra, and extended family. This period marks the emergence of George’s lifelong passion for stamp collecting. Ridley also recounts George’s visit to the Danish court, where he formed a personal friendship with his cousin, the future Tsar Nicholas II. Chapter 4 *Eddy 1891–1892*<sup>18</sup> is entirely dedicated to Victor Albert, the elder son of the Prince of Wales and the expected heir to the throne, who in 1891 fell ill with pneumonia, and eventually died. Eddy’s passing resulted in George, his father’s favorite, becoming the heir to the throne. Shortly after the funeral, George proposed to Eddy’s fiancée, Mary of Teck. Professor Ridley then continues the biography, now focusing on the lives of George and Mary, drawing from the work of James Pope-Hennessy *Queen Mary*<sup>19</sup>.

15 J. Ridley, *George V*, pp. 9–20.

16 J. Ridley, *George V*, pp. 21–33.

17 J. Ridley, *George V*, pp. 34–42.

18 J. Ridley, *George V*, pp. 43–55.

19 J. Pope-Hennessy, *Queen Mary*, London 1959, George Allen and Unwin Ltd. But also J. Pope-Hennessy, *The Quest for Queen Mary*, ed. by H. Vickers, Hodder & Stoughton General Division, London 2018.

Part II delves into George's life as the Duke of York. In the 5 subsection, *May of Teck*<sup>20</sup> Professor Ridley offers a concise biography and genealogical background of the future queen Mary. Rich in quotes from family letters and Mary's diaries, this chapter depicts Mary's renewed engagement but this time with George. Chapter 6 explores the period of "George and May 1893–1894"<sup>21</sup> confronted with abrupt personal and role-related transformations, George grappled with a profound sense of confinement. Mary, however, harbored ambitions and was not ready to easily relinquish them. Many believed that she prioritized the throne above all else. The initial emotions in their relationship were modest; Mary herself later confessed, "My husband was not in love with me when we married. He fell in love with me later"<sup>22</sup>. The chapter unfolds with the wedding, honeymoon, the establishment of their first shared home, and birth of their first child, the future Edward VIII, in 1894. In the pivotal years from 1894 to 1897, detailed in chapter 7, *The Wasted Years*<sup>23</sup> George is pictured as a family man at Sandringham. Notable additions to the Royal Household during this time were Albert (b. 1895, future George VI) and Mary (b. 1897, Princess Royal and future Countess of Harewood). Despite Nicolson's portrayal of George's focus solely on hunting and stamp collecting<sup>24</sup>, it is crucial to acknowledge the future monarch's proactive pursuit of filling his educational gaps, particularly in matters of constitutional intricacies. Chapter 8, titled *I Find Life in General Very Dull 1898–1901*<sup>25</sup>, delves into the domestic challenges faced by George and Mary. Mary sought respite, embarking on an extended trip to Germany, while George found solace in nature and hunting. Despite their personal struggles, Mary worked diligently to present a flawless image of their relationship to the public, recognizing the importance of perception for her position. Queen Victoria always regarded them as an exemplary couple. News of her illness reached George in Sandringham, prompting a hasty journey through London to Osborne, with Mary in tow. On January 21, 1901 the Queen died and George informally became the Prince of Wales. The lack of an official

20 J. Ridley, *George V*, pp. 59–70.

21 J. Ridley, *George V*, pp. 71–85.

22 J. Ridley, *George V*, p. 76.

23 J. Ridley, *George V*, pp. 86–98.

24 H. Nicolson, *King George V. His Life and Reign*, Constable&Co LTD, London 1952, pp. 570.

25 J. Ridley, *George V*, pp. 99–108.

investiture particularly offended Mary. However, this was not her only concern, as George contracted measles and, consequently, did not attend his grandmother's funeral. Nicolson humorously remarked "George has a habit of being ridiculous"<sup>26</sup>.

