

N FILIVS



Poland, a country situated in the middle of Europe, was from the beginning of her history subject to influences from West and East. She succeeded in using these inspirations to create her own original culture, which in effect became the main factor of her development and power and in the time of political decline the bulwark of survival. The term West denotes a civilization rooted in the tradition of classical antiquity, based on Roman law and Christian ethos and having its capital in Rome. The word East in turn denotes a civilization of various nations adhering to Orthodox Christianity with its original capital in Constantinople and of those professing Islam, including Arabs, Persians, and Turks, inhabiting the Near East. Jews, Armenians, and Karaites, among others, also represent oriental culture.

By adopting the Christian faith from Rome in 966, Poland joined the sphere of western culture and has remained faithful to it for more than a millennium. On the other hand, beginning from the time of the rulers of the first, Piast, dynasty, Poland also maintained intense political, commercial, and cultural relations with eastern nations. In the eleventh century the kings Boleslas the Brave and Boleslas the Bold undertook expeditions against Kiev; there were frequent marriages between the Polish Piast and the Ruthenian Rurikid dynasties. In the thirteenth century Poland checked the devastating incursions of the Mongols known as Tatars.

The situation of Poland and her "Eastern policy" changed radically after she had concluded a personal union with Lithuania toward the close of the fourteenth century. Jagiello, grand duke of Lithuania, was converted, together with his subjects, to the Roman Catholic rite, married Queen Hedvige (related to the last king of the Piast dynasty, Casimir the Great), and became king of Poland. With time the immense Polish-Lithuanian state was formed under the scepter of the Jagiellons, being formally established in the so-called Union of Lublin in 1569. Along with the Poles and Lithuanians, the Commonwealth was inhabited by Ruthenians and Byelorussians, Jews, Germans, Italians, Greeks, and Scottish people as well as Tatars, Armenians, Karaites, and Walachians, each of these contributing to the creation of a rich, multifaceted civilization. Under the Jagiellons there was a change in the style of dress and of arms and armor in Poland, which until then had been almost exclusively western European. The style of costume and weapon is an important distinctive mark of culture. From numerous extant written and iconographic sources it is clear that sixteenth-century Poland was in a specific situation in this respect; a mixture of various kinds of fashion could be observed here. This was because of strong local tradition and climatic conditions. The infinite eastern expanses had a harsh continental climate with severe and long winters and with hard circumstances of living and transport. The light and short garments made in Italy, Spain, France, and even Germany were unsuitable for eastern Europe. (The ignorance of these climatic differences was to bring a military catastrophe to the French army in 1812 and to the Germans in the years 1941-44.) In the East, long woolen attire had been obligatory for ages, as well as skins and fur coats, quilted caftans and felt boots, a saber instead of a sword, bow instead of crossbow, javelin instead of lance, a small shaggy horse, nimble and hardy, and a light saddle and a seat with bent knees. Wide areas of forest, steppe, or desert were covered on horseback or in sleighs, and hunting was not so much a pastime as a necessity.

If the Poles wanted to rule this huge country, they had to adapt to those conditions also in dress and custom. They did not do it mechanically. They invented a myth ideologically justifying their standpoint: the myth of Sarmatism.

THE IMPACT
OF THE
ORIENT
ON THE CULTURE
OF OLD POLAND

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1. Martin Kober, *King Stephen Batory*, c. 1583. Monastery of the Lazarists (Missionaries), Cracow

This portrait is one of the earliest manifestations of the oriental fashion introduced into the country through Hungary. Not only clothing, but also the handkerchief in the king's hand—an attribute of Byzantine emperors and Turkish sultans—is a document of close relations with the East. Kober's picture set a model of the Polish state portrait for almost two centuries.

