

# S U M M A R Y

*JADWIGA BZINKOWSKA*

## MAPS OF CRACOW IN THE COLLECTIONS OF THE HISTORICAL MUSEUM OF THE CITY OF CRACOW

### A B S T R A C T

#### Part I. Catalogue of maps of Cracow from the 17th-19th centuries

The catalogue describes the maps of Cracow from the 19th-century collection of Józef Friedlein, purchased by the Historical Museum from Edward Munich, Mayor Friedlein's grandson and heir, in 1950. The catalogue contains 34 descriptions of the oldest and the most valuable maps from this collection, including: bibliographic data, the origins of the maps and their iconographic content. The catalogue has an introduction outlining the history of the library and the history of the collection.

*JERZY ŻMUDZIŃSKI*

## THE DANCE OF DEATH — A SERIES OF PAINTINGS BY ANTONI GRUSZECKI FROM 1767, FROM THE COLLECTION OF THE CAPUCHIN MONASTERY

### A B S T R A C T

The study is devoted to a series of oil paintings from the Capuchin Monastery in Cracow. The paintings were on display at the exhibition "the Capuchin Monastery Collection" from the series "The Treasures of Cracow's Monasteries" in the Historical Museum of the City of Cracow in 1992. The paintings have been mentioned several times in academic papers but they do not have a separate monograph. The date "1767" can be found in one of the paintings along with signature of the painter Antoni Gruszecki (1734—1798). An iconographic analysis of the works is contained in the article. They represent the theme "The Dance of Death", rendered in a very original way. The feature which makes them distinctly different from other interpretations of this theme in Polish art from the 17th and the 18th century is its particularly pessimistic and macabre atmosphere. The personality of the painter has been displayed in these works. They referred mainly to the painting of the mature Baroque period. The artist often used graphic patterns. The painting under discussion holds a special place in his work. The author of the article presents the thesis that the painter's neurotic psyche influenced the way in which he rendered the theme.

## THE OLD SYNAGOGUE IN CRACOW'S KAZIMIERZ

### A B S T R A C T

The text covers the history of the Old Synagogue in Cracow's Kazimierz, the oldest surviving monument of synagogue architecture in Poland. It offers a revised version of the origins of the synagogue, the phases of its development, the reasons for and extent of changes, their designers and the sizes and the functions of its rooms, mostly based on the monographic work by Leszek Ludwikowski (The Old Synagogue in Cracow's Kazimierz, the Historical Museum of the City of Cracow).

The origins of The Old Synagogue are still a matter of debate. Historically, there is still no evidence to refute the theory that it may have been built earlier than the second half of the 15th century. Despite its reconstruction in Renaissance style in the second half of the 16th century, the Old Synagogue has preserved its original, medieval interior layout — a two-aisle hall with cross-ribbed vaulting supported on pillars with a *bimah* between them, which places it among the Gothic synagogues in Worms, Regensburg and Prague. The date 1407 on the money box in the synagogue, dating from a later era, should be referred back to an earlier money box, and thus to an earlier synagogue which was previously located on the site. The above mentioned reconstruction of the synagogue was completed in 1570. Contrary to a widespread belief that this was due to a fire in 1557 and that it took place over a period of 13 years, in fact we do not know the reason for the rebuilding and how long it took. In the second half of the 16th century and the first half of the 17th century two main annexes to the synagogue were built: the entrance hall and three prayer rooms for women built west, south and north of the main hall. The south annex is sometimes unjustly referred to as the "cantors' room". The Kehilla house was built as an annex in the second half of the 17th century, and the entire structure constituted the religious and administrative centre for the Jewish town in Kazimierz. More recently, the synagogue underwent major renovation before World War I and after the war, by Zygmunt Hendel. So far only 1904 and 1913 designs have been attributed to this architect, neglecting the 1923 renovation which crowned a long series of structural transformations which gave the building the form it has largely preserved to the present day.

During the Nazi occupation of Cracow in 1939—1945 and in the first decade after World War II the synagogue was largely devastated. In 1956—1959 it was renovated and adopted to serve as a Jewish museum. On the completion of the renovation, the Jewish Community in Cracow transferred the building to the Historical Museum of the City of Cracow on perpetual lease.