In Part III, *Prince of Wales 1901–1910* George ascended to the second in line to the throne and was officially designated as the Prince of Wales. Chapter 9, *The Heir Apparent 1901–1902*<sup>27</sup> chronicles George and Mary's official voyage on the HMS *Ophir* to Australia and New Zealand – despite Queen Victoria's opposition Edward VII emphasized the importance of diplomacy. Following their return, George formally assumed the titles of Prince of Wales and Duke of Cornwall. The *Ophir* journey is credited with transforming George, leading him to a more dedicated approach to his duties. Simultaneously, Mary regained confidence, entered her fifth pregnancy, and became more assertive with her royal mother-in-law<sup>28</sup>. In chapter 10, *Family Life 1902–1905*<sup>29</sup> Professor Ridley keenly observes the emerging contrasts between the opulence of the Edwardian era and the serene family life of the Waleses. Moving into Marlborough House became a pivotal moment, with the Duchess personally redecorating it as the sanctuary for their family life. Ridley extensively explores the upbringing of the royal couple's children, marked by tales of strictness, later recalled bitterly by Duke of Windsor in his memoirs. Additionally, the chapter recounts the royal couple's official journey to the imperial court in Vienna, where Mary, against her usual rules, found the experience captivating, dancing until 4 in the morning while he found the court stiff and living under the dictatorship of the old emperor. Chapter 11, *George's Progress 1905–1910*<sup>30</sup> opens with the description of a magnificent official journey to India in 1905, where George saw the confirmation of his belief in "some sort of mystical association between the Sovereign and the common people"<sup>31</sup>. James Dunlop Smith, the private secretary to the Viceroy, astutely observed a dual essence within the prince. On one side,

26 J. Ridley, *George V*, p. 108; *The Harold Nicolson Diaries: 1907–1964*, 24 August 1949.

27 J. Ridley, *George V*, pp. 111–123.

28 Mary looked to Alexandra as an example of the kind of queen she aimed not to become.

29 J. Ridley, *George V*, pp. 124–135.

30 J. Ridley, *George V*, pp. 136–151.

31 J. Ridley, *George V*, p.137; H. Nicolson, *King George the Fifth: His Life and Reign*, p. 86; K. Rose, *King George V*, p. 61.

he embodied the spirit of a jovial and communicative young sailor. Simultaneously, however, he revealed a shrewd demeanor, accompanied by a remarkable memory<sup>32</sup>—reminiscent of the traits observed in Edward VII. Mary developed a love for India, finding solace in its unique atmosphere. In contrast to long European ceremonies, she sought to experience the magic of India. Back in England, princely duties, traditional ceremonies, intricate family matters, additional official visits, and domestic political complexities awaited the couple. However, nothing prepared the country or George for the devastating blow on May 6, 1910, when, after a series of heart attacks, King Edward passed away. The new king, bewildered by this awful news, recorded in his journal, “I am quite stunned by this awful blow. Bed at 1.10”<sup>33</sup>.

The fourth part of the book, titled *Pre-War 1910–1914*<sup>34</sup> portrays the story of King George, commencing with Chapter 12, aptly named “King 1910”. It marks the beginning of a new era for George, with “The Times” reporting that, akin to his father, he would unveil his “unknown talents of a more solid and sterling character”<sup>35</sup>. The narrative explores George’s perspective on his unexpected ascent, Mary’s viewpoint, its impact on their family, and the unfolding stages of assuming power. Chapter 13, *Constitutional Monarch 1911*<sup>36</sup> opens with the description of George’s coronation ceremony. Ridley then delves into the vulnerabilities of the royal couple. George, an avid stamp collector, bemoaned the decline in quality after the Royal Mint took over their production. Conversely, Queen Mary indulged in lavish spending on jewels, particularly favoring diamonds. On the home front, seventeen-year-old David became the new Prince of Wales, while the youngest son, five-year-old John, was identified as an epileptic and, as suggested by the author, likely autistic. In politics, tensions rose with the Parliament Bill and the Moroccan crisis. Despite this, the royal couple chose to travel to India for their Durbar. The visit proved tremendously successful, marking the British Empire at the zenith of its power. Chapter 14, titled *The King is Duller than the Queen 1912–1913* explores

32 J. Ridley, *George V*, p. 137; *Servant of India: A Study of Imperial Rule from 1905 to 1910as told through thr Correspondence and Diaries of Sir James Dunlop Smith*, ed. M. Gilbert, Longmans, London 1966, p. 32.

33 J. Ridley, *George V*, p. 151; RA GV/PRIV/GVD/6 May 1910.

34 J. Ridley, *George V*, p. 137.

35 “The Times”, 9 May 1910.