Sarmatism was rooted in the erroneous conviction that the Poles were descended from the ancient Sarmatians, a nomadic Iranian people closely related to the Scythians, who until the third century B.C. had inhabited the territories between the Don and Volga Rivers. The Sarmatians were valiant fighting horsemen, armed with bows and swords, usually wearing scale armor, the scales having been cut from horse hoofs. In the course of their migrations westward they reached the Danube and waged wars on the borders of the Roman Empire. In the first centuries A.D., under the pressure of the Goths, Huns, and Slavs, some Sarmatian tribes settled in the Danubian provinces, recognizing the supremacy of Rome. Greek and Roman geographers extended the name Sarmatia to cover territories north of the Black Sea and the Caucasus. Referring to their authority, sixteenth-century Polish chroniclers advanced the thesis that the Sarmatians had also taken over the lands between the Dnieper and Vistula, turning the local population into slaves. The Sarmatians were the alleged ancestors of the Polish knighthood and of the gentry descended from it. This fantastic theory assured the gentry a privileged position and justified its dominance in state government. It was members of the gentry alone who enjoyed unlimited personal freedom, the "golden freedom"; furthermore, the myth gave rise to their self-adulation, xenophobia, and megalomania along with a belief in their historic mission, and, what is of immediate interest, orientalization of their customs and aesthetic tastes. Convinced that Poland had the best sociopolitical system under the sun, the gentry regarded with contempt and horror both the tyrants of the East—Turkish Sultan, Tatar Khan, and Tsar of Muscovy—and the absolute rulers of the West. Contradictions were to be found in everything, since while drawing inspiration from Islamic peoples who allegedly resembled the mythical Sarmatians, the Poles doggedly fought those pagans, turning Poland into the "bulwark of Christendom." The Church made good use of the Sarmatian myth to fuel religious zeal and even fanaticism.

In the field of art, especially in architecture, western European forms, from the Gothic to neoclassicism, were adopted, the baroque style in particular being richly developed with numerous foreign masters engaged to work in Poland. The royal palaces and magnate residences, located in the countryside and in towns, were centers of western culture. The Sarmatian taste was manifested above all in painting and decorative arts and in innumerable articles of daily use.

The portrait in Poland was a remarkable phenomenon of this culture. Commonly though not quite correctly called Sarmatian, it was consistently developed from the end of the sixteenth century. The painter was expected to represent the sitter with physiognomical verism, to render accurately his costume and attributes, armorial bearings, and inscriptions relating to his position and offices, but it was not taken amiss if the artist rendered the model's features with what we see today as exaggeration to the point of caricature. The coffin portrait (cats. 99, 100, 102) was a specifically Polish custom; it was usually hexagonal, painted on a metal plate, and fixed to the coffin during the funeral ceremony. A similar function was performed by the funeral banner bearing a painted likeness of the deceased. Objects of beauty surrounded the "Sarmatian" from birth to death, this being particularly noticeable in garments, interior furnishings, ornaments of the banqueting table, and also in travels, hunts, and wars. Thus emerged a uniform and original culture, fascinating to its representatives and to foreigners alike, though the latter viewed it with some amazement. This was a perfect mixture of western and oriental motifs imaginable only in a country in which West met East. When King Sigismund II Augustus, the last monarch of the Jagiellon dynasty, died in 1572, the Poles offered the throne to Henry of

Valois, son of King Henri II of France and Catherine de Médicis. After the election Polish envoys set out to bring the new monarch from Paris. They entered the capital of France in a magnificent procession, exciting admiration not only with the splendor but also with the cut of their costumes, so unlike that of western attire. The envoys, wearing Polish caps and long *delias*, were later portrayed in the tapestries commissioned by the queen mother to commemorate this event and preserved to this day at the Uffizi in Florence. At the same time, though, some Poles followed the French fashion. King Henry stayed in Poland for no more than a few months; as soon as he was notified of the death of his brother King Charles IX, he secretly fled Poland to assume the vacant French throne, to the disappointment of the Poles. In the successive election the Habsburg archduke Maximilian was favored to win. But the gentry instead turned to a Hungarian, Stephen Batory, palatine of Transylvania. Batory was to some extent a vassal to the Ottoman emperor and was therefore supported by Turkey, albeit he tried hard to free his country from this subjection.

