

S U M M A R Y

BARBARA NOWAK

THE OLDEST IMAGES OF ST JADWIGA OF ANJOUX, AS A ROYAL DAUGHTER AND A ROYAL PERSONAGE

ABSTRACT

The oldest iconography referring to Jadwiga d' Anjoux dates back to the 14th to 18th centuries. Beside images which depict her as a donor and a saintly person, there are a number of images which highlight her historic significance and her royal dignity. These include her portraits as daughter of Louis of Hungary and Elisabeth of Bosnia, the spouse of Wilhelm Habsburg, a ruler of the Polish Kingdom and as the spouse of King Ladislaus Jagiełło.

The official seal dating from the times of Jadwiga's reign holds a special place among the earliest images, as it shows the queen on the throne as an independently ruling monarch. However, the seal had not been recognised as an iconographic source until the 19th c. Other early historical images depict Jadwiga as a royal daughter (on the sarcophagus of St Simeon in Zadar), or as the king's wife in Decius's work *The Genealogical tree of the Jagiellonian dynasty*, and twice in both abovementioned roles in *The Nest of Virtue* by Paprocki. In Austrian circles we can find an image of Jadwiga in the 15th-century genealogical tree of the House of Habsburg, in which she was shown as the wife of Wilhelm. These conventional and schematic images did not influence the later iconography of Queen Jadwiga and were often made using stamps in which personages were shown according to their social roles all royal spouses and royal daughters looked similar. However, there is no image of Jadwiga in *Chronica Polonorum* by Maciej of Miechów, although that work was of unusual importance in establishing the schematic models of royal physiognomies, especially the legendary rules, in a way which was imitated until the 18th c.

A departure from this tradition was the Rev. Tomasz Treter's engraving portraying Queen Jadwiga. Retracing her original appearance, the artist took his model from the foundation painting on an altar in Wawel Cathedral, as regards the Queen's physiognomy, attire and the layout of the painting. In this way a new image of Jadwiga was created in a veil, wearing an open-work crown and an open mantle. In a series of Treter's engravings Jadwiga is for the first time included in the series of paintings of Polish monarchs as an independent ruler. As the engraving was frequently copied throughout the entire 17th c. and the first half of the 18th c., the image has become multiplied in various copies and the effect of seeing the real image of the Queen spoiled by this.

The portrait of the Queen engraved by Gilliam van der Gouwen, along with portraits of other spouses of Polish kings, has similar elements of costume, but differs from earlier works as it shows Jadwiga without the crown, as a modest royal spouse and not as a ruler.

A completely different image of Jadwiga, not inscribed in the series of images initiated by Treter, is that shown in an engraving in A. Kołudzki's work *The Throne of the Homeland or the Palace of Eternity*, modelled after that in the Corpus Christi Church in Poznań. This image is the only one in the series of monarchical portraits which depicts Jadwiga with a radiant halo around her head, the symbol of sanctity. The influence of that new image was not as wide as Tomasz Treter's image. Only one copy of that engraving can be found in the collection of the National Museum in Warsaw.

The image of Jadwiga by Marcello Baciarelli refers to the scheme created by Treter in respect of the elements of costume. However, a live model was used, which gives the painting a more realistic character. The painting carries a romantic message, which is implied by a ring in the queen's hand. It symbolises her marriage with Jogaila (Jagiełło), the Duke of Lithuania, expressing her renunciation of personal plans to marry Duke Wilhelm, choosing instead the mission to Christianize Lithuania. From the fourth quarter of the 18th c. the series of portraits of Polish kings by Baciarelli was often copied throughout the 19th c.

Certainly there must have been many more images of Queen Jadwiga, since portraits of Polish kings used to hang in almost every town hall, but these images have not survived to our times. We do not have any real portrait of Jadwiga of Anjou. The known works depict the queen in conventional way, so she can only be identified by an inscription and her crest.

