

A Word from the Publisher

The Museum of Kraków, the publisher of the *Krzysztofory* scientific bulletin, is hereby presenting to you, not without certain satisfaction, the 42nd volume of our annual. In accordance with our specific profile, *Krzysztofory* focuses on two major thematic fields, namely: museology-related topics (in the broader sense) on the one hand, and on the other hand the city of Kraków, its history, culture, and art. The present volume opens with three museological papers. The first paper, written by Wojciech Wrzosek who specializes in such fields as history in public discourse, contemporary historiography, politics of memory, cultural memory, and the cultural status of the humanities has the form of an essay. In his significant and interesting text the author formulates nine theses about the museum from the metahistorical perspective which makes all the different dimensions of the museum equal due to its humanistic status. The museum is equipped with the humanistic coefficient, and the author defines this inalienable parameter of the human aspect of the museum's identity as the historical coefficient.

The second paper, penned by Richard Butterwick who is the principal historian at the Polish History Museum, discusses the role of scholarly research in enabling museums to fulfil their mission. The author approaches this problem by considering what is known and not known about the condition, provenance, and functions of the coronation mantle of Stanislaus Augustus Poniatowski displayed in the Cathedral Treasury Museum in Kraków. In the final section of the article the author draws conclusions and makes recommendations for strengthening scientific research in twenty-first-century museums. Please note that both of the above-mentioned papers are based on the lectures delivered by the two authors at the Museum of Kraków.

Finally, the author of the third paper from the field of museology is our colleague Barbara Świadek who is an art historian and a staff member at our Museum. Hers is another brilliant and noteworthy text in which she argues that science is a *sine qua non* component conditioning the smooth functioning of a museum, and the fulfilment of its key tasks would be impossible without prior research. The author discusses such issues as the history and development of academic research at museums, and the cooperation between museums and the academia; she also poses the question about the legitimacy of equating the museum with a strictly academic institution. Issues associated with the scientific character of collections acquisition, as well as their solid and substantive processing are also the subject of

reflection here. Exhibition is presented as a medium and a (still quite underestimated) tool used for practising science. Research on the identity of museums as such is yet another example of studies which could be pursued to significantly help museum institutions and their staff build their self-awareness.

Having thus recommended the above-mentioned three texts to our readers, we should add one crucial note. For many years now museums in Poland have complained about their status which, paradoxically, emphasizes the need to carry out scientific research by museum institutions, but at the same time is constructed in such a way which leaves museums outside the system of Polish science. So far, there has been no political will on the part of the two ministries concerned (i.e. the Ministry of Culture and National Heritage and the Ministry of Science and Higher Education) to jointly address this fundamental problem and find a solution.

The second leading theme of this volume is the life and works of Włodzimierz Tetmajer. Let me remind you that the year 2023 in Poland was officially announced the Year of Włodzimierz Tetmajer by resolution of the Senate of the Republic of Poland, and the Museum of Kraków organized about two hundred events celebrating this prominent Polish painter, social and political activist, and an indefatigable advocate for Poland's independence. The most memorable of these museum events was the monographic exhibition titled *Włodzimierz Tetmajer. The Power of Colour and Temperament* which boasted record-breaking visitor attendance and was based on an extensive preliminary research of museum holdings and private collections. In addition to that, the exhibition catalogue sold out so fast that it was necessary to print additional copies – a success which does not happen often nowadays.

In our annual, we follow the path of Tetmajer's theatre works, led by two scholars from the Jagiellonian University: Dariusz Kosiński and Dorota Jarząbek-Wasyl. Professor Kosiński has written an interdisciplinary (i.e. combining findings from the field of art history with a dramatic analysis which typically applies to theatre plays) exegesis of the wall paintings at St Sebastian's Church in Wieliczka. His presentation of the wall paintings from Wieliczka as an integral part of the church's theatrical scenery, and at the same time the discovery of new interpretative tropes heretofore hidden in the iconographic, compositional and stylistic solutions used in these paintings ought to be recognized as the author's substantial contribution to the reception of Tetmajer's works, one that

extends the range of earlier academic findings. Professor Jarząbek-Wasyl, in turn, discusses Tetmajer's connections with the Kraków theatre (the dramas staged, poster designs, scenery designs, costume designs), formulating an argument about the painter's extraordinary engagement in the process of preparation of theatre performances and understanding of the rules of creating for the stage. At the same time, she points out that Tetmajer who in 1899 was mentioned as the theatre's permanent art consultant alongside Stanisław Wyspiański never played a role in the development of Polish scenography as crucial as that played by his younger colleague. This was all because, unlike Wyspiański, Tetmajer sought fulfilment not in the sphere of *mimesis*, but in his public activity to which he ultimately devoted himself, thus turning art into actions.

