

JAN SAMEK

THE RYCHTRADY OF GRZEGORZ AND KATARZYNA PRZYBYŁO, 1534, IN THE CRACOW HISTORICAL MUSEUM

ABSTRACT

Rychtrady is a name used for burghers' portraits, carved in boxwood. The *rychtrady* of Katarzyna and Grzegorz Przybyło, dating from 1534, are exhibited in a room dedicated to guild mementos at the Cracow Historical Museum. These reliefs are among the earliest burghers' portraits in Poland. It is difficult to tell what their purpose was. They may have been models for silver portraits, or designs for the sarcophagus of the Przybyłos. No matter what their purpose was, the portraits of Katarzyna and Grzegorz Przybyło are outstanding works of art of great historical and artistic values.

Cracow *rychtrady* drew attention as early as the middle of the 19th century. Leonard Lepszy, an outstanding expert on goldsmithery, suggested that their author was Maciej Stwosz.

In 1927, in his work on artistic output of medallist Maciej Schilling, Maciej Gumowski attributed both carved portraits of the Przybyłos to this artist. He based this assumption on the monograms on them. However, neither M. Gumowski nor Leonard Lepszy provided firm evidence to support their views. In many publications from later times, various scholars shared the view Gumowski presented.

Plaques with portraits of the Przybyłos are rectangular, 91 × 73 mm, and 13 mm thick; they are in a diptych form. The figures are represented including their hands. Three quarters of the bodies are shown, with the faces en profile. The artist did not neglect costly details of Renaissance burghers' costume, though he focussed on the faces of the husband and his wife, featured as noble and couragous.

To acquaint the viewer with the figures on the portraits, some more detailed interest should be drawn to the Przybyło family itself. It is belived that they came to Cracow from the Oświęcim or Łagów areas. The Przybyło's high status is confirmed by many important functions he held in the guild. In 1534 he was a second senior of the guild, and in 1537–38, 1541 and 1542 he was the senior of the guild. He trained many apprentices in his workshop, also from abroad. He was also a benchman and a member of the Cracow City Council. His property status was very good. He bequeathed a house in Bracka Street to the Goldsmithers' Guild.

As to the suggested author of the portraits, Maciej Schilling, he probably came from Cracow. Medals with portraits of the Boners (1532–33), and with portraits of King Sigismund the Old and Prince Sigismund Augustus (1533) are also attributed to this Master. In 1529–35 he was the manager of a mint in Toruń, and in 1540 he worked in a Gdańsk mint.

This artist has an important place in the history of Polish art of medal engraving, as he was probably the first native artist active in this field.

In the collection of the National Museum in Warsaw there is a portrait of Grzegorz and Katarzyna Przybyło, which, when compared with Cracow reliefs, suggests that the painting was probably modelled after them.

It is difficult to set the date of the portrait. There are no examples of Polish paintings on canvas, know to be from the first and the second third of the 16th century. Perhaps the portrait was painted as late as the 17th century.

Burghers' portraits is present in several domains of Polish art — in painting, sculpture, print art, or even in goldsmithery. Most of burghers' portraits can be found in epitaphs and sarcophaguses. There was even a special type of epitaphs, called burghers' epitaphs. Characteristic features of such sarcophaguses are portraits of the deceased, in the form of a bust or a medallion, with the head en profile or three quarters.

Several dozens of such epitaphs have survived in Cracow. The highest achievement in this field are busts of the statues of the Montelupi family (before 1613) and the Cellari family (before 1616) in St. Mary's Church in Cracow.

Epitaphs with busts and medallion burghers' portraits were popular up to the second quarter of the 17th century, when they were replaced by portraits on metal sheet.

To summarise, boxwood reliefs of Grzegorz and Katarzyna Przybyło from 1534 are extremely valuable historic items, one of the most significant burghers' portraits in Cracow art.

HIDDEN MEANING OF EMBLEMS AND ARCHITECTURAL SCULPTURES ON CRACOW TOWNHOUSES

ABSTRACT

One of the oldest identification signs on Cracow's townhouses were emblems. They were usually sculptures in stone, stuccoes, and, more rarely, paintings. The oldest date from the 14th century. Despite changing times, styles and tastes, this tradition survived as long as up to the 20th century. The reasons for placing emblems on houses were varied. Most often their purpose was to advertise an inn, a pharmacy, a shop or a craftsman's workshop. In other events, they referred to the owner of the house. In such cases it was the patron saint, who was supposed to protect the house. In the 19th century new symbols appeared, but despite their symbolic and alluding character, they did not win the name of „house emblems”. There may be different reasons for this. When they appeared on the houses which had older names, naturally the tradition prevailed.

Symbols were widely used in emblems, and in many cases today their meaning is not clear to us. The example of this can be the Pod Jaszczurką House (the Lizard House). It dates from the end of the 15th century. The name was distorted in the 20th century, and now it is popular under the faulty name „Jaszczury” (the Lizards), which clearly shows that meaning of this name was not understood. Assuming that the emblem can be explained as a symbol of a salamander, which used to be called „jaszczurka” (the lizard) in older times, the author tries to explain three meanings of the symbol of a salamander, two Christian, and one pagan and magic.