36 J. Ridley, *George V*, pp. 169–185.

challenges faced by the royal couple after their return from India, including their move to Buckingham Palace, the reorganization of the royal Household, and concerns with their sons—David, the eldest, exhibiting signs of depression, and the youngest experiencing more frequent seizures. The increasingly unsettled situation in Ireland, particularly Irish Home Rule, also occupied the king's mind. His understanding of the situation surpassed that of his government, proving more thorough and practical. In 1914, as described in Chapter 15, *Buckingham Palace 1914*<sup>37</sup> by Ridley, George's reign faced one of its most challenging years. Temporarily setting aside weightier issues, the author provides a glimpse into the king's daily life at Buckingham Palace, including the reconstruction of the palace's eastern facade with the addition of the famous balcony. The narrative smoothly transitions to the suffragette movement and the Epsom Derby incident<sup>38</sup> and the July crisis in Europe, when George remained passively indifferent. The queen cynically commented on the outbreak of war, expressing doubt about going to war on behalf of "tiresome Servia." Public opinion supported her, although politicians agreed that no German ship could cross the English Channel to attack France.

Part V, titled *War 1914–1918* delves into the Great War era. In Chapter 16 *George at War 1914–1915*, the author quotes the embittered words of the heir to the throne, who, unlike his brother, stayed with King and Queen in London (at least at the beginning of the war): "Here I am in this bloody [gt] palace doing absolutely nothing but attend[ing] meals". The king's diary from that period, filled with details of his activities like hospital visits, troop inspections, and medal ceremonies, is, as noted by Gore, "a curious blending of the trivial and the important"<sup>39</sup>. In Chapter 17, titled *The King and the Generals 1915–1916*<sup>40</sup> the author recounts an incident that occurred to the king during his second troop inspection on the front lines<sup>41</sup>. At home navigating through yet another constitutional crisis

37 J. Ridley, *George V*, pp. 201–216.

38 Emily Davison, born on October 11, 1872, was a British suffragist who became a martyr for women's suffrage. In 1913, during the Epsom Derby, she entered the racetrack and moved in front of King George V's horse, suffering fatal injuries. Davison never regained consciousness and passed away four days later.

39 K. Gore, *King George V: a personal memoir*, J. Murray, London 1949, p. 299.

40 J. Ridley, *George V*, pp. 235–249.

41 Towards the conclusion of his visit on October 28th, the King conducted an inspection of the 1st Wing of the Royal Flying Corps. A spontaneous burst of cheers

proved challenging for the king, leading him to entrust Lloyd George with the task of forming a government. Lloyd George, the first working-class prime minister in English history, posed a significant challenge for the king, reflecting later, “I must say I did treat [the King] abominably at first”<sup>42</sup>. Chapter 18, *Unrest in the Country and within the House of Windsor*<sup>43</sup> explores yet another issue affecting the king’s later reputation—the refusal to grant asylum to the Russian imperial family. While Nicolson alluded to this discreetly, Gore and The Duke of Windsor provided a more detailed account<sup>44</sup>. In 1917 George also recognized the need to abandon the unpopular German name of the dynasty. After careful deliberations, a completely new name was chosen: “I declared that my House should have a name of Windsor & that I relinquished all my German titles for myself and family”<sup>45</sup>. Chapter 19, titled *The Nonentity King 1917–1919*<sup>46</sup> depicts the final period of the war. Impacted by the war years, the king withdrew into himself, grappling with bouts of depression. Lord Esher noted the monarch’s gradual retreat, reminiscent of his grandmother’s withdrawal after the death of Prince Albert. When tragic news of the execution of the imperial family followed, in his diary, the king expressed, “I was devoted to Nicky, who was the kindest of men”<sup>47</sup>. But amid the general joy of the war’s conclusion, the king and queen suffered a symbolic final loss of Prince John, who passed away on January 18, 1919.

from the men startled the King’s horse, causing it to rear up before slipping on the muddy terrain. The horse fell, inadvertently trapping the King beneath its weight. Following a pelvis fracture in two places, the King experienced intense pain. Uncertain about the severity of the injuries, his doctors hesitated to transport him far. Sir John [French], alarmed by the proximity to the front line and potential German discovery, urged evacuation. When persuasion failed, he relayed a message to the heavily sedated King, who curtly replied, “Tell Sir John to go to hell”.

42 F. Stevenson, *Lloyd George: A Diary*, ed. A. J. P. Taylor, Hutchinson, London 1971, p. 153, 23.

43 J. Ridley, *George V*, pp. 250–264.

44 Edward VIII, *A king’s story: the memoirs of H.R.H. the Duke of Windsor K.G.*, Cassell & Company LTD, London 1951, pp. 129–130.