JANUSZ FIRLET

THE CHURCH OF ST MARY MAGDALENE IN CRACOW

ABSTRACT

Historic accounts connected with the restoration of the Cracow Academy contain data about the transfer of the Church of St Mary Magdalene to the University in 1401. It was generally believed that the small church near to the Collegium Iuridicum was built at that time. The fact that the church was completely destroyed in 1811 enabled archaeological excavations on the site which showed that the first phase of the church construction took place in the late-Romanesque era (around mid-13th c.). An almost square nave and (9x8 m) and a square chancel of the church were constructed from limestone blocks. Its interior contained the floor from ceramic tiles adorned with ornaments of plant and geometrical motifs.

Further history of the church and its reconstruction is documented by chronicles, accounts from visitations, as well as plans and illustrations from the 15th through 19th centuries. They show that the church which was functionally connected with the College of Law was affected by fires several times and then repaired. Despite these endeavours, in the mid-18th c. the church began to dilapidate. In the early 19th c., it was completely derelict and was demolished on the Cracow Consistory's permission.

BOGUSŁAW KRAŚNIEWSKI

THE HIGH SYNAGOGUE IN CRACOW'S KAZIMIERZ

HENRYK ŚWIĘTEK

A 14TH-CENTURY SCULPTURE OF ST CHRISTOPHER. THE EMBLEM OF THE POD KRZYSZTOFORY PALACE IN CRACOW

LUCYNA ROTTER

MARCIN LEKSZYCKI AND HIS WORKS

ABSTRACT

In the 18th century there were three Lekszycki brothers - goldsmiths in Cracow. Two younger brothers were Jan, an apprentice of Paweł Bojanowski, and Walenty. Both were active in 1763-1798. But the largest number of works were left by the eldest brother, Marcin. He manufactured monstrances, chalices, eternal lamps, incense boxes, censers, trays and candlesticks. Most of his works are in Cracow and the former Miechów District. His works are in the late-Baroque style with boldly designed rococo ornaments. Marcin Lekszycki's works mentioned in this work are typical examples of his art. They include objects from the Franciscan Church in Cracow, St Nicolas' Church in Czulice, the Church of Elevation of the Holy Cross in Luborzyca and the Church of the Assumption of the Holy Virgin Mary in Bórków. His works are sometimes considered a little provincial but represent a high artistic standard and are remarkable examples of Cracow goldwork of the time.

DANUTA RADWAN

A SCIENTIST IN HIS WORKSHOP A PORTRAIT OF ANDRZEJ AUER BY MICHAŁ STACHOWICZ

ABSTRACT

The portrait painted by Michał Stachowicz in 1815 shows Andrzej Auer, a well-known Cracow surgeon and a veteran of the Kościuszko Insurrection. It is supplemented by Jacek Przybylski's poem, a reflection on the life of the person portrayed. Due to its rich symbolics the painting may serve as an example of the *Vanitas* stream in art.

JAN SAMEK

DOES THE COLLECTION OF THE HISTORICAL MUSEUM HAVE TO BE BEAUTIFUL?

ABSTRACT

Museum collections are usually associated with heritage objects. But this is a qualified statement. We are looking at heritage art objects of artistic value. But we are also acquainted with historic landmarks, including architecture, as well as with numerous everyday utensils. Natural landmarks, such as unusually shaped rock formations or rare specimens of trees, are also well known. Certainly, one can find numerous easel paintings in the Historical Museum of the City of Cracow. The themes of these paintings are worthy attention. It is the right place here to discuss which historic objects and exhibits in historical museum collections are not necessarily attractive to the viewer, whether it be their content or decorative values. Basically historical museum collections are not devoted to religious painting, whilst historic themes are well represented. Here they include significant historical events and the life of Cracow throughout past centuries. Michał Stachowicz's "Kościuszko taking the oath in Cracow's Main Square" and other paintings depicting significant events which took place in Cracow, including the history of the Marksmen's Confraternity, may serve as examples of such paintings. Artistic crafts, guild memento, clocks, goldwork, tin vessels and Judaica are widely represented in the Historical Museum collection and constitute a significant part of it. Among exhibits on display in the Historical Museums are several which do not have other than historical values. These include archive documents, such as announcements and other documents from the period of WWII. Old photographs also belong to this category. Certainly, this does not refer to artistic photographs but rather to various documentary photographs. Exhibits connected with material culture include various tools for which the most important value is their age. Other qualities may include their uniqueness, the form suited to their purpose, and sometimes their origins, former owners etc.