Under the new monarch a wave of oriental influences swept over Poland. By that time the process of orientalization in Hungary had already been far advanced. Unlike the Polish "Sarmatians" the Hungarians were indeed descended from Asiatic nomads. Centuries before, they had lived in the steppes of central Asia next to the Mongol and Turkish tribes and resembled them in tradition and custom. Toward the end of the ninth century the Hungarian tribes, migrating westward under the lead of Arpad, began to take over the former Roman province Pannonia, thereby coming into contact with western civilization. In heavy fighting against Great Moravia and the German Empire the Hungarians consolidated their control of the territory and underwent westernization, accepting Christianity from Rome and in the year 1001 crowning their ruler Stephen of the Arpad dynasty. From the end of the fourteenth century Hungary defended its independence against the pressure of the Ottoman Turks, who aimed at the conquest of southern Europe. It also became the arena of fierce dynastic rivalry between the Habsburgs and the Jagiellons. For some time the Jagiellons were the kings of Hungary, and the son of Jagiello, Ladislas, was killed during the campaign against the Turks at Varna in 1444. The Ottoman Empire eventually gained the upper hand, and in the sixteenth century Hungary was split into three parts. The central territory together with the capital city of Buda was annexed to the Turkish state, the western part was subjected to Habsburg rule, while Transylvania in the east was governed by Hungarian palatines dependent on the sultan. Stephen Batory was one of those palatines; an excellent commander and wise politician, in 1576 he acceded to the throne of Poland, carried out military reforms, and won a number of spectacular victories in the wars with Muscovy. Batory intended to mount a great campaign against Turkey with a view to liberating Hungary, but his premature death thwarted his plans.

This time a passion for things oriental spread throughout Poland thanks to King Stephen himself. His personal style has been preserved in numerous royal portraits. Around 1580 an official full-length royal portrait was painted by the court artist Martin Kober (fig. 1), to become the prototype of a great many Sarmatian portraits. The king is wearing a *magierka* (cap) of black felt adorned with heron plumes, a *zupan* and *delia*, tight-fitting trousers, and yellow shoes; a saber hangs at his side and a handkerchief with which sultans used to be portrayed is in his right hand. It should be added that in those days elements of the Hungarian fashion were mixed with those of the Turkish one. Not only were the Hungarians fascinated with the gorgeous eastern style, but the Turks also adopted various Hungarian ideas relating to costume and armor. Of course the turban, not used in Christian countries, was a sign of Islam, while the Hungarians wore the felt cap (fig. 2).



2. Giacomo Franco, *Jan Zamoyski*, etching, c. 1596. Princes Czartoryski Museum, Cracow

The effigy of this chancellor and hetman, one of the most prominent figures in Polish history, illustrates an early version of hussar armor, with a breastplate constructed of movable elements and a Hungarian hat instead of a helmet.



3. Stefano Della Bella, *A Hussar Officer on Horseback* (Col. Szczodrowski), etching, 1651. Princes Czartoryski Museum, Cracow

Della Bella's drawings and etchings are among the best documents illustrating Polish fashion and customs in the seventeenth century. The represented officer does not wear armor, but has a wing as an attribute of his status.

Batory's time saw the development of the *husaria* (hussar cavalry), the most characteristic and famous Polish military formation. Its eastern origin is beyond dispute. As early as the fifteenth century, during the reign of King Matthias Corvinus, oriental-style light cavalry regiments were organized in Hungary. Their members were usually Serbians famed for their valor, in Poland called Ratse. Their attire consisted of a cap with a brim or a hat similar to a top hat, after the Flemish fashion, a caftan called *dolman*, with loops, a short cloak (*mente*), tight-fitting trousers, and shoes with spurs. They did not wear any armor, their sole protection being a wooden asymmetrical shield, usually bearing the sign of a black eagle's wing. They used offensive weapons in the form of long lances and sabers of Hungarian type. It was they who were labeled hussars and who won fame for their prowess. Matthias Corvinus' excellent army scattered after his



death. The hussars willingly entered the service of the emperor or joined the army in Poland. First references to mercenary Ratse hussars in Poland date from before 1500. This early *husaria* has been rendered accurately in *The Battle of Orsza*, a painting at the National Museum in Warsaw. The battle of 1514 ended in the victory of the united Polish-Lithuanian forces over the Muscovite army; the picture was painted soon after that date by an unknown German artist from the circle of Lucas Cranach the Elder. The artist must have been an observer of the battle, as the realism of the rendition does not allow any doubt.

