

## The last of the Lanckorońskis as benefactors of Polish culture and learning

The Lanckoroński family have played a leading role in Polish history for at least seven centuries; the oldest extant record concerning this noble family goes back to 1308.<sup>1</sup> They helped King Władysław I Łokietek (the Short) to reunite Poland in the earlier half of the 14th century; they participated in the wars against the Teutonic Knights in the 15th century; and then two centuries later they fought the Swedish invaders, while in the 18th century they were at the head of the reforming party at the diet which voted in the Constitution of 3rd May.<sup>2</sup> One of the Lanckorońskis, Antoni Józef, was also a member of the famous National Committee of Education. Through all these centuries sixteen Lanckorońskis were senators in the Sejm (the Polish Parliament). From the very beginning numerous members of this family were benefactors of Polish culture: Zbigniew Lanckoroński, for example, was among those who supported the reestablishment of the Jagiellonian University around 1400; his coat of arms *Zadora* is to be found on the University's oldest surviving sceptre kept in the *Collegium maius*.<sup>3</sup> One century later another Lanckoroński, Mikołaj, commissioned for St Catherine's, Kraków, one of the most beautiful altarpieces ever produced in this city.<sup>4</sup> He and his heirs donated great sums for the enlargement and maintaining of this astonishing church. The achievements of the last members of the Lanckoroński family, and particularly those of Count Karol Lanckoroński (13) and his daughter Karolina (14), confirmed their record as great benefactors of Polish culture and learning. Neither Karol Lanckoroński nor his daughter Karolina were artists themselves, but art always played a crucial role in their lives. This paper is no more than a preliminary sketch of a complex story, the details of which remain to be investigated. The story is of the fate of an aristocratic family of national significance and international connections, of a history of collecting and taste, of patronage and national sentiment, all of which is tied in with the complicated political history of Poland.

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<sup>1</sup> I would like to express my gratitude to the Directors of the Royal Castles in Warsaw and Kraków, Andrzej Rotermund and Jan Ostrowski, for allowing me to reproduce paintings housed in both collections. Wojciech Marcinkowski kindly located for me some rare publications. I am indebted to both Peter Martyn and Christopher Ligota for corrections made to my English. A great amount of information concerning the Lanckoroński family is to be found in the commemorative volume published on Karolina Lanckorońska's 90th birthday: *Studia ad Historiam et Artium Historiam Pertinentes*, Universitas Jagiellonica Acta Scientiarum Litterarumque DCCCLXXXVI, Schedae Historicae, fasc. LXXXIX, Warsaw - Kraków 1989.

<sup>2</sup> The complicated history of Poland during the last two centuries is dealt with for example by Davies, 1981 (cf. 158 fn. 5); A. Zamoyski, *The Polish Way. A Thousand-year History of the Poles and their Culture*, London 1987.

<sup>3</sup> A. Bochnak, *Le insignes de l'Université Jagellone*, Kraków 1962, 7, fig. 6.

<sup>4</sup> T. Chruściński and F. Stolot, *Museums of Kraków*, Warsaw 1981, 48; M. Walicki, *Malarstwo polskie: Gotyk, Renesans, wczesny Manierizm*, Warsaw 1961, 323-4.

As a result of the Partitions of Poland the Lanckorońskis, like many other Polish aristocratic families whose estates were in Galicia, kept close ties with the Viennese court. Count Karol, grandson of the already mentioned Antoni Józef Lanckoroński, was born and educated in Vienna where he attended both high school and University; in 1870 he received his doctorate in law.<sup>5</sup> Already in his youth he showed a great interest in art history and classical archaeology. Wilhelm von Hartel, a famous classical philologist, probably made a great impact on him in these studies.<sup>6</sup> Throughout his life Karol Lanckoroński remained a great admirer of classical antiquity and the classical tradition in the arts. Having received his doctorate, he dedicated the rest of his life to humanities and art, collecting art objects, writing books and papers, and giving lectures. When still very young he had undertaken numerous journeys, travelling extensively through almost all of Europe and especially the Mediterranean countries; he particularly loved Italy and became a great connoisseur and collector of Italian Renaissance art.<sup>7</sup> In the 1880s he took a trip around the world beautifully described in his *Rund um die Erde*.<sup>8</sup> In the mid-1880s he organized and financed two important archaeological expeditions to Asia Minor, and ten years later undertook archaeological and conservation works at the cathedral of Aquileia.<sup>9</sup> The results both of the expeditions to Asia Minor and of his research in Aquileia were published in monumental books, including his introductory essays which continue to provide indispensable material for further studies on these subjects.<sup>10</sup> Count Lanckoroński was also the author of numerous other books and papers concerning his travels, Italian and Japanese painting, the problem of restoring historic monuments, and museology. All

<sup>5</sup> There is no proper monograph on Karol Lanckoroński as yet; see however R. Taborski, 'Karol Lanckoroński', *Polski Słownik Biograficzny*, XVI, 1971, 442-3; J.A. Ostrowski, 'Karol Lanckoroński (1848-1933) - Archäologe, Kunsthistoriker und Sammler', *Zur Geschichte der klassischen Archäologie, Jena-Kraków, Wissenschaftliche Beiträge der Friedrich-Schiller Universität Jena*, Jena 1985, 100-20; J. Miziołek, 'The Lanckoroński Collection in Poland', *Antichità Viva*, 34, 1995, 27-49; see also s.v. 'Karol Lanckoroński', *Österreichisches Biographisches Lexikon 1815-1950*, IV, Vienna 1969, 423.