One should also mention various "memento" which can be found in almost every museum. On an exhibition devoted to Chopin which has been recently held in Warsaw, one exhibit was particularly moving - a lock of the composer's hair.

Summary:

1. Not all exhibits in historical museums have to be beautiful
2. Many exhibits in museum collections are of historical value only
3. Despite the above, the majority of exhibits in such museums are remarkable also for their artistic value.

Considering the above, the number of historians employed in historical museums should be increased. Only 20% of the staff of the Historical Museum of the City of Cracow are historians. I should like to conclude with the following statement: exhibits on display in historical museums do not have to be beautiful but usually they are.

JACEK SALWIŃSKI

ANCIENT MEASURING INSTRUMENTS IN THE COLLECTION OF THE HISTORICAL MUSEUM OF THE CITY OF CRACOW

ABSTRACT

A modest collection of measuring instruments in the Historical Museum of the City of Cracow numbers several dozens items dating from the 18th-20th centuries. A set of ten grain measures from the first part of the 19th century deserves special attention. Grain measures were often used in Cracow because of the city's significance as a centre of grain trade throughout the centuries. The museum also holds volume measures from the 19th century, length measures, including

an interesting double-scale ell (Berlin and New Poland's measures) and various balances and scales (including table scales from the late 19th century). Noteworthy is a set of 17 weights from the period of the Free City of Cracow, manufactured in 1836 and displaying all types of weights used in the Free City after a metrological reform was introduced. Most probably it was a standard municipal set. A set of pound weights manufactured in Bagiński's workshop consists of eight elements from the smallest 1-pound to the largest 50-pound weight. There are also two so-called "ducat scales" of the type popular in Poland and all of Europe in past centuries. They were used to control the weight of gold coins. Another precious and rare exhibit is a carat measure the measure used for checking the size of diamonds, manufactured from silver and ivory, and probably dating from the 18th century.

MICHAŁ NIEZABITOWSKI,

**WŁADYSŁAW ROOSSOWSKI - THE ENTRY OF QUEEN JADWIGA TO CRACOW
IN 1384. AN ATTEMPT AT CREATING A MUSEUM OBJECT**

DOBIESŁAW DUDEK

**A SPORTS PARK OF THE WISŁA SPORTING SOCIETY IN OLEANDRY
AND ITS RELATIONSHIP WITH THE POLISH LEGIONS EPOPEE OF 1914**

STANISŁAW PIWOWARSKI

**COLONEL JÓZEF SPYCHALSKI, THE 3RD COMMANDER OF THE CRACOW
DISTRICT OF THE HOME ARMY**

ABSTRACT

He was a leading figure of the underground Resistance against the Nazis in 1939-1944. Born in 1898, in his youth he was a member of the Polish Armed Organisation. He participated in wars defending Poland's borders in 1918-1921. He was an infantry officer of the Polish Army. In 1939 he was the Commander of the Capital Battalion and defended Warsaw. He was among the fourteen officers who created the clandestine Service for Poland's Victory and became the Lublin Voivodeship Commander of this organisation, and later the Commander of the Union for Armed Struggle in Lublin and of its Area No. II in Białystok. Arrested by the Soviets in 1940, he was imprisoned in Lubianka Prison. Released, he joined the Polish Army in Russia, then in London. He was parachuted back to occupied Poland and was appointed Commander of the Cracow District of the Home Army. He significantly contributed to the incorporation of groups of soldiers associated with political parties into the Home Army in the course of preparations to Warsaw Uprising. He was arrested on 24th March 1944. There were attempts to liberate him but they failed. He was executed after the outbreak of the Warsaw Uprising in 1944. He was awarded numerous battle honours and distinctions.

JANUSZ TADEUSZ NOWAK

**FROM THE SERIES: "OUTSTANDING COLLECTORS FROM CRACOW."
AN INTERVIEW WITH JAN BUCZEK**

ABSTRACT

Jan Buczek was born in Cracow on 2nd January 1923. For many years he was employed in the Cracow Playing Cards Factory. In 195-1984 he managed the manufacturing process at the factory. In 1979 he was a founding member of the Cracow Collectors' Club. He collected playing cards and owned the largest collection of cards in Poland. He died in Cracow on 10th November 1998.

