

S U M M A R Y

BOŻENA URBAŃSKA, MICHAŁ NIEZABITOWSKI

THE ORIGIN AND THE DEVELOPMENT OF CRACOW CARPENTERS' GUILD UNTIL THE SECOND HALF OF THE 16TH CENTURY

ABSTRACT

First historical sources referring to Cracow carpenters are comparatively late, as they date back to 1362. The information about carpenters in municipality reports were rather scarce till the end of the 14th century. That proves that the craft was not widely represented in Cracow. That may be explained by the fact that for Slavonic nations carpentry was a kind of craft practiced on one's own account at home. Until the 15th century most basic furniture was made at home. It was not earlier than 1406 that carpenters initiated their own guild organization within the guild of painters, glassmakers and book gilders. The guild was of an artistic character. Along with painters and carpenters, the main role was played there by the wood-carvers, representing a related branch of wood craft, though their works were mainly figural. As a result of rapid development of Cracow as a metropolis of the increasingly powerful Polish Kingdom, Cracow *mensifices* created their own separate guild at the end of the 15th century. The establishment of that guild is dated 1489. In the next year, the carpenters got their charter from the City Council. A 16th-century copy of that document, so far unpublished, has been found by the authors of the present article at the Guild of Cracow WoodCrafts. The charter provides important information about the guild structure and the life of its members at the end of the 15th century.

The first half of the 16th century is a time when carpenters' *contubernia* achieved a due status in the city and found its own identity, breaking the ties with painters' and wood-carvers' artistic activity. The process of the formation of an independent carpenters' guild was crowned by Sigismund Augustus' document from Piotrkowice, dated 1549, which certified all rights and privileges granted to the *Contubernia Mensatorum Cracoviensis*.

WITOLD TURDZA

THE MINIATURES FROM BEHEM'S CODE — AN ILLUSTRATION OF WORK AND LIVING CONDITIONS OF BURGHERS

ABSTRACT

In 1505 Baltazar Behem, a town clerk, donated a code including guild charters, laws and statutes decorated with 27 miniatures to the Cracow City Council. Most of them represent craftsmen at work; part of them represent guild emblems with items manufactured by the guild members or the symbols of their work. The miniatures show manufacturing skills along with the tools used and the products manufactured. They also show craftsmen's workshop furnishing — all kinds of tables, benches, chests, cabinets, lavabos, stools etc. Some miniatures represent interiors that may be regarded as living rooms rather than workshops. Several other miniatures depict townscape and its environs. Although the items and the interiors shown in the miniatures are modelled after the German prints, they are generally realistic. However, the townscape and the town environs modelled after Flemish painting and prints do not in the least portray the Cracow of the beginning of the 16th century.

THE HISTORY OF THE SHOE HALL IN CRACOW

ABSTRACT

The permit to build a shoe hall at the Cloth Hall was granted by Bolesław the Chaste in the Cracow charter act (5 June, 1257). The shoe hall was mentioned for the first time as the *jatki* in the Kazimierz Jagiellończyk's document of 23 June, 1468, in which some matters concerning property rights and use of the *jatki* were settled. The term was a translation of the Latin *macellum* meaning the stall, stand and the market place. The shoe hall was wooden at first, and then after a fire it was reconstructed in brick. After another fire it was reconstructed again in brick in 1599. It was built along the western façade of the Cloth Hall, in south-western part of the Main Market Square, close to the Town Hall. The hall was designed and built by Augustyn Litwinek who spent 10 years on that job. The building was long, with barrel-vaulted ceiling, dark interior, and the centrally placed octagonal copula. In the copula walls there were small windows letting some light in. The copula had painted internal decorations and a stone cartouche with the shoemakers' guild emblem and a date of completion of the building. Today the cartouche can be seen in the National Museum in Cracow. In the hall which housed 84 stalls, shoes were sold by shoemakers' wives, sometimes violent and rather shrewish women, so the sources report frequent conflicts. Also the guild members themselves were often conflicted. In time, the hall became encumbered with several donations for various institutions (the University, hospitals). The municipal authorities grew interested in the hall in the last quarter of the 18th century. However, some concrete steps towards buying the hall from private owners, as the restoration of the Cloth Hall was intended, were taken not earlier than during the period of the Free City of Cracow. These had hardly any effect, however, as the owners strongly resisted. However, the reviews made on that occasion provide a very interesting source material, i.e. the list of the owners. Obligatory sale of the stalls was executed at the time when the final projects for the renovation of the Cloth Hall was ready. The project provided that the renovation would be accompanied by the demolition of many surrounding ruined buildings, including the shoe hall. The exact date of the demolition is unknown but it must have been done in mid-1876 at the latest. Today the only traces of the building can be found in several views of the Cloth Hall from before 1875 (e.g. Kozakiewicz's, Piątkowski's), some old photographs (I. Krieger's, W. Maliszewski's) and the only painting (by T. B. Stachowicz) representing *The Interior of the Shoe Hall in Cracow* in about 1870.