In addition, the article discusses two other sculptures on the façades of Cracow townhouses, one from the turn of the 18th/19th century, and the latter from the first half of the 19th century. These sculptures cannot literally be called emblems of the houses, but the symbols and allusion in them has not been explained so far. This article is the first attempt at such an explanation.

EWA GACZOL

POLITICAL ROLE OF ZAWISZA OF KUROWEKI

ABSTRACT

This work is an attempt to show political career of one of Małopolska noblemen, who was elevated to the highest rank during the reign of Louis d'Anjou, King of Hungary. The twelve years of the rule of this king of d'Anjou dynasty in Poland have not been often described in historical studies, since that period did not distinguish itself in our history. For that monarch, the most important issue was to ensure succession of the throne to his daughters, and all activities of this king were aimed at the fulfillment of this goal. Cracow noblemen helped Louis to achieve this, which had significant impact on the history of Poland. Zawisza of Kurozwęki was among the most active in that field. He was from the Poraj Różyń family, son of Dobiesław, the castellan of Cracow. During the reign of Casimir the Great he achieved the dignity of Cracow archdeacon; he also participated in developing the statutes of the royal salines. The death of the last king of the Piast dynasty divided recently united Poland into two parties. The Wielkopolska noblemen and part of the clergy were against Louis and supported Kazimierz's grandson Każyko, Prince of Słupsk, as pretender to the Polish throne. Małopolska nobles supported d'Anjou dynasty. One of the results of this conflict is an account by Janko of Czarnków, Gniezno archdeacon, vice-chancellor and author of a chronicle, in which Zawisza is said to plot against him to deprive him of his office. For a long time this chronicle was the only source referring to this matter, and Zawisza was shown as an unscrupulous man, who did not hesitate to accuse the innocent to achieve the position he wanted. However, a sentence against Czarnkowski found Jan Dąbrowski by in Hungary, cast some light at that event and caused a more critical view on what the archdeacon said. As vice-chancellor, Zawisza accompanied the regent Elisabeth, daughter of King

Władysław the Short, entrusted with the mission to carry into effect the succession for d'Anjou. After Janusz Suchywilk achieved the office of archbishop, Zawisza was appointed chancellor. In September 1374 a compromise between the king and the Polish noblemen was achieved in Koszyce. Zawisza is attributed the charter which was issued at that meeting, in which the Budzin treaty was abolished, and the kings' daughters were appointed successors of the throne for some concessions on behalf of Polish nobles the king accepted. In 1376 Kurozwęcki took part in a campaign against Władysław Biały, and successfully negotiated the peace with this prince. The death of Princess Catherine designated for the Polish throne, brought up the matter of succession once again. In the convention in Koszyce in 1379, opposing Wielkopolska noblemen refused to pay homage to another daughter of the king. They were forced to surrender, however, when the city gates were closed, a solution suggested by Zawisza. In 1380 Kurozwęcki became Cracow bishop. Shortly after the death of Elisabeth in March 1381, Louis, at the meeting in Buda, appointed governors to rule the country as his proxies. Zawisza Kurozwęcki was at the head of them. They succeeded in establishing an agreement with the clergy in the autumn of 1381. Kurozwęcki died on 12 February, 1382. He was buried with great pomp in the Cracow Cathedral. After his death Louis did not appoint any other person to the office of the king's proxy.

ZBIGNIEW PIANOWSKI

THE POBOCZNA GATE AT THE CRACOW FORTIFICATIONS

ABSTRACT

The Poboczna gate at the foot of Wawel Hill leading towards Zwierzyniec, was erected c. 1340, together with defensive walls which linked the chartered city with the castle. Initially the tower probably bore the name „Zwierzyniecka” or „Grodzka”; at the end of the 14th century it was referred to as the „porta Dimitrij”, as it neighboured the manor of Dymitr of Goraj. It was also described as leading „to the Vistula”. Finally, in the second half of the 16th century it began to be called the Poboczna (sideway) Gate. The last of the names should not be associated with a minor role, but rather with the site to which the road out of this gate led; it was Poboczna Island, situated in Zwierzyniec at the mouth of the Rudawa River at the Vistula River. Iconography and maps do not permit accurate reconstruction of the appearance and location of the medieval gate, which was destroyed during the reign of August II in the beginning of the 18th century. It was probably reconstructed c. 1740, without defensive features. It survived in this shape until 1822, when it was finally demolished. Exavation work may give answered to the question of the precise location of this structure.

ELŻBIETA FIRLET

RIGHT-BANK CRACOW. HISTORIC AND SCENIC CHANGES IN CRACOW ŁAGIEWNIKI

ABSTRACT

Łagiewniki is a former village, once some four kilometres south of Cracow, then incorporated into Cracow as a district. Since as early as the Middle Ages, settlement has been going on in the southern part of the village along the Wilga River bed, as confirmed by archeological findings from this area. From the 11th century Łagiewniki was a settlement providing services to the duke's castle at Wawel Hill. In the 14th century settlement reached the castle area near today's Sobótka and Mysłenicka streets.