Hussars, who replaced heavily armed medieval spearmen, were soon generally accepted in Poland and Lithuania, their ranks being joined by citizens of the two countries. With time the Polish hussar cavalry abandoned Hungarian wooden shields, adopting light laminated armor with an open *zischügge* helmet, wings in the Tatar-Turkish style, and a decoration in the form of a skin of a beast of prey: tiger, leopard, or wolf. They still mainly fought with the long lance reaching a length of five meters (almost fifteen feet), hollow inside for lightness, with a short iron head and a long pennon. At full gallop a hussar easily transfixes his opponent with such a lance which, however, would snap on impact. Therefore, when fighting at close quarters, he used a saber, *estoc*, war hammer, and pistols. The hussar's feathered wings had no particular function except for their psychological role of making him a superhuman creature (fig. 3, see also cat. 1b). As far back as the sixteenth century dyed ostrich feathers were used, and later as a rule those of birds of prey, eagles or hawks; but in view of the scarcity of these even dyed goose or swan feathers were sometimes employed. The wings were fixed in tubular holders of the cantle (fig. 4) or less frequently fastened to the backplate of the armor (see cat. 53). Generally a single, not very tall wing with black feathers was used in combat and a pair of more splendid wings on parade. Occasionally hussars put the wings aside before a battle.

4. Georg Christoph Eimmart, *Certamen equestre* (detail showing Hussar horses), etching, c. 1672. Princes Czartoryski Museum, Cracow

The etching shows the details of Polish horse trappings, including the way of attaching hussar wings to the saddle. The grooms are dressed after the Polish-Hungarian military fashion.



5. *Ladislas Sigismund Vasa, the Future King Ladislas IV, c. 1621.* Princes Czartoryski Museum, Cracow

The young prince royal wears light hussar attire. He is armed with a *buzdygan* war mace and a Polish-Hungarian saber. These national attributes are rare in Ladislas' iconography, as the western fashion predominated at the court of the Polish Vasa. The royal portraits of this king introduced into Polish portrait painting the custom of armored representations, which did not become widespread, however, until the latter half of the seventeenth century.

6. *Ladislas Sigismund Vasa, the Future King Ladislas IV, after 1624.* Wawel Royal Castle, Cracow

This fully western portrait is connected with Ladislas' European grand tour of 1624–25, although the battle in the background is the heroic defense against the Turks at Chocim in 1621.



Hussar armor, sabers, and saddles together with additional arms and equipment, all of very high quality, were produced by local craftsmen. The Polish *husaria* of the sixteenth and seventeenth centuries, a felicitous combination of the military experience of East and West, was one of the best and most universal cavalry formations in Europe, deciding numerous victories such as those over the Swedes at Kirchholm in 1605, over Muscovy at Kłuszyn in 1610, and over the Turks at Vienna in 1683.

In addition to the new type of hussar cavalry, King Stephen Batory introduced into Poland a Hungarian infantry formation called *hajduks*. The infantry, recruited mainly from the peasantry, wore uniform caps of *magierka* type, blue *delias* and *żupans*, and were armed with harquebuses, sabers, and war axes. Patterned in some measure after the famous Turkish janissary infantry, it became a model for Polish infantry.

After Batory's death the Polish throne was assumed by Sigismund III, son of John Vasa, king of Sweden, and Catherine Jagiellon, daughter of Sigismund the Old. He was in turn succeeded by his two sons Ladislas IV (figs. 5, 6) and John Casimir (fig. 7), and next by Michael Wiśniowiecki and John III Sobieski. Their reigns covered almost the whole of the seventeenth century, the period of devastating wars in Europe and in Poland. Poland then waged defensive wars on all her frontiers and also internally, particularly tragic being the civil war, a Ukrainian rebellion under the leadership of Bohdan Chmielnicki, and a disastrous Swedish invasion known in the Polish tradition as the "Deluge." Heavy fighting continued in the eastern borderland against Muscovy, Tatars, and Turkey. The relations with the East acquired a dynamic character, conflicts alternating with diplomatic missions and intense commercial exchange being carried on. Victorious expeditions were accompanied by the capture of booty, and "Turkish



goods" came to be an important incentive to going to war. However, the Poles, too, suffered pillage, and thousands of Polish people were taken prisoner during the Tatar incursions. Numerous Polish and Ukrainian girls and women were sold to Turkish harems where they bore children and accepted the local customs, thereby contributing to specific Polish-Turkish relations.