STANISŁAWA OPALIŃSKA

THE INTERIORS OF CRACOW BURGHERS' HOUSES IN THE 17TH AND 18TH CENTURIES

ABSTRACT

It is inherent in human nature to modernize and change furnishings of interiors of their homes, which results in a complete obliteration of a cultural picture in that field. A reconstruction is possible only to a certain extent, with a certain probability, using written sources, iconography and the items which survived to the present time. No source is complete in itself, and needs to be verified or compared with other sources.

An interior of a dwelling house reflects every-day and cultural life. The 17th century, an era of the *sarmatyzm* (old-Polish style), favoured the national style based on Polish tradition in art. In the house interiors, the style manifested itself the use of traditional beam-framed or casetone ceilings, covered with polychromy, not specially originally decorated, and painting the edges under the ceiling, as it used to be done in preceding centuries. It was also manifested the use of old forms of furniture, such as shelves, benches, and other painted basic furniture. Primarily the style was reflected in the liking for colourful polychromies and decorative tapestries.

In the 17th century the walls were often covered with ranges of tapestry or gores of a two-colour tapestry hanging down on the walls. Painted or wood-printed paper and canvas hangings (*koltryna*) were also popular.

Rich decoration of walls and ceilings was enhanced by a wide use of rugs, carpets, *kilim* tapestries and embroidered tapestries.

The furniture was varied. New pieces of furniture were added to the old ones. Traditional local furniture, including shelves, attached-to-the-wall benches, side-boards, chests, and other simple painted pieces of furniture, stood side by side with Gdańsk furniture, massive and richly decorated in the baroque style (characteristic features of the Gdańsk furniture were well established around 1700).

Beds were different in type; they ranged from simple painted beds manufactured by local carpenters, to large upholstered couches or posted beds, sometimes very richly decorated, used by wealthy burghers.

The 18th century brought many changes in interiors of residential houses. Propagating foreign influences (of Dresden, France and England) suppressed olden tastes and tradition. Since the housing culture had increased, the demand for more sophisticated furniture was born. A range of new types of furniture was developed. The interiors began to differ according to their use. Local cabinet-making developed, including Kolbuszowa workshops. Large amounts of furniture manufactured there reached Cracow. The character of polychromy used for interior decoration was also changing. Its role increased, and as the ranges of hangings began to be out of fashion, the whole walls started to be covered with polychromy. Decorations responded to the new trends in art. In the mid-18th century the walls were decorated with rococo motives, while in the last quarter of the 18th century classicist paintings became popular, using decorative motives, landscapes and allegory, or scenes of ancient history.

Furniture in wealthy burgher's houses was also diverse in the 18th century. The Gdańsk-type furniture, characterized by traditional, Baroque shape was used until the end of the century. However, in time, their design started to be lighter, and the rococo style manifested itself, mainly in the decorations. The Ludwików furniture went along with the Gdańsk furniture. The furniture painted 'marble' or green, red and blue, was also fashionable. New types of furniture appear, such as corner cupboards, writing desks, sofas, popular chests of drawers, various kinds of small tables and poster beds, including a Saxon-type bed, called in France *lit à la Polonoise*.