At the end of the 15th century and from the mid-16th century the village belonged to the Cracow Castellany. The first reference to the Łagiewniki castle is from the 16th century; a trade route from Cracow to Hungary passed near the castle. During the First Partition of Poland (1772) Łagiewniki fell under the Austrian occupation and was incorporated into the so called „Ekonomia Mysłenicka”. From that time to 1939 the village was in the hands of private owners, including the Baruch family (second half of the 19th century).

Over the 19th century the village evolved from a traditional agricultural settlement with some additional crafts into a housing suburb with industrial role (1st half of the 20th century).

The present character of Łagiewniki was determined by the location of factories and industrial plants, mostly connected with the construction materials industry (the Baruch family's brick and tile factories, gypsum mines, ceramics plants).

The dominant element of the village landscape since the end of the 19th century has been the cloister of the Sisters of the Holy Mother of Charity. A cemetery for the soldiers of the First World War adjoins the wall of the cloister complex.

Now Łagiewniki is composed of three urban complexes: the Cegielniania neighbourhood, Łagiewniki (historic centre) and Wola Duchacka Zachód. The southern part is covered with the industrial waste dumps of the Soda Plant in Borek Fałęcki; the landscape of this part of the village have been disfigured and the picturesque environs of the Wilga River have been ruined. The beauty of the landscape has been affected by new buildings, large in size and uninteresting in form, erected beside semi-detached houses from the 1930s. New urban elements foreign to the local tradition, were introduced when housing estates of high apartment blocks were built.

Despite the continuing process of urbanization, and at the same time deterioration, Łagiewniki has reserved some elements of its historic medieval town layout, historic houses and complexes.

Such a complex is the district centre, with a palace (end of the 19th century), manor house and auxiliary outbuildings; the complex replaced the initial 15th-century manorial and agricultural estate. Nearby are buildings from the beginning of the 20th century (a school from 1906) near the manor, serving for small-business, services and educational purposes. In the vicinity of Strumienna and A. Fredry Streets is an enclave of wooden country architecture from the 1920s.

JOANNA KUCIEL

CENTENARY OF JORDAN PARK

ABSTRACT

1989 was the centenary of the oldest in Poland (and one of the oldest in the world) parks for children and youth, Jordan Park in Cracow, established by Dr. Henryk Jordan (1842–1907), a Cracow doctor, professor at the Jagiellonian University, community leader and outstanding teacher.

In this park, education went hand in hand with outdoor recreation and play. Forty five busts of great Poles placed there had an important place in a program of patriotic education. Choral singing in the park, lectures on the history of Poland, symbols on uniforms, distinctions, and cultivation of national traditions, all helped to keep up the Polish spirit in the young generation during the Partitions.

After the death of its founder in 1907, the park slowly changed in appearance, and the activities there changed as well. Finally, with the outbreak of the First World War, the park ceased to function for some time. During that time some playing fields, green areas, trees, busts and postuments were destroyed.

The Second World War was even worse year for the park. Most of the trees were replanted near a Hitler-Jugend stadium then under construction; the occupiers intended to destroy the statues exposed by this operation, and it was only thanks to one of Dr. Jordan's pupils that they were saved.

After the Second World War, work on restoring the park's previous appearance gradually went forward. The central circle with its statues was reconstructed after its former design; the rescued busts were placed, and several missing statues were reconstructed.

Presently, Jordan Park, rich in historic values, a worldwide monument and a monument of

Polish culture is, unfortunately, losing its former functions. Though the Dr. Henryk Jordan Park Society, established in 1957, has made efforts toward the restoration of Jordan's traditions, youth activities were not restarted, and only occasionally have cultural and recreational events taken place in the park.

JOANNA BOBROWA

FROM THE HISTORY OF THE ACADEMY OF FINE ARTS GALLERY IN CRACOW, ON THE ANNIVERSARY OF ITS CLOSING

ABSTRACT

The history of the Academy of Fine Art Gallery in Cracow, called the museum from 1985, begins with the beginnings of this, Poland's oldest arts university, in 1818, as in that year the School of Painting and Drawing was created within the Department of Philosophy and Letters of the Cracow Academy. Both chairs, painting and drawing, were occupied by the creators of the design and organizational structure of the school, painters Józef Brodowski and Józef Peszka. Right away, plaster casts began to be collected, gradually enriched by donations and purchases, to form an interesting collection. As the school became independent and detached from the University, and with changes in the curriculum, paintings also were gathered. The history of the Gallery at the Academy of Fine Arts not only illustrates the development of the school, its trends or artistic styles, but also is perfect proof of changes in teaching methods. Unfortunately, it has proven as well that the school rectors or directors did not care enough for the heritage of generations. They did not succeed in making the gallery at the Academy a museum to rank with Vienna, to make the dreams of the Academy's founder a reality. Up to the present time the collection has remained without proper academic supervision, in a place not adapted to function as a museum storage, while a decision of the Rector's Council of the Academy of Fine Arts has halted all activities of this institution.