<sup>6</sup> J.A. Ostrowski, 'Karol Lanckoroński (1848-1933) - Polish connoisseur and friend of art', *Studies in Ancient Art and Civilisation, VI Zeszyty Naukowe Uniwersytetu Jagiellońskiego, Prace Archeologiczne*, zeszyt 56, Kraków 1993, 57.

<sup>7</sup> In his *Rund um die Erde* (cf. infra) Lanckoroński writes: 'I am happy about my visit to India. . . however my heart belongs to this land between the Adriatic and Tyrrhenian Seas', in the Polish edition *Naokoło Ziemi*, Kraków 1893, 3. Professor Karolina Lanckorońska, herself an eminent historian of Italian art, kindly informed me during my Lanckoroński Fellowship in Rome in the 1980s about her father's extraordinary knowledge of Italian Renaissance art.

<sup>8</sup> *Rund um die Erde. Geschautes und Gedachtes von Karl Graf Lanckoroński*, Stuttgart 1891.

<sup>9</sup> See also: G. Bovini, *Antichità cristiane di Aquileia*, Bologna 1972, 25-6; J.A. Ostrowski, 1993, 72-9.

<sup>10</sup> *Die Städte Pamphylens und Pisidiens*, unter Mitwirkung von G. Niemann und E. Petersen, herausgegeben von Karl Graf Lanckoroński, vol. I: *Pamphylien*, vol. II: *Pisidien*, Vienna 1890-1892. This publication, including a total of 500 pages with numerous maps, plans, drawings, and plates, appeared also in French (Paris 1890-1893) and in Polish (Kraków 1890-1893); *Der Dom von Aquileia. Sein Bau und seine Geschichte*, unter Mitwirkung von Georg Niemann und Heinrich Swoboda, herausgegeben von Karl Grafen Lanckoroński, Vienna 1906; for Lanckoroński's introductory essay see IX-XIII. The excavations at Aquileia started in 1893.

of them reflect perfectly Lanckoroński's vast interests, his erudition and his modern approach to restoration. He also wrote some poetry concerning mostly Italy and the masterpieces of Renaissance art.<sup>11</sup> It is worth mentioning that the Count was a joint editor of *Briefe eines Unbekannten* (1881) containing poems by the well-known poet and diplomat Alexander von Villers. He was also one of the organizers of the centenary commemoration of Beethoven's death, in 1927.<sup>12</sup>

The greatest achievement of his life was, however, both great and famous: his collection kept in a neo-Baroque palace at Jacquingasse 18 in Vienna.<sup>13</sup> It included art objects from all over the world, but particularly valuable was his collection of ancient sculptures and European paintings on panel or canvas by Simone Martini (15), Bernardo Daddi, Masaccio, Uccello, the Maestro di Pratovecchio (16), Jacopo del Sellaio, Dosso Dossi, Domenichino, Rembrandt (17), Delacroix and Edward Burne-Jones among many others. At the beginning of the 20th century the Lanckoroński collection was one of the richest private galleries in Europe: in Vienna only the Liechtenstein and Harrach collections could compare with it. In the catalogue of the exhibition of Oriental art from the Lanckoroński collection organized in Vienna in 1890, 1,079 items are listed. The most valuable paintings and sculptures acquired by the Nazis and stored in a mine near Salzburg in 1939 numbered 1,695 objects.<sup>14</sup> In 1903 the collection, previously accessible only to friends and famous scholars, was opened to the public. Among Lanckoroński's close friends were scholars, artists, musicians and writers such as Max Dvorak, Julius von Schlosser, August Rodin, Hans Makart, Edward Burne-Jones, Julian Klaczko and Jacek Malczewski.<sup>15</sup> Lanckoroński was a member of the most famous archaeological and art historical institutes, such as the Akademie des Wissenschaften in Vienna, the Kunsthistorisches Institut in Florence, the Oesterreichisches Archaeologische Institut, and he also received a honorary doctorate from the University of Berlin.<sup>16</sup> After his death in 1933 he was referred to by Johannes Wilde as 'the last humanist'. The same words were repeated by the well-known archaeologist Ludwig Curtius.<sup>17</sup>

Although Count Lanckoroński was involved so much in his collecting, studies, and writing he made a brilliant career at the Viennese court. He was a secret advisor to the emperor, a member of the House of Lords in the Parliament and even became Grand Steward (Oberstkammerer).<sup>18</sup> In 1903 Franz Josef nominated him a Knight of the Golden