New, fashionable furniture replaced gradually the old one, at first in more representational rooms. Slowly Polish interiors were losing their traditional old-Polish character.

CELINA BAK-KOCZARSKA

CRACOW MASTER-BUILDER DOMINIK PUCEK AND AN INVENTORY OF HIS BELONGINGS

ABSTRACT

In Cracow's municipal records there are many inventories of items left by deceased citizens of Cracow. In 18th-century inventories there is a list of movable and immovable property left by Dominik Pucek. Pucek had already attracted attention of Stanisław Tomkowicz who studied a map of Cracow executed by Pucek. Tomkowicz was specially interested in a large library catalogue in the inventory, including a rich collection of books on architecture, collected by the owner from his professional angle. Such extensive book collections cannot be found in burghers' property inventories very often. Pucek did not spare expenses on books, as well as on various paintings described in the inventory as 'painting stock'. The number of paintings is also very large, when compared with other burghers' properties. Therefore the owner himself seemed interesting; the inventory says a lot about the owner, his material status and the furnishing of his home.

Dominik Pucek (1723–1789), Cracow burgher, master-builder and land-surveyor, was, in modern terms, 'professional engineer'. Master-builder himself, he was also builder's son. His father's name was Wojciech. Pucek run a workshop, performed various construction works in and outside Cracow, trained apprentices and journeymen who wanted to become master-builders. As a member of the Builders and Stone-Masons Guild in Cracow, he was elected

president of the Guild. He performed construction works at Wawel, and in 1766 was appointed a supervisor of 'the royal castle manufacture', i.e., in fact, the manager of construction works. He supervised Wawel buildings till the end of his life; in the Wawel Cathedral there are still architectural details of his design.

Pucek did also land-surveying work, sometimes with quite good results — he made several important situation maps of Cracow and Kleparz. The first was a map of Kleparz of 1744, and the last was the map of the Cracow Main Market Square of 1787, with detailed architectural drawings of buildings on and around the Square. The work was done with 'engineering proficiency' and is a valuable material for researchers.

Pucek's property listed in the inventory was all he accumulated during his life. The property included the house where he lived at Mikołajska Street (today number 3), the Rich Stall at the Main Market Square and the furnishings of his home. There was quite a few pieces of furniture in his home. Some of them were veneered, with rounded legs, or covered with leather. However, there was only one carpet damaged by moths, though other craftsmen sometimes owned several carpets. Pucek had large amount of jewellery and silver, though silver table sets are not mentioned in the inventory; neither it mentions faences, though they were used from the mid-18th century. However, on the whole the home was quite well furnished, including many tin and copper vessels.

The majority of the inventory are lists of books and paintings. The library was quite impressive, as it included 190 items and some of items comprised several volumes. In the case of 'various booklets' there were as much as twenty or so for each item. Though the majority of books were on religious subjects, there are many books on history, travel, medicine etc. Books on architecture form a separate collection. These were mostly works by foreign, mainly German, authors. Among them there is an interesting work *Polish Architect* by Stanisław Solecki, architect and an outstanding scientist and engineer. The collection of paintings is also very rich, including 126 items; each item has several pieces. Traditionally, the religious themes prevail, but there are also portraits and landscapes. The paintings are in various techniques and on various materials, sometimes with richly decorated framings.

The inventor of Pucek's property clearly shows that he preferred to collect books and paintings than other items. His property, including furnishing of his house, did not keep up with that of rich merchants or wealthy members of the city council.

JAN SAMEK

INTERIOR FURNISHINGS OF CRACOW CLOISTERS AND CHURCHES AS A SOURCE OF INFORMATION ABOUT BURGHERS' CULTURE (15TH-19TH CENTURIES)

ABSTRACT

The monuments of the artistic and material culture of Cracow burghers are very scarce today. Old inventory lists and burghers' testaments along with guild mementos, mainly chests, counters and special chalices (*wilkomas*) in the collection of the Historical Museum of the City of Cracow can give some idea about those monuments. Some items registered during the forty year — work on the Catalogue of Historical Monuments of the City of Cracow may help to bring back the old burghers culture. Four parts of the catalogue (eleven volumes) have been published since 1965.