Major part of Jan Buczek's collection consisted of cards manufactured by the Cracow Playing Cards Factory. The most precious exhibits are "National Cards" with portraits of Polish rulers and heroes issued in 1936. Sets manufactured immediately after the end of WWII and in the years that followed are great rarities. These include such series as "Folk", "Skat", "Stained-glass", "The Vienna Victory", "The Jagiellonian", as well as other series which were designed by outstanding Cracow artists, such as Janusz Benedykowicz, Franciszek Bunsch, Jolanta Górska, Jan Szancenbach and Maria Orłowska-Gabryś. A special place in Jan Buczek's collection was held by cards manufactured in two factories in Easter Borderland (Lvov and Grodno) before WWII, as well as some examples of cards from a factory in Grodno, no longer in existence. Jan Buczek also collected foreign cards. He had about 650 complete sets.

Just before his death Jan Buczek prepared an outline of the history of Cracow Playing Cards Factory, with examples of court-cards of all sets manufactured in 1926-1996.

GRAŻYNA LICHONCZAK-NUREK

CELESTAT IN ŁOBZÓW

ABSTRACT

On 31st May 1833 the Senate of the Free City of Cracow re-established the ancient marksmen's confraternity which for several dozens years had been nonexistent. It was named the Cracow Shooting Society. By a resolution passed on the same day, the authorities of the Free City decided that shooting exercises would be held in Łobzów, in a park surrounding the former royal residence in which members hired rooms for the Confraternity, as their original set in Celestat burnt in 1794. Łobzów performed its function for four years; three successive ceremonies of enthronement of Marksman Kings were held here. On 21st June 1837 the Confraternity acquired an extensive garden in the Wesoła suburb (today 16 Lubicz Street) which was soon named The Shooting Garden. On 15th October 1837 the opening ceremony of their new seat, also called Celestat, was held there. To commemorate the four years during which the Confraternity had its seat in Łobzów, a plaque was placed on the building which is now used by the Cracow Technical University. The plaque was designed by Professor Czesław Dźwigaj and funded by King Marksman Leszek Gołda and his Marshals Krzysztof Janarek and Ryszard Wojda. The commemorative plaque was unveiled on 10th January 2002.

MAŁGORZATA NIECHAJ

A STANDARD OF THE POLISH ASSOCIATION OF MARKSMEN'S CONFRATERNITIES IN FRANCE

ABSTRACT

The Cracow Marksmen's Confraternity's collection in the Historical Museum of the City of Cracow has recently acquired an interesting exhibit -- a standard of the Polish Association of Marksmen's Confraternities in France. It was a property of the Polish Association of Shooting Societies in France, established on 24th July 1929. The standard was purchased on 25th April 1948. It was brought to Cracow by Jan Paternoga, the Chairman of the Association of Marksmen's Confraternities which gave the standard on loan to the Historical Museum of the City of Cracow on 16th September 2000. The standard is displayed at a permanent exhibition dedicated to the history of the Cracow Marksmen's Confraternity in Celestat, along with other mementoes of other European shooting societies. The symbolics of the standard combines patriotic traditions with the traditions of shooting art. The Polish crowned eagle and the words "God", "Honour" and "Homeland" are embroidered on its obverse. On the reverse is the Maltese Cross with a cross-bow.

A sword crossed with a sporting rifle are intertwined with beams surrounding the cross-bow. The founders of the standard took a model from the symbol of the Association of Shooting Marksmen's Confraternities of the Republic of Poland, the organization which brought together all such organisations active in Poland.

MAŁGORZATA PALKA-KONIECZKO

CRACOW'S THEATRICAL CHRONICLE. SEASON 1960/1961, 1959/1960

WACŁAW PASSOWICZ

**THE CHRONICLE OF THE ACTIVITY OF THE HISTORICAL MUSEUM
OF THE CITY OF CRACOW, 1993-1996**

JACEK SALWIŃSKI

MAREK NATKANIEC 1953-1993

MAŁGORZATA PALKA-KONIECZKO

KAZIMIERZ NOWACKI 1928-1996