MARIA ZIENTARA

TADEUSZ SULIMA-POPIEL, CRACOW PAINTER. THE SIBERIAN THEME IN THE WORKS OF THIS ARTIST

ABSTRACT

Tadeusz Sulima-Popiel was born in Szczucin in Tarnów county, in 1863, the son of Antoni, clerk in the Royal Imperial Central Office, and Antonina, whose maiden name was Stanicek. Having completed high school in Brody, he enrolled at the Academy of Fine Arts in Cracow in 1876. He was an extremely conscientious and talented student. He enjoyed much sympathy and support from the school director, Jan Matejko, the most popular Polish painter in the second half of the 19th century and creator of the Polish school of historical painting. After graduation from the Cracow school, Popiel set off to Vienna and then to Munich for further studies (1885–1888). In Vienna he studied under the direction of Hans Makart, and in Munich under Karl Piloty and Aleksander Wagner. When he came back to Poland, he devoted himself intently to creative work. As he was very hardworking and talented, he soon gained popularity and was recognized among critics in Poland and abroad. Among the greatest achievements of the young artist at that time was a bronze medal at the Paris Salon in 1890 for the painting *Moses Returning from Mount Sinai*, and the gold medal at the World Exhibition in San Francisco, 1892; and then, in the same year, gold medals in Chicago and Philadelphia, for his painting *After the Tempest*.

Popiel was also highly regarded by the critics for landscapes he painted on the most famous, collectively made, Polish panoramic paintings form the end of the 19th century and the beginning of the 20th century, such as *Raclawice* (1893–1894), *Captive Women* (1894), *Bem at Siedmiogrod* (1896), *The Calvary* (1896) and, in 1910 *The Battle of Grunwald*. He was renowned as an outstanding landscape painter, and his illusion-creating landscapes were considered the best parts of the panorams. In 1897 the artist won the contest for wall painting in the St. Stanisław's Chapel in St. Anthony's Church in Padova. It was completed in 1900 and praised by Italian and Polish connoisseurs, which brought the painter dozens of orders for polychromy in churches and secular buildings in Poland and abroad. For his polychromy he became renowned as one of the best Polish fresco painters in the beginning of the 20th century. Among the best of Popiel's works in this field are wall paintings in the St. Stanisław's Chapel at St. Anthony's Basilica in Padova; in the Dutch Chapel in Padova Cathedral; in one the most beautiful courtyards of the Vatican Palace, Cortile San Damasco; in a chapel in Ponte di Brento, Parish Church in Aracella; polychromy for the Franciscan Church in Cracow; the polychromy in the parish church and Bernardine Church in Dukla, in the church and the cloister of the Carmelite Nuns in Przemyśl, in the St. Florian's Church in Jeżyce in Poznań, and in St. Joseph's Church in Lvov. Popiel also produced forty paintings for the iconostass of the Narodny House in Lvov, two wall paintings for the Tretiakov Palace in Moscow and paintings on the walls of the Municipal Theatre in Lvov. Besides these commissions, he made many oil paintings, including portraits, historical and biblical scenes, allegories, genre paintings and landscapes. Only two paintings on Siberian themes can be found in the rich and varied work of Popiel. One of them, *Deportees*, belongs to the Cracow Historical Museum; the second, *Siberia*, belongs to the artist's family. The paintings are not dated, but closer examination indicates that they were made after 1905 or at the turn of 1912/1913 for a large exhibition commemorating the January Uprising, entitled *The Year 1863*, which was to be held in Lvov in September 1913. The paintings, though not completed and not up to par artistically, are worthy of notice for their iconographic value. It can be said that they are among the most beautiful and clear explanations of the Polish messianic philosophy to be found in Polish painting of the second half of the 19th and the beginning of the 20th centuries.

Tadeusz Popiel died on February 22, 1913. He bequeathed abundant, eclectic work as a famous, skillful academic style painter, sensitive to the formal achievements of the impressionists and of Art Nouveau. Though popular and appreciated while alive, today he is almost forgotten.

WACŁAWA MILEWSKA

MIKOŁAJ SARMAT-SZYSZŁOWSKI (1883–1915), PAINTER AND SOLDIER OF THE POLISH LEGIONS. A BIOGRAPHICAL OUTLINE

ABSTRACT

In the collection of the historical Museum of the City of Cracow there are two exhibits connected with the painter and graphic artist Mikołaj Sarmat Szyszłowski, who fell during a campaign of the Polish Legions. One exhibit is a drawing by this artist *The Post on the Nida River* from March, 1915; the other is a portrait of Szyszłowski by Kazimierz Witkiewicz at the beginning of 1916.

All the output of that artist, known to this days consists of seven works. Beside the drawing at the Historical Museum of the City of Cracow, there are two works kept in the National Museum in Cracow; there are also two Easter cards after Szyszłowski design printed by the artist himself at the front in March, 1915. They are in the Jagiellonian Library.