Apart from architectural details (doors, panellings, wall cabinets), especially interesting are cabinet-making products in cloisters and churches. These include benches, chairs, tables, cupboards and chests from the 15th through 19th centuries, which survived until the present day. They were manufactured locally in Cracow or were imported from other places (e.g. from Gdańsk).

Jewellery and goldsmithery form another important group. Jugs, kettles, and bowls dating back to as far as the 15th century, can be listed among items that may have also served secular purposes. Jewellery is important for the research on the burgher culture. We can find works of jewellery on reliquaries, monstrances and silver robes made for the holy icons in the Baroque

times. In cloister and church treasuries and sacristies there are many canonicals dating back as far as the 15th century. These are not only chasubles, copes and dalmatics, but tabernacle curtains, tapestries hung on church walls on special occasions, and other kinds of weaving works as well. At least part of them, mostly from Italy and France, may have been donated by burghers and were originally adorning Cracow burghers' houses; that refers also to locally manufactured embroidery.

Very important collections of historical mementos preserved in Cracow churches and cloisters belong to the heritage of material culture. These are various articles in wood, copper and other metals, glass and marble. Old kitchen utensils have been preserved, including vessels and moulds; tools used in spinning and embroidering; sand-glasses; and pharmacy equipment including mortars and vessels.

Unfortunately, many of such items, especially from the 19th century, have been destroyed due to lack of understanding.

It is sometimes difficult to say whether paintings and prints kept in churches and cloisters come from burghers' houses or not. Small paintings on religious subjects may have come from burghers' houses. Genre paintings, landscapes or paintings on historic subjects (the Dominican cloister and the cloister of the Visitant Sisters) are even more likely of the same provenance.

The similar things can be said about prints preserved in Cracow cloisters. There are many of them, mostly on religious subjects. Complete cycles representing scenes from the life of saints have been preserved. The oldest prints date from the 16th century.

Large in size copperplates decorate cloisters even today, hanging on the walls in corridors.

As it is known that burghers' houses were decorated with prints, the prints from cloister collections can be used as material for comparative studies on Cracow burghers' houses.

The issues presented in the article may serve as an introduction to a monographic research which should be done on burghers' house furnishings and which should cover various fields of art and material culture. However, even today it can be stated that Cracow cloister collections are an excellent source for research on Cracow's cultural heritage.

MARIA ZIENTARA

THE EXHIBITION OF ARCHITECTURE AND INTERIORS IN GARDEN SETTING, CRACOW 1912

ABSTRACT

On 4 June 1912, an Exhibition of Architecture and Interiors in garden setting was opened in Cracow on the site of a former fortress between the Blonia and the Dr Jordan Park. It was open for four month and a half. The scale of the event and the idea that lied behind it were unprecedented in Poland, and in the whole Europe. There were three smaller complementary exhibits within the framework of the main exhibition. Those were: an exhibition of construction materials and industrial products used in construction, an exhibition of designs and three-dimensional models of residential houses affordable for families from different income groups, and the exhibition showing full-scale models of a suburban manor house, working class house, craftsman house and peasant house, complete with furnishings.

The exhibition was very popular and brought visitors from all parts of Poland, then partitioned among three occupiers. Press was also much interested in the exhibition.

As a whole, the exhibition was an interesting revue of a modern, functional architecture and crafts, based on old Polish architectural traditions and on the folk art from various regions of Poland. It well advertised Polish industry from all three parts of Poland and the local manufacturers.

The exhibition was organized by the Delegation of Polish Architects and the Polish Applied Art Society.