45 J. Ridley, *George V*, p. 262.

46 J. Ridley, *George V*, pp. 265–277.

47 J. Ridley, *George V*, pp. 269; R. Service, *The Lasts of the Tsars: Nicholas II and the Russian Revolution*, Macmillan, London 2017, pp. 35–53.



The sixth part of the book, titled *Post-War 1919–1927* presents the period between 1919 and 1927. Chapter 20 *The Divine Right of Kings 1919–1921*<sup>48</sup> analyzes the challenges of the post-war years, like matters related to Irish independence, where the king assumed the role of an arbitrator. Furthermore, she emphasizes the king's adoption of a new pastime during this period that helped him forge a connection with the working class – football. The title of the next Chapter 21, *Grasping the Nasty Nettle 1920–1923*<sup>49</sup> is a reference to Nicolson's biography of the king, where he used this term to describe George's relationships with his children<sup>50</sup>. Navigating this sensitive subject, Gore and Nicolson offered only fleeting glimpses, yet certain court members acknowledged the king's occasional cruelty towards his sons. One of them said, "It remains a problem... why the King who was one of the most kind-hearted people in the world should have been such a brute to his children." The royal couple's deepest affection was reserved for their daughter Mary, who, in 1922, wed Henry Lascelles. The subsequent year saw Bertie entering matrimony with Lady Elizabeth Bowes-Lyon. However, it was the lavish lifestyle of the heir to the throne that gave the royal couple many restless nights. Between 1922 and 1924, a period of relative tranquility detailed by Professor Ridley in Chapter 22 titled *The Influence of the Crown 1922–1924*<sup>51</sup> the king found solace in his beloved pursuits of bird shooting and tackling constitutional issues. During these years, he navigated the collapse of Lloyd George's government and the establishment of new administrations led by Stanley Baldwin and Ramsay MacDonald. It was during these transitions that the king exercised significant influence in determining the appointments to these governmental roles. Chapter 23, titled *The Dolls House 1923–1925*<sup>52</sup> is a captivating reference to the 1924 British Empire Exhibition at Wembley. The narrative shifts to the queen's exploration of the world of shopping, where she fervently sought treasures reminiscent of those belonging to the Romanovs. Her penchant for collecting items, often dismissed by many courtiers as having little

48 J. Ridley, *George V*, pp. 281–294.

49 J. Ridley, *George V*, pp. 295–308.

50 J. Ridley, *George V*, p. 295; Beinecke, Harold Nicolson Papers, GEN MSS 614, Box 17, Nicolson to Lascelles, 29 December 1950. See: H. Nicolson, *King George the Fifth: his life and reign*, Constable, London 1952.

51 J. Ridley, *George V*, pp. 309–321.

52 J. Ridley, *George V*, pp. 322–337.

value, along with what some deemed a lack of refined taste, becomes a central theme. In contrast, the ruler, situated in the dynamics of the 20<sup>th</sup> century, steadfastly adhered to Victorian-era conventions. This created a notable contrast with his eldest offspring, who embraced a cultured taste reminiscent of his grandfather's preferences. The chapter comes to a poignant close, marking the somber moment of Queen Alexandra's departure. Chapter 24, titled *Safe Heaven 1925–1927*<sup>53</sup> delves into the transformation of the royal court during this period. It evolved into a more public and ceremonial space, radiating glamour while simultaneously embracing a noticeably domestic atmosphere. The king opted for the comforts of home, reducing his travels, and delegating responsibilities to his two elder sons. On April 21, 1926, the monarch welcomed a new granddaughter, Elizabeth Alexandra Mary, born to Bertie, instantly captivating her royal grandfather.

Part VII, the concluding segment, unfolds across the years 1928–1936. Chapter 25 introduces an ominous title, *Sir, the King of England is Dying 1928–1929*<sup>54</sup> and it opens with reflections on George and Mary's 35<sup>th</sup> wedding anniversary. In November 1928, a severe illness struck the king, creating widespread apprehension. A surgical procedure, involving draining fluid from the king's lungs and removing a rib, led to a gradual recovery. Eventually, he was seen once again enjoying his beloved cigar. Chapter 26, *Queen Mary Takes Control 1929–1931*<sup>55</sup> sheds light on the significant role assumed by the queen in the absence of the ailing king. She not only managed the affairs of the court but also took charge of her sons. Despite her composed exterior, there was a sense that she guarded much within herself, a trait that stirred surprise and concern among family members ("she keeps too much locked up inside herself"<sup>56</sup>). The challenges presented by the sons further complicated the king's recovery journey. David and Henry embraced extravagant lifestyles, while George battled addiction, relying on cocaine and morphine. The turbulence within the family had a detrimental impact on the king's path to recovery. Chapter 27, titled *King George's Last Stand 1931–1932*<sup>57</sup> delves into the financial challenges faced by both the royal court and the king