The Polish art of war was adapted to the conditions for campaigning in the East. There was a characteristic dualism of formations; one part of the army was armed and trained after the western fashion and was called the foreign, while the other, remaining under a strong oriental influence, was called the national contingent. The hussars were a formation of mixed character. In addition, regiments of half-heavy cavalry were formed. They were called *pancerni* and resembled heavily armed mounted Turkish *spahis* wearing mail shirts and mail caps, carrying *kalkans* (circular shields woven of fig wands and silk) and fighting with short lances and with sabers but at the same time armed with bows and light firearms. There were also light horse regiments akin to Walachian mounted troops, without armor or shields but carrying sabers, lances, and bows. It was from this cavalry that later the famous Polish *uhlans* (lancers) and light horse formations developed.

In the first half of the seventeenth century, Polish encounters with Ottoman Turkey were defensive, marked by the defeat at Cecora in 1620 and the victorious defense of Chocim in 1621. In the second half of that century, in the reigns of Kings Michael Wiśniowiecki and John III Sobieski, Poland first suffered a terrible defeat, losing her most important fortress of Kamieniec Podolski and surrendering Podolia to Turkish occupation, but then, thanks to Sobieski (fig. 8), scored brilliant victories: again at



7. King John Casimir in Mail Armor, c. 1650. Wawel Royal Castle, Cracow

King John Casimir used western clothes all his life with the exception of the 1649–50 Cossack campaign. In this painting, the Polish national dress (*zupan, delia*) completed with eastern-type armor was a manifestation of the king's solidarity with his army.

8. John III Sobieski, after 1676. National Museum, Warsaw

John III epitomized the character and virtues of a Polish nobleman, defender of his country and of the Christian faith. The scale armor, alluding both to the classical and oriental traditions, was a product of Sarmatian ideology. The king wears the French Order of the Holy Spirit. The eagle head of the hilt of his saber is an element of the royal coat of arms.



9. *Battle of Kalisz, 1700–50*. Princes Czartoryski Museum, Cracow

The battle fought during the Northern War in 1706 was a minor one, but it was the last successful military exploit of the Polish hussar cavalry. The picture perfectly illustrates the contrast between the western armor of King Augustus II and the traditional Polish armament of his soldiers. Two hetmans participating in the event are identified by war maces in their hands and *buntschuks* with small wings.

Chocim in 1673 and at Vienna in 1683, which contributed to the repulsion of the Turkish danger and the conclusion of the peace of Karlovitz in 1699. However, prior to this date the Turks had occupied a substantial part of Poland's southeastern lands for twenty-seven years, converting the Kamieniec Cathedral into a mosque.

Hostile as well as peaceful relations with the East contributed to the orientalizing of Polish taste and lifestyle. King Sigismund III, brought up in western culture and maintaining friendly relations with the Holy Roman Emperor, the monarch at whose court western artists predominated, was at the same time a great lover of oriental products, sometimes even dressing up as a hussar. In 1601 he dispatched the Armenian merchant Sefer Muratowicz to Persia, instructing him to buy various precious objects, among them gold-threaded silk carpets and tents and damascened sabers. The carpets brought by Muratowicz had been woven in the tapestry technique in Kashan and were decorated with the king's armorial bearings. Some of them have been preserved in the collections of the Munich Residenz as part of the dowry of King Sigismund's daughter who married Philip Wilhelm, the future palatine of the Rhineland.