INDUSTRIAL PRODUCTION OF FURNITURE IN CRACOW FROM THE END OF THE 19TH CENTURY TO THE MID-20TH CENTURY

ABSTRACT

In the 1880s and 1890s first factories producing construction joinery elements and furniture were established in Cracow. These were the Stanisław Burzyński's Electric Carpentry Factory at 44/46 Długa Street (1887), and the Steam Flooring and Carpentry Products Plant at 14 Dajwór Street, owned by brothers Roman and Leonard Muranyi (1890). The Cracow factories production was complementary to the production of craftsmen carpenters, prevailing in Cracow over the whole period of Galician era. In the early 1920s the new plants were established, including Stanisław Iglicki's Furniture Factory at 12 Kolejowa Street and S. Manne's Furniture Factory in Łagiewniki. The existing firms — S. Burzyński's furniture factory (moved to 4 fabryczna Street) and Muranyi's factory at 7 Pola Street, were developed. Szczepan Łojek, a businessman from Kalwaria, made an attempt to open a furniture factory in Królowej Jadwigi Street. The rapid growth of wood production and furniture factories in the early 1920s stopped in the early 1930s, during the economic crisis when most of Cracow producers of wood products and furniture closed their factories. In the late 1930s there were only two large firms operating: the Maurycy Grunberg's UNITAS Steam Wood Products Factory and S. Manne's Furniture Factory. Just after the end of the war, all wood processing factories were closed. The S. Manne's factory and the Roman Muranyi's factory were on the list of companies taken over by the state on 19 October 1946. M. Grunberg's factory was on a similar list of November 9, 1946.

In the second half of the 19th century products imported from Berlin, Dresden, Wrocław and Vienna and cheap local production prevailed on the Cracow furniture market. In the 1920s Cracow manufacturers supplied about 20% of the total amount of furniture sold in Cracow. The production was strongly supported by local designers and artists (Cracow Workshops, the Municipal Industrial Museum carpentry workshop). However, industrial production of furniture in Cracow was rather modest from the late 19th century to the mid-20th century. That is clearly indicated by the amounts of company capital, the employment rates generally less than 100 people and the size of the plants. A chance for the development of that industry in Cracow appearing in the early 1920s was cancelled by the great economic crisis, and later by the Nazi occupation.

AN ART DECO BEDROOM IN THE COLLECTION OF THE HISTORICAL MUSEUM IN CRACOW. SOME REMARKS ON FURNITURE AND INTERIOR STYLE OF THE 1920S

ABSTRACT

The article *An Art Deco Bedroom in the Collection of the Historical Museum in Cracow. Some Remarks on the Furniture and Interior Style of the 1920s*, is an attempt at determining a role and contribution of Polish designers in the development of European cabinet-making and designing in the first half of the 20th century. The publication was arranged to best serve that purpose. It covers a short history of the style together with characteristics of various trends within the style, the achievements of modern decorative art at the Paris Exhibition of 1925, Polish artists' contribution to the formation of a new aesthetics in applied art, and finally, the history of the Polish type of the Art Deco, followed by a description of a set of furniture from the Historical

Museum collection. The article shows different possibilities of dating the style with reference to its aesthetic origins. It presents different criteria that may be applied. The idea of functionalism and simplification allows to use as reference the precursory achievements of Thonet (following le Corbusier); a sort of 'historism' in the 'high' Art Deco reminds the eclectic style of the 19th century. Despite the fact that the symbolic beginning of the style is 1907, the date on which Picasso completed his *Maids of Avignon*, the article shows that many cabinet-makers consciously continued the Neo-romantic aesthetics and the manufacturing techniques developed at the turn of the 19th century along with team work methods characteristic of modern furniture making in the 1920s. This view applies especially well to the Polish version of the Art Deco which may be treated as natural continuation of the achievements of modernist artists — Stanisław Wyspiański and Karol Tichy. Referring to folk and historic art the artists were seeking an archetypical model of decorative art. That created excellent climate for adopting the ideas of futurism and cubism. The article presents a thesis that Polish modernists' ideas were innovative and independent. Their striving for simplification of the object, their conscious use of contrast between the furniture and the background, a trend toward making decorations more abstract, and their care for the interior dynamics based on contrasts between horizontal and vertical lines and dark and light areas, were the artists' contribution to art. However, this issue requires separate research and more in-depth study. Now it can be stated, however, that the Polish Art Deco at its early stage developed as a separate trend in cabinet-making, at least equivalent to such phenomena as Wiener Werkstätte or Deutsche Werkbund. This situation brought high appreciation from critics, and prizes awarded to Polish artists at the Paris Exhibition in 1925. The article also answers why Polish decorative art, with such splendid prospects for future, was left aside. Despite its genuine values it did not have an impact on European furniture designing, and remained perhaps not marginal, but virtually unknown. That was caused by the lack of capital investment or government support, needed to compete with well known French and German companies, and later by the world economic crisis.