53 J. Ridley, *George V*, pp. 338–352.

54 J. Ridley, *George V*, pp. 355–367.

55 J. Ridley, *George V*, pp. 368–379.

56 Edward VIII, *A king's story*, p. 224.

57 J. Ridley, *George V*, pp. 380–393.

during a global economic crisis. Against the backdrop of the empire's core, the author analyzes the Westminster Statute, which granted autonomy to dominions such as Australia, Canada, the Irish Free State, etc., while also establishing the Commonwealth. Amid increasing criticisms that George's monarchy was outdated and out of touch, the king took proactive steps to connect with the public. Launching a series of radio broadcasts, he began with a ceremonial address, stating, "My life's purpose has always been in service. I now speak to you from my residence, reaching out to people scattered by snows, deserts, or seas—so distant that only voices from the air can traverse the expanse to reach them"<sup>58</sup>. The penultimate, 28 chapter in Professor Ridley's book delves into the years 1933–1935, marked by the intriguing title, *That Woman! 1933–1935*<sup>59</sup>. As the king neared the end of his days, a growing fondness for Windsor Castle emerged, infusing the surroundings with symbolic meaning and deepening his ties to ancestral roots. Close to the castle, ensconced within Windsor Park, resided David, whose tumultuous personal life remained a constant worry for his royal parents. The title hints at the woman living alongside David, poised to instigate a profound transformation in the monarchy, ultimately catapulting the second of the royal brothers onto the throne. King George commanded that Wallis Simpson be overlooked, expressly omitting her from his Silver Jubilee, an occasion meticulously documented by the author with exceptional accuracy. The final chapter 29, which serves as the culmination of Professor Ridley's magnificent portrayal in titled *Lord Dawson's Syringe 1935–1936*<sup>60</sup> paints a vivid picture of the last year in the life of King George as he battled an increasingly incapacitating illness. In line with tradition, the royal family spent the winter at Sandringham. By January, the king's health had deteriorated to a point where little hope remained for his recovery. Indeed, on January 20, 1936, the king passed away. Francis Watson, the biographer of Lord Dawson, king's doctor unveiled the authentic details of the king's final moments in 1986 by obtaining access to the personal journals of the latter. The author unravels the mystery surrounding the king's death and then recounts his final journey to St. George's Chapel

58 King George V, *The King to His People: Being the Speeches and Messages of His Majesty George V as Prince and Sovereign*, Williams&Norgate, London 1935, p. 295.

59 J. Ridley, *George V*, pp. 394–407.

60 J. Ridley, *George V*, pp. 408–418.

in Windsor. She concludes<sup>61</sup> her monumental narrative by delineating the destiny of the second central figure in her biography, Queen Mary.

Jane Ridley crafted this biography independently, free from the constraints of commissioned work, allowing her to escape the looming influence of royalty. The result is an authentic and skillfully written portrayal, rooted in thorough research and enriched with intriguing details, including some previously undiscovered aspects of George V's life. Beyond its merits as a captivating biography, this book offers a compelling argument in defense of a king widely regarded as one of the most uninteresting monarchs, if not the dullest human being, in history. Jane Ridley challenges this perception, asserting that he was not dull but rather an ordinary, upright individual navigating the challenges of an indecent, tumultuous world in an effort to simply survive. George, subjected to infantilization by his mother, haunted by his father's larger than life personality, and receiving minimal education during his naval training, he devoted his early years primarily to stamp collecting and hunting animals. Yet, according to Ridley, he evolved into the stature of a sovereign statesman. He transformed into a shrewd political strategist who steered his nation through a sequence of challenges: House of Lords reform, the Irish Home Rule dispute, the First World War, the emergence of the Labour Party, the General Strike, and the Great Depression. In truth, George functioned more as a symbolic figure with limited sway over state governance. While his position granted him some influence, occasionally put to good use—such as aiding in concluding the war in Ireland in 1921—his prime ministers typically delineated the extent of his authority. Baldwin, in fact, went so far as to caution him, when he tried to meddle in parliamentary affairs, by invoking the fate of Charles I. Ridley suggests that George played a pivotal role in positioning the British monarchy at the pinnacle of the empire by incorporating the lavish ceremonial style of Edward VII into the Delhi Durbar of 1911 in India. Despite the familiarity of such grand displays in India, where Europeans had already integrated British ceremonial practices into local traditions, as seen in Queen Victoria's coronation as Empress, George diverged from strict adherence to these customs. He opted for a modest horseback entry instead of the elaborate elephant ride, making himself almost inconspicuous. Furthermore, his interest in India primarily centered on sports, particularly tiger hunting, rather than diligently fulfilling his official duties. Ridley contends that,