This theme is completed by the article written by Zofia Gręplowska, Włodzimierz Tetmajer's granddaughter, dedicated to the painter's paternal family roots, specifically his father Adolf's ancestry (the text is included in the *Miscellanea* section). The author presents her hypotheses about the origins of the Polish line of the Tetmajer family, the patriotic engagement of various family members, their participation in national uprisings, as well as fields of their professional activity. Two of Włodzimierz's male relatives – Józef and Ludwig Tetmajer who were outstanding and successful scientists – are discussed by the author with much detail.

The next treatise, this time exploring an important topic associated with the city of Kraków, focuses on the building of the former Silesian Seminary in Kraków, a gem of modernist architecture. Its construction is described by Roman Marcinek who makes an extensive use of the documents gathered at the Archdiocese Archives in Katowice and the National Archives in Kraków. The paper provides many pieces of valuable information which have not been previously known, e.g. concerning the attribution of sculptures in the chapel, and the circumstances of the plan to have the sculptures moved to Katowice.

Marcin Herrmann in his paper introduces the figure of Jerzy Bandrowski, a man of letters, feature writer, translator, and soldier whose literary output has in recent years started to emerge from the shadow of the literary achievements of his brother, Juliusz Kaden-Bandrowski.

Katarzyna Bednarczyk presents the works of the Czech photographer Jaroslav Pulicar which were taken in Kraków in May 1977, during the student festival *juwenalia* and the Black *Juwenalia*. The photographs documenting the latter ('black') reality which was the opposite of the *juwenalia* festival organized by the Socialist Association of Polish Students (SZSP), and included such events as the funeral mass, the burning of candles at the site where the body of Stanisław Pyjas had been found (7 Szewska Street), were acquired by the Museum of Kraków in 2023 as a gift from their creator.

In the current issue we publish the second part of the text dedicated to Mirosław Dzielski and the historical contexts of his social philosophy (written by Wojciech Paduchowski). Mateusz Drożdż's text about the second wave of the decommunization of Kraków's street names in the years 2016–2024 is also a continuation of sorts – the first campaign which involved the removal of Communist street names in Kraków was thoroughly described by the author in an earlier paper and published in the 40th volume of *Krzysztofony* (2022).

The last article included in the *Treatises* section is Mikołaj Niedojadło's text in which the author compares the open storehouse operating at our Museum – the Thesaurus Cracoviensis – Artefacts Interpretation Centre – to other, similar facilities which have been launched in a number of Polish museums. We are revisiting this topic as it is of extreme importance for the functioning of museums in general.

In the section containing review articles and reviews Barbara Świadek critically evaluates an exhibition titled *Rationed Modernity: Modernism in the Polish People's Republic* organized by the National Museum in Kraków. The show is actually the third exhibition in the *4 x Modernity* series, a brainchild of Andrzej Szczerski whose academic interests have for a long time revolved around Polish art in the era of Modernism and the concept of modernity as such, manifested in our native art. We wish to offer our sincere congratulations to our colleagues at the National Museum on creating this very successful exhibition series.

Jacek Zinkiewicz on the other hand has produced a critical analysis of Mateusz Król's recent book titled *Cechy krakowskie w XIV–XVI wieku* [Kraków guilds in the 14th–16th centuries]. Król's work is an attempt to systematically organize our current knowledge about guilds in Kraków in the said period, although, according to our reviewer, the goal of the book which was to write a monograph, has not been fully accomplished.

In the *Miscellanea* section we share our reflections on the subject of the social reception of the highly successful exhibition titled *Trzepaki, Reksio, Atari / Children's Fun and Games in Communist Poland* (Agata Klimek-Zdeb), and on the phenomenon of the long-term museum project event titled *Drążenie miasta* [Delving into the City] (Szymon Jaroński), and we present the albums containing the photographs of municipal outdoor holiday decor created by Kraków's resident artist of many years, Bogusław Koperski (Magdalena Smaga). Finally, Jacek Salwiński gives an account of the major operations undertaken by the Museum of Kraków in 2023, with particular emphasis on educational projects which constitute the most dynamically developing section of our activity.

As always, continuous scientific publications have their own heroes who only seemingly are the supporting actors on the show. Thus, I would like to express my gratitude to our commissioning editor, Ms Anna Biedrzycka who for many years now has played an instrumental role in bringing each volume of our periodical to fruitful completion. Our institution in general, and especially our publication owes a lot to her meticulousness and hard work, and so do our Authors whom she generously supports by providing critical and accurate editorial comments. The person responsible for managing (reliably as always) the submitted papers portfolio was the editor's secretary of *Krzysztofony*, Jacek Zinkiewicz. His job is an unrewarding one, as it often involves urging Authors to submit their papers on time. It would be hard to overestimate the academic support of Zdzisław Noga, a Curator at the Museum of Kraków who also deserves our sincere thanks. Equally heartfelt acknowledgements are also due to all the Members of our journal's Scientific Council and Editorial Board. Their combined efforts remind us that publishing *Krzysztofony* is, indeed, a complex and challenging team sport. In our contemporary world which seems only to seek easy answers to banal questions, it truly does represent a value worth emphasizing.

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