A separate subject of the article is the presentation of the development of modern aesthetics in decorative art. The author refers to the creation of such artistic groups as the English Arts and Crafts, through Wiener Werkstätte, Deutsche Werkbund, De Stijl and French furniture manufacturers, to Bauhaus and the early constructivism; in Poland it refers to the achievements of modernist artists associated in the Polish Applied Art Society in Cracow, then to Cracow Workshops, the Ład Cooperative and the W. Nowakowski's firm in Poznań. The article describes the bedroom in detail, including proportions, decorations, kind of wood used, manufacturing techniques, and finally, which is the most important, a reconstruction of the bed's original outlook. The set of furniture has been remodelled, which changed its original form. However, it seems a good idea to place this particular set of furniture in a separate room in an intended interior branch of the Cracow Historical Museum; the room should be arranged according to Polish design from that time, to strengthen the effect. The set is dated by the author to the late 1920's (1926/27–1929), at the peak of the development of the Art Deco in Poland. The author also characterizes outstanding French designers, including Ruhlmann, Sue, Mare, and Leleu. This is so, because the presented set of furniture is classified as a „high” Art Deco, and its originality is demonstrated using criteria similar to those applied in Western Europe, based on homogeneity of the interior aesthetics.

Therefore the article is a proposal to undertake comprehensive research on dispersed Polish furniture from the first half of the 20th century.

KAZIMIERZ OLSZAŃSKI

THE KOSSAKÓWKA

ABSTRACT

The article is the first in our literature to deal with the history of the Kossak family house. They settled down in Cracow 123 years ago (in 1869), in a house called the Kossakówka. Three masters of battle-piece painting and painting representing horses — Juliusz Kossak (1824–1899), Wojciech Kossak (1856–1942) and Jerzy Kossak (1886–1955), and Wojciech's two daughters — poetess and playwright Maria Pawlikowska-Jasnorzewska (1891–1945) and satirical writer Magdalena (pen-name Samozwaniec, 1894–1972) came from that family.

The whole estate was composed of two old manor houses of a villa type and painter ateliers, surrounded by an English-style park, full of green trees and flowers. The home, always open, welcomed guests and enjoyed the renown of 'Cracow's most interesting home'. From 1870 to 1956 the Kossakówka was an artistic and literary salon; painters, writers, poets, actors, musicians, hunters, and officers used to meet here as it was a meeting place for Cracow intelligentsia. It enjoyed justified fame for its unforgettable atmosphere and unique charm.

The article also describes the history of the houses architecture from its construction (1836-48) through its successive development and additions, improvements, embellishments, the times of standstill, negligence and deterioration, until the years of its decline, leading straight to its total ruin. There was even an intention to demolish the Kossakówka altogether, to pull down both manor houses, to cut off the trees in the parks and to construct huge skyscrapers and concrete blocks of flats on the site. In fact, presently they surround the site. However, the two manor houses survived, were partially renovated in 1961 and were qualified as 4th-class historical monuments; the park also survived, though it has been reduced from all sides and badly neglected.