61 J. Ridley, *George V*, pp. 419–427.

despite being a stern father who subjected his children to torment and fear, leading his eldest son, David (Edward VIII), to feel relief rather than sorrow at his father's death, the author also paints their marriage as a partnership founded on mutual respect. Professor Ridley notes the unconventional pairing of Mary and her husband, highlighting her passion for shopping versus his interest in shooting. Despite differences, their strong marriage was pivotal for his success as a King. Their modern approach included open discussions, making Mary well-informed about politics. Ridley underscores that the contemporary Queen's Monarchy echoes George V's model, portraying an ordinary family managing a firm and jointly handling monarchy duties. The Author endeavors to cast the queen in a more sympathetic light by highlighting her virtues while downplaying her shortcomings. This involves depicting her as moderately affectionate toward her children, particularly her daughter Mary, defining her self-worth through diamonds, and adopting an air of majestic frigidity. Nevertheless, Ridley acknowledges that the marriage conforms to a typical dynastic pattern with traditional role divisions. Ridley also notably omits any mention of the king's racial biases, extending beyond anti-Semitism. Yet George V's reign was far from dull, marked by a parliamentary crisis, the brink of two world wars, and a family constitutional dilemma involving his son Edward's controversial marriage to Wallis Simpson. In the tumultuous early 20th century, thrones across Europe fell, including that of George's cousin, Russian Czar Nicholas II, who was not only deposed but brutally murdered with his family. In such circumstances, being a less eventful king might have been a preferable choice. During George V's reign, the threat to his throne was not from overt opposition but rather subtle challenges. Britain, not yet a mass democracy at his coronation, expanded voting rights between 1918 and 1928. In the era of populism, the monarchy had to determine if it could adapt its role to avoid being viewed as an outdated and costly institution in the evolving political climate. Ridley convincingly argues that George V successfully transformed the monarchy into a symbol of respectable domesticity, distancing himself from his dissolute father, Edward VII. Embracing an ordinary persona and traditional values, George prioritized family, rural life, and conservative aesthetics, reflecting his commitment to maintaining a traditional and conservative image for the monarchy. Under George V, the British monarchy shifted from European alliances to embrace English and Scottish connections. Royal weddings became public events, and as political power waned, symbolism and public engagement increased. Amid World War I, George V rebranded the family

as the House of Windsor. The initiation of Christmas broadcasts in 1932 connected the monarchy with every household, enhancing intimacy. By 1935, the monarchy reached unprecedented national prestige. The Archbishop of Canterbury praised George V for elevating the Crown, securing a lasting legacy in British hearts and minds. In his last moments, he accurately predicted King Edward VIII's scandalous abdication within a year. He found solace in the thought that David's brother, "Bertie" the Duke of York, closer in temperament to their father, would take the throne. His hopes extended to his granddaughter, young Princess Elizabeth, as the potential future monarch.

George's consistent predictability played a crucial role in preserving his dynasty during a period when other monarchies faced decline. His steadfast and uneventful persona, which might have seemed dull to Britain, paradoxically garnered affection from his subjects. In the struggle for survival, the Windsors have consistently thrived by subtly wielding the power of their unremarkable and predictable nature.

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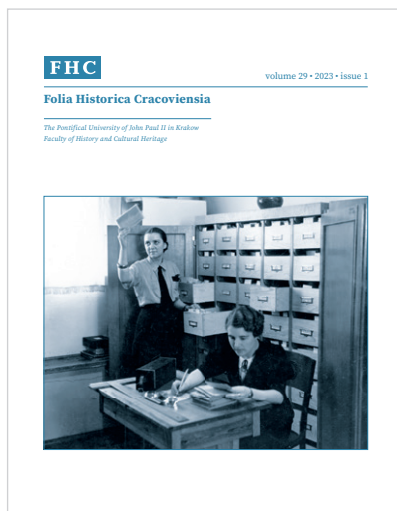
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