<sup>11</sup> *Einiges über italienische bemalte Truhen* (Vortrag gehalten am 7. Gesellschaftsabend des Winters 1904-1905, 20 März 1905); *Ein Ritt durch Kilikien. Aus dem winterlichen Africa* (1889); *Etwas von japanischer Malerei* (1901); *Künstler und Kunsthistoriker* (1924). Some of Lanckoroński's poems are to be found in obituary memoirs by Julius von Twardowski; see J. von Twardowski, *Lanckoroński*, Vortrag, gehalten in Verein des Museumsfreunde zu Wien am 26 November 1934, Vienna 1934.

<sup>12</sup> See also Z. Naliwajek, *Romain Rolland en Pologne 1910-1939*, Warsaw 1990, 147-8.

<sup>13</sup> For the Lanckoroński Collection see J. Miziołek, 1995; see also *Palais Lanckoroński Jacquingasse 18*, Vienna 1903; *Ausgewählte Kunstwerke der Sammlung Lanckoroński*, Vienna 1918.

<sup>14</sup> *Katalog der Ostasiatischen Sammlungen des Grafen Karl Lanckoroński. Ausgestellt in K.K. Österreichischen Handels-Museum*, Vienna 1890; R. and M. Seydewitz, *Die Dame mit dem Hermelin. Der grösste Kunstraub aller Zeiten*, Berlin 1963, 75-6.

<sup>15</sup> See also R. Taborski, 1971; J.A. Ostrowski, 1985; J.A. Ostrowski, 1993, 60.

<sup>16</sup> R. Taborski, 1971; J.A. Ostrowski, 1993, 54, 67.

<sup>17</sup> J. Wilde, 'Der letzte Humanist', *Neues Wiener Tageblatt*, 196, 1933; L. Curtius, *Deutsche und antike Welt. Lebenserinnerungen*, Stuttgart 1950, 292: 'Unter der Aristokratie Europas war er der letzte wirkliche Humanist'.

<sup>18</sup> R. Taborski, 1971.

Fleece. While maintaining such close links with the Viennese court, he always considered himself a Pole and demonstrated his Polishness in many ways. When entertaining the emperor at one of his estates in Galicia he wore Polish costume.<sup>19</sup> He was also portrayed in such a costume by a Polish painter, Kazimierz Pochwalski (13).<sup>20</sup> Lanckoroński's Viennese collection included a number of portraits of Polish national heroes, for example of kings Stefan Batory and Jan III Sobieski, the hetman Stefan Czarniecki, Prince Józef Poniatowski and General Tadeusz Kościuszko.<sup>21</sup> He inspired and covered the cost of translation of the major works of the most eminent Polish poet Adam Mickiewicz into German.<sup>22</sup> Throughout his whole life he was extremely interested in disseminating knowledge among Poles. Therefore most of his important publications or books edited by him appeared also in Polish; for example his *Rund um die Erde* and even the very costly *The Cities of Pamphilia and Pisidia*. The latter, translated by eminent scholars like Marian Sokołowski, is one of the most important and most beautiful books published in Polish in the 19th century.

He supported financially the Polish Library in Vienna and like his ancestors over the ages, helped Kraków's Jagiellonian University in many ways. In the last decades of the 19th century he provided it with plaster casts of famous Greek, Roman and then Italian Renaissance sculptures. Altogether the Department of Archaeology received from him 115 such plaster casts.<sup>23</sup> Some of them, including the beautiful copy of Michelangelo's *Lorenzo de' Medici* ('il Pensieroso') even today serve students of art history, adorning the lecture rooms originally in the *Collegium maius* and now in the *Collegium iuridicum*. The University also received from him numerous original classical antiquities such as vessels, vases, bronzes and jewellery as well as a great number of excellent photographs taken during his expedition to Asia Minor.<sup>24</sup> Karol Lanckoroński was also a patron of the previously-mentioned Marian Sokołowski who was the first professor of art history in Poland. This eminent scholar and another Pole, the distinguished painter Jacek Malczewski, were also members of the famous expedition to Pamphilia and Pisidia. In 1929 Karolina Lanckorońska presented on behalf of her father a gigantic collection of 60 thousand photographs of architecture, sculpture and painting to the library of the Polish Academy of Knowledge in Rome.<sup>25</sup>

It is worth mentioning that Count Lanckoroński was the life-long patron of Jacek Malczewski, one of the most eminent Polish painters of the time. Lanckoroński's patronage far exceeded what would usually be expected of a patron.<sup>26</sup> Lanckoroński took

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<sup>19</sup> Reference to this may be found in the *Memoirs* of a Polish painter Wojciech Kossak, see W. Kossak, *Wspomnienia*, Warszawa 1971, 222-3.