## THE CITY OF CRACOW AND THE NOBLEMEN'S ASSEMBLY OF THE CRACOW VOIVODSHIP IN THE 17th CENTURY

### A B S T R A C T

The history of Cracow in the 17th century is connected with its noblemen's assembly, as a conflict of interests between two local governments — municipal and noblemen's — was present in every field of life. Municipal matters were reflected in the assembly's instructions and discussed at noblemen's assemblies of all kinds. The nobles often took resolutions that were to be implemented by the city authorities. Through assembly instructions the city addressed its requests to the Seym and the nobles supported them. The 17th century was especially important for Cracow. The wars that were conducted in that century ruined the nation's prosperity leading to the weakening of the state which became dependent from neighbouring countries. These wars destroyed Cracow — not only were part of its defensive walls destroyed but its economy was also affected. The city's decline was reflected in its status at the Seym, where Cracow had held an important role as long ago as the 16th century. Nobles

took advantage of the weakening of the city and tried to abolish its privilege of participating in parliamentary debates.

The above relations were analysed on the basis of the files of the assembly of the Cracow Voivodship from 1572—1696 and the accounts by Cracow members of the parliament from the Warsaw Seym meetings in 1689 and 1690.

An analysis of the status of the local government on the municipal level in the 17th century compared to the noblemen's assembly of the Cracow voivodship shows a decline of the significance of the city. Throughout the century the assembly gained an increasing scope of competence. This process was a result of the decline of the national Seym caused by the political and economic weakness of the Republic. By the 17th century Cracow's position was significant, strengthened by royal patronage and an economic boom bringing the city's prosperity. Despite the economic collapse of the city, it was not refused its right to participate in the parliamentary debates but it did have a vote on matters regarding the city. To achieve positive decisions on municipal affairs the city needed support from noble members of Seym and Senators who granted these only when they received compensation. The matters brought up for debate on behalf of the city most often concerned taxes, purchase of landed property, fortifications and trade regulations. The nobles' attitude towards municipal government depended on situation, on the types of requests, fulfilment of financial duties by the City and on financial rewards granted to nobles. The nobles wanted to achieve great profits at no cost for themselves, and the city was the source of such income. The city defended itself by refusing to pay taxes or preventing tax collection.

Despite all this, the noblemen's assembly was a link between the city and the Seym. The 17th century was an era of the city's decline, and in the 18th century the situation was significantly aggravated.

### *ELŻBIETA MARIA FIRLET*

## **WOLA DUCHACKA NEAR CRACOW — HISTORY AND LANDSCAPE**

### **A B S T R A C T**

Wola Duchacka was formerly a village situated south of Cracow at the foot of the Krzemionki hills, on an old trading route leading to Wieliczka and Hungary. Traces of settlements dating from the Neolithic era, objects connected with Lusitanian, Scythian, Puchów and Przeworsk cultures and with the era of Roman influences have been found in the area. The village was chartered by King Casimir the Great according to Magdeburg law in 1364. It was situated at the foot of Mount Lasota, and was originally owned by Otto of Pilica, the Castellan of Wiślica. In the early 15th century it was owned by the Order of the Holy Spirit in Cracow. The monks set up a farm, built a manor and carried out an economy based on leasehold.

In the 16th—17th centuries the landscape of the village was shaped by cultivated fields, with patches of meadows and pastures, streams, with pin-woods in the south and the manor complex in the centre. An inn was located on the road to Wieliczka, along with meadows belonging to St. Jacob's church; at the foot of Mount Lasota were a brick-kiln and a quarry.

In 1788 the Order of the Holy Spirit was abolished and Wola was taken over by the Imperial Treasury as part of the province called Galicia and Lodomeria, having its capital in Lvov. When Poland regained her independence it passed to the Cracow county (from 1923), and in 1941 it became incorporated in the city of Cracow.

At the turn of the 19th century the village's industrial landscape was shaped. Due to the existence of deposits of marl, limestone, loam and gypsum the construction materials industry developed. Several brick-yards and a large cement and gypsum factory were established there. Wola Duchacka became a suburban workers' estate with factory chimneys dominating its landscape. After World War II it developed, further housing estates were built and old wooden and brick houses demolished. Despite the destruction of its original natural and cultural landscape, Wola Duchacka has preserved some historic complexes and buildings which determine the identity and history of this place.