Mikołaj Szyszłowski was born in Kroszyn near Grodno on October 20, 1883. He began his higher education in Vilna and Warsaw, studying thanks to financial support from the Radziwiłłs of Nieśwież. In 1902 he fled from the Kingdom to Galicia, where, after one year at the Royal Imperial State Technical School, he enrolled at the Academy of Fine Arts, in the atelier of Józef Mehoffer. The drawings in the collection of the National Museum in Cracow date from the period of his studies at the Academy of Fine Arts, 1903–1906. They represent views of demolished Cracow city towers and the Grodzka gate. They are copies of the woodcuts by Koenig that illustrate the book *The Guardian of Our Archaeology* by Ambroży Grabowski. The

woodcuts were based on Jerzy Głogowski's watercolours from 1802–1809, when the artist participated in the conservation work of gates and towers of Cracow's fortifications.

Szyszkowski started his political activity early. During the revolution in the Polish Kingdom he organized shooting exercises for a group of artists in Rybniszki in the Ukraine. Suspected of participating in a terrorist organization, he was forced to leave Galicia.

In 1906–1909 he travelled to France, Spain, Portugal, Italy and Switzerland. In 1910 he came back to Cracow and joined the Z.W.C. (Active Struggle Association) and the Riflery Association. A year later he resumed his studies and came back to Mehoffer's atelier. In 1911–1912, in the Fine Arts Society, he exhibited several lithographs he himself executed during his travel around Europe.

From c. 1911 he was a member of a left-wing student organization called *Promień* (the Beam). As one of the most active members of the ZWC and the *Strzelec* (Rifleman) organizations, he took part in the officers' council in Lvov in 1912, and in the manoeuvres of the summer school at Stróža in 1913, where he recruited volunteers to the Riflery Association and organized riflewomen's divisions. In 1913 Józef Piłsudski appointed him head of the Krzeszowice district of the Riflery Association.

His activities for independence from 1912 and his employment as a drawing teacher in the 5th High School and R. Nowodworski High School could not be reconciled with continuation of his studies. In 1912 Szyszkowski left the Academy.

After the outbreak of the war, Szyszkowski organized a bivouac for over 2,000 riflemen and volunteers who set out for the Kingdom. After he sent out all the rifle divisions, he broke the camp and joined the line on September 21.

In the campaign of 1914 he took part in all its battles — Nowy Korczyn, Laski, Krzywopłoty and Podhale — as commander of the 3rd and after that the 5th infantry battalion. He distinguished himself in the battle of Łowczyki covering the retreat of the brigade's battalions on the last day of the battle of December 25, 1914.

He was twice promoted in the Legions; in October to second lieutenant and in 1914 to lieutenant. In January 1915 he was elected member of the honorary court of the 1st brigade.

During the brigade's positional battles in March 1915, Szyszkowski made the drawing *The Post on the Nida River*, now in the collection of the Historical Museum of the City of Cracow. The drawing realistically depicts military service in the trenches in the vicinity of Pińczów. Humorous Easter cards produced in the Art and Lithograph Workshop of the 5th Battalion, which Szyszkowski established there, date from the same time. In May 1915 the artist began publishing the Battalion Veteran trench periodical, addressed to soldiers on the front.

Lieutenant Mikołaj Szyszkowski fell in an attack of his company in the village of Kozinek near Konary, south-west of Sandomierz, on May 21, 1915. In Independent Poland he was posthumously awarded the *Virtuti Militari* Cross and the Cross of Independence.

ZOFIA WORDLICZEK

JEWISH PRIMARY, SECONDARY AND VOCATIONAL SCHOOLS DURING THE SECOND REPUBLIC OF POLAND, WITH SPECIAL ATTENTION TO CRACOW

ABSTRACT

The aim of this article is to acquaint the reader with the Jewish school system of 1918–1939.

Used in this article were mainly archival materials in the Archives of the Polish Academy of Science in Cracow, Official Journals of the Ministry of Religions and Public Enlightenment, school statistics of the Central Statistics Office, Cracow school reports and articles published in *Almanach Szkolnictwa Żydowskiego w Polsce* (Almanach of Jewish Schools in Poland), the *Nowy Dziennik* (New Journal), the *Głos Gminy Żydowskiej* (Voice of the Jewish Congregation), the *Sprawy Narodowościowe* (Nationality Matters), the *Biuletyn ZIH* (Bulletin of the Jewish Historical Institute) and the *Miesięcznik Żydowski* (the Jewish Monthly).

For clarity, the collected material has been divided into three sections:

- first, a brief characterization of the Jews who lived in Poland;
- second, the whole of the Jewish school system, divided into traditional schools, elementary lay schools, and secondary and vocational schools;

— third section is devoted to Jewish schools in Cracow divided into public elementary schools, private elementary schools without public rights, and high and vocational schools.

I. Reborn Poland was a multinational state in which one third of the population were national minorities. The Jews were one of the most populous groups, second largest among the national minorities. During the period of the Partitions of Poland between three occupying nations, they were subject to various political and administrative influences, which were clearly reflected in the language they used in everyday life (Russian, German, Polish), but the common „Jewish language” was Yiddish with local loan-words. As a consequence, the multitude of languages was sure to cause disputes, and with time to sharp struggle for the national language.

Another problem was that the Jews were dispersed all over Poland and nowhere were they the majority of the local population. They were associated in independent and equal religious congregations and were not subject to any higher authorities.