<sup>20</sup> For Pochwalski, one of the most popular painters in Vienna at the turn of the 19th and 20th centuries who portrayed even the emperor Franz Josef, see *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, begründet von V. Thieme und F. Becker, XXVII, Leipzig 1933, 169-70.

<sup>21</sup> *Palais Lanckoroński*, 1903, 4, 6, 9, and figs. 4, 12, 15.

<sup>22</sup> A Viennese poet, Siegfried Lipiner carried out these translations: A. Mickiewicz, *Poetische Werke*, vol. I: *Her Thadaeus*, vol. II: *Totefeier*, Leipzig 1887. In the 1940s and 1950s further editions of these translations appeared.

<sup>23</sup> J.A. Ostrowski, 1993, 70-1.

<sup>24</sup> J.A. Ostrowski, 1993, 71.

<sup>25</sup> J.A. Ostrowski, 1993, 72, n. 60.

<sup>26</sup> See also M. Paszkiewicz, *Jacek Malczewski in Asia Minor and at Rozdół*, London 1972; for

Malczewski on the archaeological expedition to Asia Minor, organised for him a number of visits to foreign countries and provided him with a financial assistance. As we know from Malczewski's letters, the artist often borrowed money from his benefactor, and no evidence can be found that he ever tried to repay these loans. The friendship between the Count and the painter resulted in several paintings by Malczewski which once adorned the Lanckoroński residence at Rozdół not far from Lwów and with more than two hundred highly interesting drawings depicting Lanckoroński himself (often together with the painter), his family and his collaborators.<sup>27</sup> Fortunately, all of these have been preserved and have been housed since 1994 in Wawel Castle.<sup>28</sup>

Karol Lanckoroński was particularly involved in the restoration of the monuments on Kraków's Wawel Hill. During the 19th century many of the buildings there had fallen into a state of serious delapidation, the castle having been converted by the Austrians into a military hospital; also the cathedral was in a poor state of repair.<sup>29</sup> The restoration of the cathedral (which had fortunately remained in Polish hands) was begun in 1895. Karol Lanckoroński became a member of the restoration committee headed by cardinal Jan Puzyna. He not only supported financially the restoration works but also defended the cathedral - which he called 'a great and magnificent Lady' - from alterations, modern paintings and stained glass, as well as from other additions which did not suit the Gothic and Renaissance architecture and royal tombs. Lanckoroński expressed his opinion on this matter in a pamphlet *Some remarks about new works in the Wawel Cathedral* published in 1903:

'Our cathedral is a monument to the nation's history. Therefore sculptured or painted witnesses from any previous epoch must not be removed and such a monument should be protected from destruction and annihilation. It should be touched with the most subtle care: we should be able to hold it for our successors as much as we have it now from our ancestors.'<sup>30</sup>

This opinion on restoration, which was advanced for that time, made a great impact on further restoration work on Wawel Hill. In 1901 and 1902 Lanckoroński commissioned two *all'antica* monuments for medieval benefactors of the Jagiellonian University: a bronze plate with the representation of cardinal Zbigniew Oleśnicki, and a cenotaph in the form of a sarcophagus of white Carrara marble for Queen Jadwiga modelled on the famous monument of Ilaria del Caretto in Lucca, both to be placed in the cathedral.<sup>31</sup> The balustrade of the latter contains a Latin inscription with the name of the founder. It should also be remembered that Karol Lanckoroński was one of the biggest contributors to the recovery of Wawel Castle for the Polish nation. On a number of occasions he severely

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Malczewski in general see: A. Ławniczakowa et al, *The Vision of Poland. An Exhibition organized at the Barbican Art Gallery*, London 1990; S. Muthesius, *Art, Architecture and Design in Poland*, Koenigstein im Taunus 1994, 132.

<sup>27</sup> M. Paszkiewicz, 1972, *passim*.

<sup>28</sup> *Artysta i jego mecenas. Nieznane rysunki Jacka Malczewskiego ze zbiorów Lanckorońskich*, Kraków 1995; J.K. Ostrowski and K. Kuczman, *Dar Rodziny Lanckorońskich*. (exh. cat.) Kraków 1995.

<sup>29</sup> R. Taborski, 1971; J.A. Ostrowski, 1993, 68-9.

<sup>30</sup> K. Lanckoroński, *Nieco o nowych robotach w Katedrze na Wawelu*, Vienna 1903, 16.

<sup>31</sup> See also ed. J. Szablowski, *Katalog zabytków sztuki w Polsce*, IV: Miasto Kraków, 1, Wawel, Warsaw 1965, 71.

criticised the occupation of Wawel by Austrian troops in the Viennese Parliament, referring to such a situation as being a great shame for culture.<sup>32</sup> In 1905 the Austrian garrison was at last removed from the Castle. This particular admiration of the Lanckorońskis for Wawel Castle found its most astonishing expression in their donation of 1994 which will be discussed below.