## *GRAŻYNA LICHONCZAK-NUREK*

### **EXHIBITION: THE HISTORY OF THE MARKSMEN'S CONFRATERNITY'S COLLECTION**

#### **A B S T R A C T**

The collection of the Marksmen's Confraternity, since 1952 kept by the Historical Museum of the City of Cracow, is a unique European collection of artefacts which vary with regard to their manufacturing technology, origins and artistic value, documenting seven centuries of the organisation's activity in Cracow.

By 1794 mementoes collected by Marksmen's Confraternity, with the most precious object — a silver rooster — used to be kept at Celestat, the original seat of the organisation, outside the city walls. After Poland lost her independence, the Confraternity was revived as the Cracow Shooting Society under the Free City of Cracow. In 1837 the Confraternity bought a garden in the Wesoła suburb which was soon called the Shooting Garden. In that year a new headquarters of the society was built there, called the Shooting House or Celestat. From that time on portraits of Marksmen Kings, their insignia and gifts from guests who visited Celestat, including Emperor Franz Joseph I, as well as gifts donated by marksmen — paintings, shooting targets and tondos, medals and other artefacts, were collected and displayed until 1939.

From the mid-19th century exhibits were lent for various exhibitions (see: Appendix containing a full list of exhibitions at which these exhibits were displayed).

After World War II the Cracow Shooting Society was abolished and its property seized by the government. The exhibits were transferred to the Historical Museum of the City of Cracow, which has established the Collection of the Cracow Marksmen's Confraternity, thus saving it from becoming dispersed. For more than a quarter of a century both the Shooting Society and the Museum have spared no effort to obtain approval for the establishment of a Museum branch devoted to the history of the Cracow Marksmen's Confraternity at Celestat.

The Branch was opened on 21 June 1997, on the 160th anniversary of the purchasing of the Shooting Garden by the Society. In the meantime the exhibits were displayed at several dozen exhibitions in Poland and abroad (see: Annex).

A special event in the history of the Museum and the Confraternity was the meeting of the European Chapter of the Knights' Order of St. Sebastian during the 12th European Meeting of Shooting Societies and European Shooting Contest which were held in Cracow on 29 August 1998. At that meeting the Cracow Marksmen's Confraternity received the highest award of the European Society of Historic Shooting Societies, i.e. the Gold Cross of Merit of St. Sebastian, in recognition of the organisation's contribution to the shooting organisations' movement. It was accompanied by the temporary exhibition "Shooting Societies in Europe", also organised in co-operation with the European Society.

## *MARIA KWAŚNIK*

### **ARCHIVE DOCUMENTS DEVOTED TO THE ACTIVITIES OF THE PUBLIC MESSENGERS' ASSOCIATION IN CRACOW IN 1886—1945**

#### **A B S T R A C T**

The Library of the Historical Museum of the City of Cracow keeps archive documents about the Public Messengers' Association which was active in Cracow in 1886—1945. The documents were discovered in an unused lift during the renovation of the Krzysztofory Palace in 1975.

The documentation consists of 975 archive documents, including account books, transport revenue registers, fine registers, invoices, inventory books, minutes of Meetings, regulations, by-laws, saving books, payroll registers, a license document, receipts from Sick Fund and Social Insurance, expense registers, lists of messengers annual reports, balance sheets and correspondence of the Association with public offices, service companies, the Court etc.

The archive documents give an almost complete picture of the Association's activities in 1886—1945. In a way these are the Archives of this organisation, which no longer exists.

Based on these documents the present work describes the goals and objectives and outlines the activities of the Public Messengers' Association.

*WACŁAWA MILEWSKA, MARIA ZIENTARA*

### **THE THEME OF INHERITED TRADITION OF THE UPRISINGS IN THE ART OF THE POLISH LEGIONS**

#### **A B S T R A C T**

During World War I the soldiers of the Polish Legions were generally perceived as the successors to the traditions of the Polish Uprisings by their supporters. Artists and poets, writers and politicians saw the Legions as a new link in the chain of old Polish military traditions. They considered the legionnaires to be the successors of the old knights, the soldiers of Kościuszko and Napoleon, the army of the Polish Kingdom and insurgents from the 1863 uprising. The links with the 19th-century traditions of the national uprisings were emphasised. The stereotype of a legionnaire as fighter continuing the struggle for independence as in the 19th century was promoted by patriotic journalists, writers and artists from almost the outbreak of war. These artists, men of letters and politicians believed that the struggle of the Legions with Russia, was, in fact, the fourth national uprising, and the legionnaires were the next generation of insurgents.