Presently the fifth generation of the Kossak family lives here. The last year brought some changes for better. The new generation is enthusiastic and has courageous and ambitious intentions to rebuilt and restore their family house and to arrange the Kossak family biographical museum here. Cracow authorities and museums should support this initiative.

The author of this work, researcher and the best expert in the history of the Kossaks' biography and their work, has included for the first time the plans for development of the former Kossakówka he found in archives and a collection of documentary photographs.

EDWARD WALIGÓRA

HISTORY OF THE PALACE AT 26 KRUPNICZA STREET IN CRACOW

ABSTRACT

The author presents the history of the palace and its origins. At the turn of the 15th century there was a large house on this site, with a pottery inside. Later, in the 17th century, there was a suburban guesthouse there, then replaced by a little wooden manor surrounded by a garden. According the Cracow City Map of 1820, made by Ignacy Enderle, it was the estate No 127, district IX, and it belonged to the Solecki family. The building and its courtyard were 150 and the garden 525 Viennese fathoms (ancient area measures). In 1826 the estate was a property of the Grzybowski family. After several years it belonged to a Cracow merchant Mateusz Rogowski. The Rogowski's house was destroyed by a fire in 1850 — the most severe fire of Cracow. In 1854 another house in brick was built on this site by Rogowski. It was a one-storey house designed by Dr Ignacy Hercok. One of the greatest Polish 19th-century poets and painters, Stanisław Wyspiański, was born in that house on 15 January 1869. In 1873 the house was remodelled to form a residence of Professor J. Szujski. He was an outstanding Polish historian and playwright, the Rector of the Jagiellonian University and a co-founder of the Academy of Arts and Letters in Cracow. The residence was designed by architect Antoni Łuszczkiewicz. The palace housed a magnificent scientific library and works of art. Szujski played an important role in Cracow's scientific, cultural and political life, so the house was always full of guests. Szujski lived there for 10 years. He died prematurely at the age of 47, in 1883. In the 1880s the house got number 26, the same as it has to day. In 1896 the real property was passed to countess Róża Tarnowska, born Branicka. She turned the palace into a tenement house. In 1932 it was bought by an outstanding Polish painter Józef Mehoffer, the Rector of the Academy of Fine Arts in Cracow. He had the palace reconstructed and furnished with many works of art, including his own works — paintings, cartoons for polychromy, drawings and stained-glass. The palace was called the 'Under the Cones Palace' and became the Mehoffer family residence. The residence in the city centre, with a big Mehoffer family coat-of-arms over the gate, surrounded by a large garden, became the artist's home, being at the same time a sort of museum and a place for artists' meetings. Mehoffer lived there for 10 years. He died in 1946. Forty years later, on the Mehoffer family initiative, 'The Józef Mehoffer's House' was established here as a branch of the National Museum in Cracow.

INTERVIEW WITH MATYLDA SELWA

ABSTRACT

Matylda Selwa was born in Cracow. She is a lawyer by profession. Presently she is a vice-president of the Cracow Collector's Club. She is also a member of the Board of the Polish Federation of Collecting Organizations.

She became attracted to collecting passion in her family home; her father, Stanisław Selwa was a well known philatelist. He also collected exotic butterflies.

The principal role in M. Selwa's collection is played by the patriotic jewellery and a special jewellery from the time of the national mourning before, during, and many years after the January Insurrection (1863-1864), popular on the whole territory of Poland and especially on the lands under the Russian rule. Coral beads, brooches, tie pins, bracelets, rings and crosses worn as mementos can be listed as examples.

There is also an abundant collection of ceramics. Matylda Selwa collects Cracow faences from Dębniki and Skawina factories. She also has some items manufactured in other ceramics factories, including Bochnia, Ćmielów, Baranówka, Potyliczna, Pacyków and Vilna. There is also a rich collection of western ceramics, especially French and English, in her collection.

Another important collection includes fashion accessories. These are *kontusz* and other buttons, lace, snuff-boxes, hatpins, belt buckles, fans and many other items.

Matylda Selwa has shown her collection at many exhibitions. She was awarded a special medal for her merits for culture and for the community.