When Poland reappeared on the map of Europe in 1918, Karol Lanckoroński adopted Polish nationality, became a member of the General Clearing Committee in Warsaw and was very much involved in the recovery of Polish collections and archives from the territories of the former Austro-Hungarian monarchy.<sup>33</sup> For this activity he received from the government of the Republic of Poland the *Polonia Restituta* Order. Earlier he had been awarded an honorary doctorate from the Jagiellonian University. Shortly before his death in 1933, while still living mostly in Vienna, he pronounced to an Austrian journalist the significant words: 'I am a Pole, my family lived in Vienna, but we always maintained links with Poland. . . I am happy that as an old man I have been able to do something for my reborn country.'<sup>34</sup>

### *Karolina Lanckorońska*

The last surviving member of the Lanckoroński family, one of two daughters of Count Karol, was born in 1898 in Buchberg in Austria.<sup>35</sup> She was educated in Vienna. The family spoke French, but Polish was not neglected; from her early youth she learnt Polish and read widely in Polish, including works of the country's most famous poets, Mickiewicz and Słowacki. She graduated from Vienna University, having studied art history under the supervision of Max Dvorak.<sup>36</sup> Following Dvorak's premature death she received her Ph.D. in 1926 from Julius von Schlosser, presenting the thesis: 'Studien zur Michelangelos Jungstem Gerichte und seiner künstlerischen Descendenz.' She produced and published her *habilitationschrift* devoted to the decoration of the church of Il Gesù in Rome at the Jan Kazimierz University in Lwów in 1935.<sup>37</sup> She lectured on Italian art at the same University as a Reader from 1936. At that time she wrote numerous excellent papers on Michelangelo (her publications from that period are quoted to this very day) who never ceased to be her favourite artist.<sup>38</sup> She also studied paintings by Raphael,

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<sup>32</sup> K. Lanckorońska, 'W hołdzie Rzeczypospolitej', *Tygodnik Powszechny*, 44, 1994, 8.

<sup>33</sup> R. Taborski, 1971, 443.

<sup>34</sup> A. Ernst, 'Beim Grafen Lanckoroński', *Neues Wiener Tageblatt*, 195, 1933.

<sup>35</sup> The fullest account of Karolina Lanckorońska's life is to be found in L. Kalinowski, 'Uroczystość nadania tytułu doctora honoris causa Uniwersytetu Jagiellońskiego Karolinie Lanckorońskiej', *Biuletyn Historii Sztuki*, XLV, 1983, 252-4; see also L. Kalinowski, 'Karla', in *Artysta i jego mecenas*, Kraków 1995, 5-10.

<sup>36</sup> A. Różycka-Bryzek, 'Nowożytna sztuka włoska w badaniach Karoliny Lanckorońskiej', *Studia ad Historiam et Artium Historiam Pertinentes*, op. cit. in fn.1 above, on 9-25; A. Małkiewicz, 'Medal ku czci Prof. Karoliny Lanckorońskiej ofiarowany w dziewięćdziesiąt rocznicę jej urodzin', *Biuletyn Historii Sztuki*, 51, 1989, 218-19.

<sup>37</sup> See also A. Różycka-Bryzek, 1989, *passim*.

<sup>38</sup> K. Lanckorońska's publications are referred to by, for example, C. De Tolnay, *Michel-Ange*, Paris 1970, 162; *idem*, *Michelangelo: sculptor, painter, architect*, Princeton and London 1975, 108, 214, 240; A. Chastel, *Il sacco di Roma*, Turin 1983, 189.

Tintoretto and Piazzetta.<sup>39</sup> Thanks to these publications she became a widely known art historian. Following in the steps of her father, Professor Lanckorońska had most of her papers also published in Polish. Her most important study in art history - the manuscript of a monograph on Michelangelo - was irretrievably lost during World War II.<sup>40</sup> On the day that war broke out Karolina Lanckorońska was abroad. She returned immediately to her homeland and soon joined the Polish Underground in which she served as a lieutenant in the Home Army. She was arrested in 1942 in connection with Home Army attempts to investigate the Nazis' executions of professors from Lwów University.<sup>41</sup> Soon after the arrest she was sentenced to death, but thanks to intervention from members of her family living in Switzerland she was instead sent to Ravensbrück concentration camp in January 1943 (her number there was 16076).<sup>42</sup> She remained there until the end of the war and was active in organizing secret schooling. From her as yet unpublished diary, it is known that she lectured there on Carolingian culture, on Simone Martini, and on great masters of the Renaissance.<sup>43</sup> She was put under constant pressure by the camp authorities to accept Austrian identity, but she refused and continued to teach in secret. One of her concentration camp pupils subsequently became a distinguished art historian at the Jagiellonian University.