In art, legionnaires were depicted as new insurgents using the following iconographic motifs: the continuation of traditions of armed struggle, the motifs of two generations and the fourth uprising and the motif of bravery. The soldiers were depicted in this way by Jacek Malczewski, Jan Rembowski, Jan Skotnicki, Stanisław Bagieński, Kazimierz Sichulski, Karol Maszkowski, Wojciech Jastrzębowski, Stanisław Lentz, Leonard Stroynowski, Adam Setkowicz, Walerian Kryciński, Tadeusz Korpak, Kazimierz Zaborowski, Stanisław Lewandowski, Kazimierz Chodziński, Zygmunt Kurczyński, Maryla Płonowska and other artists.

The fact that legionnaires were seen as national heroes and that their struggle was ranked as the fourth uprising was of great significance in patriotic propaganda, as, due to this, the Legions gained respect and support from the community. It satisfied the patriotic ambitions of that part of Polish society which longed for a more active resistance and created new "national saints", boosting the feeling of national pride. Thereby the soldiers were granted a passport to history and given credit for their armed struggle.

THE THEME OF THE POLISH LEGIONS IN THE  
REPERTOIRE OF CRACOW THEATRES IN THE  
PERIOD BETWEEN THE TWO WORLD WARS

A B S T R A C T

The legend of Józef Piłsudski provided a context for dramas on the subject of the Legions in the period between two world wars. Beginning from the most colourful and captivating history of the Legions, the legend became stronger via spontaneously created literary works, publications and celebrations. The repertoire of the Juliusz Słowacki Theatre, a representational stage of Cracow, the first city on the Legions' military route, offers interesting material for researchers who study this theme.

Under the first Director T. Trzciński (1918/19—1925/26) only a poorly written drama by Z. Wójcicka "It Was Yesterday..." (premiere 1919) was staged, connected with this theme by one of its subsidiary characters. Ten years later, another drama with an insignificant episode on Legions' theme was performed on Independence Day; it was "The Wind from the Fields" by J. Wiśniowski. The absence of this theme in plays performed on the Cracow municipal stage did not result from the lack of written material; they were sent to the theatre, and some of them have been even preserved to the present day, such as two works on the formation of the first divisions of the Legions ("Under the Sign of an Eagle", and much more recent "Oleandry" by S. Turski, "Major Waligóra" by the same author, or "To arms" by Jerzy Mirzyński, a one-act play written for an unsophisticated audience, overtly for propaganda purposes). The low artistic standard and excessive propaganda discouraged the highbrow Juliusz Słowacki theatre from staging of such plays.

The first drama performed in the Municipal Theatre, which really created the legend, was "Virtuti militari". It was a skilfully written play by K. A. Czyżowski, given on Marshal Piłsudski's nameday (1932), and was much criticised by the press. The poor attendance on the second (the last) performance was considered to be a show of reluctance by Cracow citizens to accept state indoctrination through art.

"The Knight and his Lady" by S. Turski (premiere 1933), a rather primitive play, showed a banal romance story during four important moments for national uprisings — the Legions were treated on the same basis as the Napoleon campaign and the uprisings of 1831 and 1863.

"Three Fogs" by M. Niżyński won a competition for a drama about the Legions. It was a strongly ideological, complex and a formally difficult play. It was not a success, but was memorable for its staging (1935).

In "A May Night Mystery" L.H. Morstin tried to create a synthesis of a fervently patriotic legend and to analyse the situation of a nation in mourning for its leader; its premiere was held on the anniversary of Piłsudski's death (1936).

"A Rosemary Branch" (premiere 1937) Z. Nowakowski is a story of a Legions' platoon during the war. This popular but skilfully conceived play, free from towdry sentimentality or too overt propaganda, set a record for the number of performances, and is the only play that reappeared on the stage in and beyond Cracow.