The Jews who lived in small towns and villages remained faithful to their own culture and religion, and the main regulations of the Jewish community were the commandments included in the holy books; in contrast, in large cities, the abandonment of tradition and the secularization of the Jewish community was very clear at that time.

II. Traditional schools — heders, Talmud Torahs, reformed heders, yeshivas and Bet-Yakov schools.

Boys went to heders from the age of five, and every Jewish child had access to learning no matter what property status their parents enjoyed. Heders and Talmud Torahs in small towns and villages did not teach secular knowledge, and for that reason the children who attended them had to be taught general subjects in public elementary schools. This was a big problem, considering that about 25% of the Jews lived in towns and villages in which the teaching and education of children were limited to heders. In the first years after the war, an additional difficulty was the lack of a uniform school administration in the land incorporated into the Polish state. At last, the situation was significantly improved after the issuance of the decree „On Obligatory School Attendance”, in force all over Poland from the school year 1922/23.

Pursuant to the decree, Jewish children who were students at religious schools were obliged to attend public schools, with an option to complete their religious education at heders. That way, heders would have lost the importance they had thus far, and the Jewish children would be under the undivided influence of the public school. Because the Central Organization of Orthodox Jews which supervised all religious schools did not want that to happen, it began a broad campaign for so-called reformed heders, incorporating secular subjects in their curriculums.

The matter was finally settled by the Law on Private Schools and Teaching and Educational Institutions of March 11, 1932. These same traditional and orthodox religious schools which kept the old teaching and educational patterns were to be the places where hundreds thousands of Jewish children were taught. Schools of such kind, exclusively for boys, were everywhere where Jews lived. They came to be under the Horev Central Educational Organization which supervised all heders, Talmud Torahs and yeshivas for older boys; the goal of these schools was to educate more apt students as rabbis, religious judges, religion teachers and Talmud students.

In 1920 Takhemoni Jewish college was created in Warsaw to teach official rabbis; it taught its students religion and moral as well as secular knowledge according to the high school curriculum. Other yeshivas were organized mostly in central and eastern Poland; they were less frequent in southern Poland. Such schools also included schools for girls, called Bet Yakov, whose aim was to educate girls in both a religious and a national spirit. Teaching staff for such schools was trained in a teachers' college established in Cracow in 1925.

Among religious schools, the Yeshivat Hanai theological university, for about 500 students, founded in Lvov in 1924, had an important role.

Secular elementary schools: Yiddish, Hebrew/national and bilingual.

Secular Jewish schools teaching in Yiddish could be found all over the country, but they were the most frequent in the Warsaw, Wilno and Łódź districts.

In March 1921 a conference of organizations supporting Yiddish Jewish schools was held in Warsaw, with the participation of about 600 delegates, at which the Central Yiddish School Organization (CISZO) was brought to life. Promoters of such schools had, apart from general ideas on secular schooling, some socialist ideas. However, Yiddish schooling did not find support from the Jewish community. Religious parents considered a school without religion the worst of evils, while the Jewish intelligentsia did not accept the proletarian character of the school.

A characteristic feature of the CISZO schools was that girls were in the great majority; they were 2/3 of the total number of students in elementary schools, preschools and secondary schools alike. Schools of such kind were created mainly in the Białystok and Wilno voivodeships.

Apart from the traditionally religious type and the Yiddish type of schools, there was also the Hebrew national type, based on a renaissance of the Hebrew language and culture and on the Jewish movement for Political rebirth (Zionist movement). It was not uniform and could be divided into:

- Utarquist tendencies
 - a) Polish/Hebrew (Social Association schools, Mizrahi schools)
 - b) Jewish/Hebrew
- a radical Hebrew tendency within the central Tarbut organization.

Secondary schools

The great majority of Jewish religious youth attended public secondary schools, apart from which there were private schools, many of them only for Jewish youth. With time the number of Yiddish language schools decreased, while the number of schools with Polish- nad Hebrew- language instruction increased: where in addition to compulsory secular subjects offered in Polish, Jewish subjects in Hebrew were introduced on a larger scale. In the school year 1938/39 there were 81 private Jewish middle schools in Poland, with Polish as the language of instruction, among which 67 were certified as public schools, and 66 high schools, including 42 certified as public high schools.

Vocational schools

The picture of Jewish students would be incomplete without vocational schools. Private vocational schools that prepared young people for emigration to Palestine were organized. Special social organizations were created, supported by foreign and Polish foundations for the development of Jewish vocational schools. Among the leading organizations were:

The Society for Support of Agriculture and Crafts (ICA);

The Society for the Promotion of Technical and Agricultural Work among Jews in Poland (ORT); and

The Association for Promoting Education among Jews in Małopolska (Wuzet).

The extracurricular institutions that were created to support vocational schools, were often contented as vocational and technical training institutions. There were also vocational schools providing courses for young employees, for whom vocational training was compulsory until the age of 18. Typically, Jewish youth met that obligation not by attending private schools; the great majority went to the public schools that provided additional education to all youth.