As a result of the postwar political settlement in Europe, she chose to remain outside Poland, living mostly in Rome. In 1945 she was offered but declined an art history professorship at Freiburg University in Switzerland. In the same year she organised the Polish Historical Institute in Rome and made the promotion and publication of sources concerning Polish history her principal task.<sup>44</sup> In 1954 this Institute started publishing a periodical *Antemurale* consisting mainly of articles written by Poles in exile. She herself published in it a number of papers, occasionally on art historical subjects. In 1960 the first volume of *Elementa ad Fontium Editiones*, comprising source materials relating to Polish history housed in Western Archives, appeared and has continued to be published until the present day. When in 1983 Karolina Lanckorońska was awarded an honorary doctorate by the Jagiellonian University she said the following significant words:

'The country's fate led me to give up art history, the greatest love of my life. I remember happy years devoted to it and to the opportunity given to me in Lwów at the Jan Kazimierz University to introduce young people to the world of the Italian Renaissance. This was the most painful sacrifice I ever made in my life, but I knew that the service of Polish culture after the war required not so much research on the works of Michelangelo, but rather completely different kind of work. It was clear to me that now it was necessary to devote all my strength to researching and publishing sources concerning the history of Poland.'<sup>45</sup>

<sup>39</sup> The fullest account of Lanckorońska's publications is to be found in A. Różycka-Bryzek, 1989.

<sup>40</sup> Oral communication in Spring 1982.

<sup>41</sup> L. Kalinowski, 1995, 7.

<sup>42</sup> See also K. Lanckorońska, *Souvenirs de Ravensbrück*, Geneva 1945.

<sup>43</sup> The *Diary* of Lanckorońska is to be published after her death. I had the privilege of reading the manuscript in Spring 1982.

<sup>44</sup> L. Kalinowski, 1995, 7-8.

<sup>45</sup> Quoted from A. Różycka-Bryzek, 1989, 9.

In the 1980s an even more important source publication entitled *Nuntiature Poloniae* was brought out under Karolina Lanckorońska's initiative and with her financial support. *Elementa ad Fontium Editiones* and *Nuntiature Poloniae* are the largest series concerning sources of Polish History ever published. Up to the present day, 76 volumes of *Elementa* and 10 of *Nuntiature* have appeared. Apart from these gigantic undertakings, Professor Lanckorońska was able to write an important although controversial book, *Studies in the Roman-Slavonic Rite in Poland*, which was published by the Pontificio Istituto di Studi Orientali in Rome in 1961, as well as a number of interesting papers which have appeared in various periodicals both in Poland and abroad. Even in the 1980s and 1990s, in spite of her advanced age, she has remained active in the continued publication of the above-mentioned series. In fact, she has edited many volumes herself. Because of the perpetual character of the Lanckoroński Foundation, continued publication of *Elementa* and *Nuntiature* is assured in the future.

The history of the Lanckoroński Foundation can be traced back to 1960 when Antoni Lanckoroński, Karolina's brother, created the Karol Lanckoroński Fund.<sup>46</sup> In 1967 the Fund became a true Foundation with its main *sede* in Switzerland and since then it has been involved in many undertakings crucial for Polish culture and learning. Without the Foundation's support one of the most important Polish cultural institutions abroad, the Polish Library in Paris, would not exist today; to save this noble institution Karolina Lanckorońska sold Masaccio's *St Andrew* in 1979.<sup>47</sup> More than 250 academics from various Polish universities have been able to travel abroad to study on Lanckoroński Foundation grants. Large numbers of people, including some participants in the conference of which this book is the outcome, have repeatedly benefitted from the Foundation. For this kind of activity, two houses - one in Rome and the other in London - were acquired. Without this support, very many important books and papers devoted to history and art history would have never been written.<sup>48</sup> Professor Lanckorońska, who until 1989 was the Foundation's president, once said in the National Gallery, London, to a small group of academic scholars receiving grants from the Foundation: 'Indeed we must make a special effort precisely because our own artistic heritage and our collections have suffered so much from historical calamities.' Her Foundation has been the generous donor of a great many costly books to the Institute of Art History of the Jagiellonian University and the Catholic University in Lublin. She also financially supports *Folia Historiae Artium* - a periodical edited by the Institute of Art History and the Polish Academy of Knowledge in Kraków.

Professor Lanckorońska has always been an inspired lecturer in art history and the humanities. She first taught at the University of Lwów, then in the concentration camp at Ravensbrück, and then in Italy in 1945 as the Public Relations Officer of the Second Corps of General Anders. Occasionally in the 1980s and 1990s she also taught individuals either in her home in Rome or in the Sistine Chapel or in the National Gallery in London. For all the above mentioned and other numerous achievements Karolina

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<sup>46</sup> L. Kalinowski, 1995, 8.

<sup>47</sup> See also K. Lanckorońska, 1994, 8. For Masaccio's *St Andrew* sold in 1979 see L. Berti and R. Foggi, *Masaccio. Catalogo completo dei dipinti*, Florence 1989, 45 and colour plate on 71.

<sup>48</sup> Among many books published with the support of the Lanckoroński Foundation worth mentioning is K. Zurowska et al, *U progu chrześcijaństwa w Polsce: Ostrów Lednicki, I-II*, Kraków 1993.