"The Hymn in Honour of Polish Arms" was the last presentation of the theme in the Cracow theatre in August 1939. The audience, numbering ten thousand people, had the opportunity to see it only once at Wawel Hill. The play, written by L. H. Morstin on the order commission of the Organisation Committee of Legionnaires' Convention, staged a scenario of a quasi-theatrical event aimed at cheering up morale.

None of the plays discussed was valuable, but, except the weakest of them ("It Was Yesterday...", "A Knight and His Lady"), they merited theatrical exposure and did not diverge from the general standard of the repertoire.

The fact that these plays were performed at the Słowacki Theatre made it neither a forum for a loyalist propaganda nor a medium to spread the cult of the Legions and the Leader. This public theatre, administered by the City was bound to support the official line on certain occasions, but extreme propaganda plays were kept in storage in the theatre's archives. Only the plays which met at least basic artistic standards were staged.

*STEFAN DANIELSKI  
MIET KAMIĘŃSKI*

**THE POSTAL SERVICES OF THE AUSTRO-HUNGARIAN  
FLOTILLA ON THE VISTULA 1914—1918**

*STANISŁAW PIWOWARSKI*

**BRIGADE GENERAL JULIAN FILIPOWICZ  
(„RÓG”, „POBÓG”, „KOGAN”); ORGANISER AND FIRST  
COMMANDER OF THE CRACOW DISTRICT  
OF THE SERVICE FOR POLAND’S VICTORY OF THE UNION  
OF ARMED STRUGGLE**

**A B S T R A C T**

The article presents the military history of Brigade General Julian Filipowicz (1895—1945), the knight of the Order Virtuti Militari of the 4th and 5th rank. At the age of 19, whilst still a student of the Lvov Technical University, and member of the Polish Rifle Brigade, he joined the Polish Legions of Józef Piłsudski. As a soldier in the 1st Mounted Regiment, he took part in all the military campaigns of his unit. After a crisis which occurred in the Legions in July 1917, when some members refused to take oath to the occupying power, he was subject to oppression by the Austrians and sentenced to 2 months of heavy prison in Przemyśl. Then he was conscripted to the occupier’s army. He deserted and began his activity as a member of the clandestine Polish Military Organisation. In November 1918 he joined the defenders of Lvov during the Polish-Ukrainian war, and later fought in Eastern Małopolska. He was promoted to the rank of second lieutenant. In June 1919 he served in the cavalry, in the 11th Mounted Regiment. After his graduation from the Mounted Officer School, he took part in the Polish-Bolshevik war of 1920 as an instructor and a link with the Ukrainian detachments — Polish allies in that war. During the war he was promoted to Captain of Horse. During the peace he completed several courses and graduated from the Higher Military School; he was further promoted and attained higher posts in the army. As a colonel he became the commander of the 7th Mounted Regiment, and later the 3rd Mounted Rifle Regiment. Shortly before the outbreak of World War II he took the command of the Wołyń Mounted Brigade. In the September campaign of 1939 he was distinguished by his bravery and military skills, especially in the fighting near Mokra, Ostrów, Cyrusowa Wola and in the battle of Tomaszów. After the defeat he was not captured as prisoner of war. He continued his struggle in the resistance, in Service for Poland’s Victory. For two years he was developing a complex network of underground army, with great talent and devotion. His contribution to the resistance movement in the Cracow region has not been appreciated enough to this day. Facing the threat of being caught when an action of arrest was carried out in Cracow (especially in July—August 1941), he was sent to Warsaw, where he was appointed the Commander of the Union for Armed Struggle, Area No. II (Białystok). He was holding this position no longer than December 1941. Due to a serious illness he retired as reserve of the Home Army Headquarters. In recognition to his merits for the Underground State, he was nominated Brigade General on 15 August 1942. He died in Otwock and was buried there. Despite his great merits in the struggle for Poland’s independence the personage of this great commander of the Polish Army is still awaiting wider recognition.