One cannot ignore the role of numerous organizations which, out of concern for the adolescents, made efforts to facilitate acquisition of vocational qualifications for them and at the same time encouraged them to join their organizations and to win them to their political viewpoints. The Zionist organizations were also active. The most powerful organization of this kind was the Hechalutz youth organization, established in 1920, with a membership of about 12,000 young people in several hundred provincial divisions.

III. Jewish schools in Cracow

During the Second Republic of Poland there were two groups of elementary schools for Jewish children in Cracow.

Public schools: Kazimierz the Great school no. 5 at 3/5 Wąska Street; Józef Ignacy Kraszewski School No. 8 at 36 Miodowa Street; Mikołaj Rej School No. 14 at 2 Dietla Street; Klementyna Tański Hoffmanowa School No. 15 at 36a Miodowa Street; and Jan Długosz School, No. 22 at 7 Wąska Street, belonged to the first group.

The second group were private elementary schools run by Orthodox organizations — Talmud Torah at 6 Estery Street; Talmud Torah II at 30 Rękawka Street; and the orthodox Yesodai Hatorah School at 64 Dietla Street.

The Ivri Heder at 26 Miodowa Street, where the Tahkeomi seconadry school for boys was open in addition to an elementary school for boys, was the only school in Poland in its kind to join general knowledge and modern public education with Jewish learning in the spirit of faith and tradition. In 1936/37 the Ivri Heder Society opened a one-year Commercial School for youth aged 13 to 18. The Jewish Coeducational Community and High School, Haim Hilfstein Hebrew Secondary School at 5 Brzozowa Street, added the building at 3 Brzozowa Street, and in 1930 a third building at 8 and 10 Podbrzezie Street. The Bet-Hamidrash-Nahlat Avot school prayer house, created at the initiative of the students themselves, was located there.

The Private Crafts School of the Jewish Society for Community and Secondary Schooling was housed initially at 5 Brzozowa Street on the ground floor and in the basement; in 1937–1938 a new two-storey building at 3 Podbrzezie street was constructed, to house the Crafts School exclusively. In 1938 the school authorities decided to turn it into the three-year Private Mens' High School of Mechanics.

The Private Jewish Coeducational High School of Commerce at 10 Stradomska Street. In line with the reorganization of the school system and the obligation to reform vocational schools into high schools, in 1938/39 the school began to operate as the Private Jewish Coeducational Commercial High School at the Cracow Merchant Association. Thanks to the Association's efforts, the Coeducational College of Administration was opened on October 3, 1938, for high school graduates.

There were also two vocational schools for girls only.

One was the Private Vocational High School for Jewish Girls at the Ognisko Pracy Society.

From 1936 the school was housed in a modern four-storey building at 7 Skawińska Boczna Street. The second was a Bet Yakov school, from which the Bet-Yakov movement for girls' education began. From 1929 the school had at its disposal a four-storey building at 10 Stanisława Street.

In addition to those there were also:

The High School for Girls at the Jewish *New School* Society, at 1 Starowiślna Street. In 1937/38 the Coeducational High School at the Jewish Society for Community School, at 17 Main Market Square;

Private College for Girls, teaching religion and housekeeping, in Paulińska Street;

Private School of Dance Exercise and Fine Arts;

Special school for mentally disabled children, at 7 Wąska Street.

When the Germans unleashed the Second World War, the fate of the Jewish people in Poland was decided. Soon after the beginning of the occupation, repression against Jewish religion teachers and youth started. On December 11, 1939, the Jewish schools were eliminated by order of the Cracow district governor Wächter.

JANUSZ ADAMCZYK

HISTORY OF THE POSTAL SERVICES IN CRACOW

ABSTRACT

The post as a symbol of communication has been with the humanity for many centuries already. As it enabled contact and helped circulate information, it contributed much to the development of civilization. Cracow has the most eventful history of the post of among all the cities in Poland. In 1846 Austria abolished the Free City of Cracow. After annexation, the occupying authorities set to adapting the postal system in Cracow to the Austrian system. A year later the first train left Cracow, which began the era of railway transport. The Cracow postal services faced the problem of reorganizing and adjusting the postal dispatch system to the requirements of rail transport.

Cracow was the first city in the Austrian Empire to which a postal lorry was directed from Vienna, therefore numbered 1. In 1850 postal stamps appeared here for the first time.

The development of Cracow required the opening of new post offices in the city and neighbouring communities and suburban settlements, which were then successively incorporated into the city proper. The main goal of this study is to give the most exhaustive information possible about those post offices.

In 1918 Cracow was one of the first cities worldwide to have regular airmail connection with other places.

The activity of the Cracow Post during the First World War is especially well documented thanks to its involvement in services to Polish military units fighting for independence; first to the Riflemen and later to the Polish Legions. The variety of forms of these activities enriches our knowledge of military events at that time, and justifies the thesis that the history of the Post is determined by the history of our city.

MARIA KWAŚNIK

GUIDES TO CRACOW AND ENVIRONS, FROM THE OLDEST UP TO 1945. CHARACTERISTIC FEATURES, LITERATURE

ABSTRACT

Cracow, a treasury of a thousand year history of the Polish nation, centre of culture, science and art, and an important industrial centre has always attracted tourists from all over Poland.