Lanckorońska was in 1983 awarded an honorary doctorate from the Jagiellonian University and seven years later another from the University of Wrocław.<sup>49</sup> In 1988 she also received an honorary doctorate in the field of history from Polish University in Exile in London.<sup>50</sup> She pronounced then the following words:

'After the last war by a miracle, by an absolute miracle, a part of our family's heritage was saved. It happened that the decision was left at my command. What could I do with it? I put all these possessions at the disposal of Polish learning, which from my youth was the aim and essence of my life.'<sup>51</sup>

In the autumn of her life, as the only surviving member of the Lanckoroński family and after the deaths of her close friends Izabella Zamoyska née Czartoryska and Richard Krautheimer, and taking into consideration the new political situation in Poland, she decided to donate to the Polish nation all the surviving art objects from her family's collection. During and soon after the war the collection was partially destroyed and dispersed. Most of the rescued paintings were kept for more than 40 years in a bank in Switzerland. In October 1994 the Royal Castles on Wawel Hill in Kraków and in Warsaw, as well as some other leading cultural institutions in the country, received a gift of around five hundred art objects, including paintings, drawings, miniatures, pieces of furniture and medallions.<sup>52</sup> This was one of the most valuable donations of works of art in the history of Poland. It includes about 125 foreign paintings. More than thirty of these, mostly from the former collection of the last King of Poland, were presented to the Royal Castle in Warsaw, the remaining 84 paintings, almost all of which are Italian and date from the 14th to 16th centuries, were presented to Wawel Castle. Among the Italian paintings it is easy to distinguish three groups: religious, domestic and portraits. In the first group there are, among many others, panels by Simone Martini, Bernardo Daddi, Sano di Pietro, Rossello di Jacopo Franchi, Cristoforo Scacco, Luca Signorelli, and Pseudo-Granacci.<sup>53</sup> Most valuable among these are an *Angel* by Simone Martini (coming most probably from one of his altarpieces executed at Orvieto (15), and a *Madonna and Child* by Daddi, as well as two beautiful and little known *Madonnas* - one attributed to Jacobello del Fiore (and certainly influenced by Gentile da Fabriano) and the second by the Maestro di Pratovecchio.<sup>54</sup> The latter, which has never been properly studied, is unfortunately not very well preserved (16).

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<sup>49</sup> See L. Kalinowski, 1983; *Nadanie doktoratu honoris causa Uniwersytetu Wrocławskiego Karolinie Lanckorońskiej*, Wrocław 1990.

<sup>50</sup> L. Kalinowski, 1995, 5.

<sup>51</sup> Quotation taken from L. Kalinowski, 1995, 5 (trans. J. Miziołek).

<sup>52</sup> See also J.K. Ostrowski and K. Kuczman 1995; *Artysta i jego mecenas* 1995; D. Juszczyk and H. Małachowicz, 'The exhibition of paintings donated by the Lanckoroński Family to the Royal Castle in Warsaw', *The Castle Chronicle*, I (31), 1995, 66-82; R. Klessmann, 'Eine Schenkung am Polen: Holländische Gemälde der Sammlung Lanckoroński', *Weltkunst*, 17, 1995, 2252-4. I am grateful to M. Kluk for the offprint of this paper.

<sup>53</sup> For Italian paintings from the K. Lanckoroński Collection, now at Wawel Castle see J. Miziołek, 1995, 27-49 esp. 33-8.

<sup>54</sup> The Maestro di Pratovecchio's *Madonna* has previously been reproduced only once, see F. Zeri, *Due dipinti, la filologia e un nome: Il Maestro delle Tavole Barberini*, Milan 1995, 45 and fig. 34. For the Maestro di Pratovecchio see now A. De Marchi in ed. L. Bellosi, *Pittura di luce. Giovanni di*

Fortunately, almost all the domestic paintings of the Italian Renaissance, that is to say *cassoni* pieces, *spalliere* and *lettucci* or *cornice* panels, once in the Lanckoroński collection in Vienna have been preserved.<sup>55</sup> Wawel Castle received 26 such paintings; among these are two *cassone* fronts by Apollonio di Giovanni depicting scenes from the *Odyssey*, one *spalliera* with *Orpheus* by Jacopo del Sellaio, one *cornice* with the same subject by Caroto, and two charming canvases, most probably from *lettucci* by Giovanni Buonconsiglio, depicting *Aristotle and Phyllis* and *Vergil in the Basket*. More than ten smaller *cassone* pieces, some of which are side panels or *testate*, can be attributed to the Maestro di 1416, Domenico di Michelino, the Maestro di 1441, the Maestro di San Miniato, the Maestro degli Argonauti and Alvise de Donati. One of the three panels produced by this latter master depicts a mysterious subject *Shooting at Father's Corpse*.<sup>56</sup> The Lanckoroński domestic paintings, even in their present, fragmented state, present one of the most interesting groups of this artistic genre.