*STANISŁAWA OPALIŃSKA*

**A RECOLLECTION ON BRONISŁAW SCHÖNBORN (1909—1971)**

**A B S T R A C T**

Bronisław Schönborn was a well-known Cracow graphic artist, who documented and promoted Cracow historical monuments. He was born in Poznań and studied French philology at Poznań

University in the period between the two world wars. Later he studied Italian language and art in the Academy for Foreigners in Perugia and the Faculty of Architecture of the Royal Academy of Fine Arts in Rome. After the war, in 1945, he came to Cracow and spent the rest of his life here. His artistic work include a series of drawings devoted to a specific group of Cracow monuments — "Suburban houses in Zwierzyniec" (1946—1948), "The reconstruction of old Cracow architecture", "Courtyards, halls and stairways of Cracow houses" (1950), "Cracow portals 15th-18th centuries" (1952—1953) and "The royal castle of Wawel" (1958—1960).

He documented the Renaissance architecture of Tarnów, Zamość, Sandomierz, Lublin and Jarosław. He made his drawings in Koh-i-Noor crayon on cardboard paper. His drawings were displayed in Cracow, Rome, Florence, Paris, Vlke Tyrnovo, Leipzig, Kiev and in other cities.

Schönböck is memorable as a great promoter of Cracow monumental architecture. He was an excellent guide, lecturer and journalist. He collaborated with Historical Museum of the City of Cracow and the Society of Lovers of Cracow History and Monuments. He was honoured with the award of a Golden Distinction of the City of Cracow (1959), the City of Cracow Artistic Award (1962) and the Millennium Award of the Polish State (1963).

### *KAROL JAHODA*

#### **THE LEGEND OF THE CRACOW INDUSTRY AND CRAFTS AT THE TURN OF THE CENTURY, AS EXEMPLIFIED BY THE HERLICZEK-JAHODA FAMILY**

### *JAN SAMEK*

#### **MISCELLANEOUS ARTEFACTS OF CRACOW GOLDWORK. AN UNKNOWN MONSTRANCE IN ST. CASIMIR'S CHURCH OF THE REFORMATI BROTHERS IN CRACOW**

#### **A B S T R A C T**

Among the historic artefacts manufactured in the second half of the 19th century, the coral monstrance of St. Casimir in the Reformati Church is especially noteworthy. Made of silver, 87.5-cm high, is of a radial type. The glory consists of two circles of beams and is richly decorated with coral, as is the entire monstrance. On its arms are statuettes of St. Francis of Assisi and St. Anthony of Padua; the figure of an angel is set in the centre. The support is with a crowned eagle with a coral in his crown. The inscription says that the monstrance was donated to the Cracow Reformati by Helena Cierpik from Jamaica. There are also jeweller's marks "F.B." and a hallmark used in Poland until 1932. The inscription does not contain the exact date of the origins of the monstrance. The earliest likely time was the second half of the 19th century, when patriotic symbols were highly topical. The monstrance was manufactured in Cracow. Its iconography clearly indicates that it was made for the Franciscan Church.

The monstrance is stylistically eclectic, specifically Neo-Baroque, but it is significant for other reasons. It is an example of patronage of Polish emigrés to America on art, but not only this. Such donations can often be found in southern Poland, usually as goldwork vessels, liturgical robes and clocks. Sometimes funds were transferred to Poland to cover the cost of manufacturing. Often works manufactured in America or Great Britain were transferred to Poland after World War I, and especially after World War II. They have not had a comprehensive research documentation so far, and the phenomenon can be discussed in the context of the relations of Polish emigré community and their homeland.

*LESZEK SIBILA*

**A RAREE-SHOW AND A COLLECTION OF STEREOGRAPHIC PLATES  
IN THE COLLECTION OF THE HISTORICAL MUSEUM  
OF THE CITY OF CRACOW. RESEARCH INFORMATION**

**ABSTRACT**

The information contains a short history of the origins of raree-shows and stereoscopic photography. The equipment in the Historical Museum collection was manufactured at the turn of the 19th century and is among the best-preserved raree-show devices in Poland. The short study describes its elements, mechanics of its operation and the condition of the equipment. In addition to this, a collection of 1121 stereoscopic plates has been classified and described.

*MAŁGORZATA PALKA-KONIECZKO*

**CRACOW'S THEATRICAL CHRONICLE. SEASON 1962/1963**

*WACŁAW PASSOWICZ*

**THE CHRONICLE OF THE ACTIVITY OF THE HISTORICAL MUSEUM  
OF THE CITY OF CRACOW, 1992**