The oldest detailed guide-type descriptions of the city date from the 17th century. They were for pilgrims, who visited Cracow, where many sacred places and relics of saints were housed. The purpose of such visits was religious, involving indulgence of sins.

The first guide to Cracow was published in 1603. It was called by Jakub Siebenyher the *Przewodnik abo Kościołów Krakowskich y rzeczy w nich widzenia godnych krótkie opisanie* (A Guide or a Short Description of Cracow Churches and Things Worthy of Notice in Them). Based on descriptions contained in this Guide, the second guide entitled *Stolecznego miasta Krakowa Kościoły y kleynoty* (Churches and Treasures of the Capital City of Cracow), was written. It had three editions; the first edition was in 1647, the second in 1650. A copy of the third edition of the *Treasures*, from 1745, is in the collection of the Cracow Historical Museum.

After 1815, Cracow became also a sightseeing place, in addition to religious pilgrims' journeys. Cracow's historical monuments were a theme of many literary pieces published at various periodicals, and of many paintings.

A threshold date in promoting Cracow's history and culture was 1822. It is the date of the first edition of Ambroży Grabowski's guide, entitled *Historyczny opis miasta Krakowa i jego okolic* (An Outline History of Cracow and Environs). This publication promoted the town's history in a very modern way, characteristic of that kind of publications, and rised patriotic spirit. The guide was republished successively in 1830, 1836, 1844, 1866, 1900 and 1905. From the second edition its title was *Kraków i jego okolice* (Cracow and Environs).

At the turn of the 19th century a great role in promoting Cracow's history and culture was played by the Society of Lovers of Cracow's History and Monuments. From 1897 it published the *Biblioteka Krakowska* (Cracow Library), and from 1897, the *Rocznik Krakowski* (Cracow Annual). Also the Polish Tourist Association's role should not be neglected.

After 1918, tourism began in Cracow at a large scale, along with many publications, enclosed in the bibliogrphay.

Specially worthy of notice are *Najnowszy zwięzły przewodnik po Krakowie* (The Newest Concise Guide to Cracow), published in 1920, and *Kraków w paru dniach* (Cracow in Several Days), a guide by Józef Rostański, with its second edition containing Cracow's stories and legends.

In 1932 Karol Estreicher's guide, *Kraków. Przewodnik dla zwiedzających miasto i okolice jego* (Cracow. A Guide for Visitors to Cracow and Environs), was first published. It was generally renowned as the best guide to Cracow. Further editions are — 2nd ed., 1934; 3rd ed., 1938.

Plan turystyczno-orientacyjny miasta Krakowa wraz z przewodnikiem po Krakowie (Cracow Map for Tourists with a Guide to Cracow), published in 1936, is also an interesting publication.

The book entitled *Przewodnik po Polsce — Od Tatr do Bałtyku* (A Guide to Poland — From the Tatras to the Baltic Sea), and especially its first part published in 1939, *Kraków i ziemia krakowska* (Cracow and the Cracow Region), by Z. Madalińska and E. Garbaciak, is one of the lat guides published before the Second World War.

The Nazi occupation interrupted any kinds of tourism for five years. The guides Germans published during the war were to show that all cultural heritage of the Cracow was due to Germans only.

After the Second World War, efforts to write and publish guides to Cracow were taken again. The bibliography of guides to Cracow and environs, including a brief characterization of 1945–1977 can be found in the *Bibliografia Krakowa* (Cracow Bibliography), published by the Municipal Public Library, as well as in the *Bibliografia Turystyki Polskiej* (Bibliogrphay of Polish Tourism) by A. Jackowski.

JANUSZ TADEUSZ NOWAK

AN INTERVIEW WITH RYSZARD KUCHARSKI

ABSTRACT

Ryszard Kucharski was born on October 5, 1934 in Cracow. He began school during the Second World War at Primary School no. 11 in Miodowa Street. After the war he completed courses at the High School of Economics. His material situation forced him to abandon further studies and take a job. He tried many occupations. His longest employment was with the State Automotive Transport, in a variety of positions. He took early retirement in 1982.

In 1977 he was a co-founder of the Cracow Collectors' Club, and since then he has continued to be President of the Club.

In 1981 he was one of initators of the Federation of Collecting Organizations in Poland and an organizer of their First Convention in Cracow, June 18–21 of that year. At the Convention he was elected President of the Polish Federation of Collectors' Organizations; he is now serving another term (1992–1995) in that office.

R. Kucharski has been organizer of various activities for the preservation of Cracow's historic monuments, including restoration of the statues in the Planty park, restoration of military graves at the Rakowice Cementery, and antique fairs and auctions providing funds for historic monuments.

Porcelain, faience, glass, medals, Art Nouveau items, patriotic jewellery, jewellery from times of national mourning, and Judaica prevail in R. Kucharski's collection.

He has been awarded the following distinctions for his work for the community: Meritorious Service to Culture, Gold Medal for Service to the City of Cracow, Gold Medal for Service to the Cracow Region, and the Friend of Education Medal.