The paintings donated to the Royal Castle in Warsaw include eighteen which have always been considered a part of the Polish national heritage as they come from the collection of the last King of Poland, Stanisław Augustus Poniatowski, who lived in Warsaw Castle. For this reason they have always been especially protected by the Lanckoroński family.<sup>57</sup> Among them are paintings by David Teniers the Younger and Adriaen van Ostade, as well as two magnificent paintings attributed to Rembrandt and usually referred to as the *Jewish Bride* (17) and the *Father of the Jewish Bride*, which depicts a scholar immersed in his studies.<sup>58</sup> Among other better-known masters whose paintings now adorn Warsaw Castle, formerly from the Lanckoroński collection are Corneille de Lyon, Jean Marc Nattier, Giovanni Battista Pittoni and Anton Raphael Mengs.<sup>59</sup> In addition most of the portraits of the Rzewuskis and the Lanckorońskis were produced by such painters as Andrea Appiani, Heinrich Friedrich Fuger, Anton von Maron, Pietro Antonio Rotari and Marcello Bacciarelli.

I would like to end with a quote from a letter of Professor Karolina Lanckorońska to the President of the Republic of Poland, dated 8 September 1994:

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*Francesco e l'arte fiorentina di metà Quattrocento*, Milan 1990, 142-53 with further bibliography.

<sup>55</sup> For Lanckoroński domestic paintings see Lanckoroński, *Einiges über italienische bemalte Truhen*, 1905; P. Schubring, *Cassoni*, Leipzig 1923, nos. 100, 166-7, 172-3, 175-7, 181-2, 245ff., 357, 452, 551-3, 648, 745. Some of these panels have never been reproduced.

<sup>56</sup> I have been preparing a book on all the domestic panels in this collection. See J. Miziotek, 1995, 34-8. I believe that two small panels which should be attributed to the Maestro di 1416 derive from a *desco da parto*.

<sup>57</sup> The last King of Poland was a great patron of the arts. He planned the creation of a National Gallery in Warsaw. For this purpose he intended to acquire more than 300 paintings which now belong to the Dulwich Collection in London. The King commissioned their purchase in the 1790s but unfortunately was forced to abdicate in 1795 and the paintings have remained in Britain; see P. Murray, *The Dulwich Picture Gallery. A Handlist*, London 1980, 5.

<sup>58</sup> H. Gerson, *Rembrandt's paintings*, Amsterdam 1968, nos. 224 and 225, 497. Gerson is of the opinion that 'the attribution to Rembrandt is not sound'; R. Klessmann, 1995, 2252-4, suggested that the first painting was produced by Samuel van Hoogstraten and the second by Salomon Koninck.

<sup>59</sup> W. Juszcak and H. Małachowicz, 1995, with further bibliography.

'Dear Mr. President,

I have the honour to write to you on the following matter. I am the last surviving member of the Lanckoroński family. I have turned ninety-six and my age makes it difficult to present myself in person. Hence this letter. I wish to donate a number of works of art from my family collections to the Nation. I am the sole owner of these works. They were acquired not by me but by other members of the family. I intend these works for two illustrious locations: the Royal Castle in Warsaw and Wawel Castle in Kraków. The gift consists mainly of paintings dating from the 14th to the 19th centuries.

The Royal Castle in Warsaw will receive the paintings from the gallery of King Stanislas Augustus Poniatowski and the collection of Maria Teresa Tyszkiewicz, née Poniatowska. . . They were acquired by Kazimierz Rzewuski, an undersecretary of state - my father's great-grandfather after the fall of Poland. He took them to Vienna where he settled after the Partitions. In this group there are two portraits by Rembrandt.

Wawel Castle will receive the Turkish tent which family tradition connects with the Sack of Vienna, and a number of paintings. 78 of these are Italian, dating from the 14th to the 16th centuries. Thus they come from the country whose architects built the courtyard and the rooms of Wawel Castle. The works intended for Wawel were all acquired by my father, Karol Lanckoroński.

It never entered my mind, in its boldest flights, that I would live to write this letter. I submit this gift to you, Mr. President, in homage to the Polish Republic, Free and Independent.<sup>60</sup>

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<sup>60</sup> Trans. C. Ligota.



13. K. Pochwalski, *Portrait of Count Karol Lanckoroński*, 126 x 95.4 cm, Wawel Castle, Kraków, no. 7982.



14. Karolina Lanckorońska, photographed in the 1950s.



15. Simone Martini, *An Angel*, 43.7 x 25 cm, Wawel Castle, Kraków, no. 7899.



16. The Maestro di Pratoecchio, *Madonna and Child*, 82.2 x 54.5 cm, Wawel Castle, Kraków, no. 7933.



17. Rembrandt van Rijn (or Samuel van Hoogstraten), *A Young Girl Resting her Hands on a Sill* (also known as "Jewish Bride"), 105.5 x 73.3 cm, The Royal Castle, Warsaw, no. I 20.