Persian and Turkish rugs played a great role in contemporary Polish culture. They were imported in immense quantities from the sixteenth century or perhaps even earlier, a major market center for them being Lvov. This city along with other towns in the southeastern border territories—Żółkiew, Brody, Kamieniec Podolski—developed a large-scale production of articles in oriental style, partly from imported raw materials and semi-manufactured products. These were above all goldsmith's works and also weapons and military equipment: sabers, maces, *bulavas*, *kalkans*, bows and archer's tackle, saddles, horse trappings, and tents (see cats. 52, 61–67, 70–72). The guild master craftsmen enjoyed the patronage of John III, the greatest connoisseur of the Orient and lover of oriental art among Polish monarchs. He took under his special protection the Armenians living in large colonies in Lvov and Kamieniec Podolski. The Armenians, who settled in Poland as early as the fourteenth century, were soon polonized, but they continued to use at home their own language and preserved their own religion, building Christian churches of their own rite. They were excellent merchants and disseminators of oriental art.

The eighteenth century witnessed a radical change in Poland's attitude toward Islamic states. Following the Peace of Karlovitz (1699), Turkey reduced its imperialistic aspirations and soon found itself in a serious political, military, and economic crisis. Russia, after victory over the Swedes, grew into a powerful monarchy dangerous to its neighbors, especially the Polish Commonwealth and Turkey. This naturally led to a Polish-Turkish alliance aimed at defense against Russian expansion. The Crimean Tatars gave up their centuries-old incursions into Poland and assumed a defensive position; however, before long they were forced to surrender to Russia.

An exceptionally long period of peace for Poland under King Augustus III (1735–63) was conducive to stability and economic improvement. Poland continued her traditional trading with the East and still abounded in her favorite oriental goods: textiles, rugs, superb leather, precious stones, spices, and fruits. Appropriate raw materials were still used for production of oriental-style objects in Poland. This primarily concerned gentleman's attire. Although the French fashion—dress coats, wigs, smallswords—had its followers, the Sarmatian style still prevailed and came to be generally regarded as a sign of Polishness. The national costume consisted of a *żupan* and a *kontusz* worn over it, with a sumptuous sash tied around the waist and a *karabela* (see cats. 37–44, 64). The head was covered by a Polish cap that, toward the close of the period, assumed a square shape borrowed from far-eastern headdresses. The four-cornered cap eventually became a symbol of a Pole and has remained as such ever since. The *kontusz* sash was of eastern origin; belts of this kind were at first imported from Turkey or Persia and next, in view of a growing demand, produced at home in various workshops, the most celebrated being a manufactory of lamé silk sashes at Słuck set up by the Polish Armenians. The production of sashes worn with the national costume survived into the early nineteenth century. These belts are a true pride of Polish craftsmanship. Originating from analogous Turkish, Persian, and Indian belts, they nevertheless constitute a separate class, their patterns including, apart from oriental motifs, quite a proportion of native ones; they are distinguished besides by technical excellence.

For a considerable part of the eighteenth century the Polish army retained its traditional form, this being one of the causes of the loss of Poland's independence (fig. 9). While her aggressive neighbors Russia, Prussia, and Austria had modern armies several hundred thousand strong, the Commonwealth, encompassing the immense



10. King Stanislas Augustus Poniatowski, c. 1765. Princes Czartoryski Museum, Cracow

The king's western-type full armor is a heroic attribute, fully anachronistic in the eighteenth century.

territories of Poland, Lithuania, and Ruthenia, had fewer than twenty thousand soldiers at its disposal. Foreign troops moved freely about the country, extorted cantonment and food, by threat and violence forcing political decisions. The Polish army still consisted of the national and foreign contingents, and the hussar cavalry was regarded the queen of arms. Its apparel was increasingly sumptuous, adorned with leopard skins and wings, but it was no longer of any military importance in view of the development of infantry and artillery formations. As the hussars frequently took part in the funerals of dignitaries, they were contemptuously called "funeral soldiers." According to the tradition going back to the previous century, janissary troops in characteristic caps, caftans, and loose galligaskins were maintained for gala occasions. Apart from the style of costume and arms, this formation had little in common with the Ottoman infantry of old, famous for its numerous victories; these eighteenth-century Polish janissaries were a manifestation of "playing the Orient" so characteristic of that epoch. As a matter of fact, influences of specific orientalism were now reaching Poland from the West, mainly from France and Saxony. An interest in the art of the Near and Far East became fashionable in the West as an expression of a longing for exoticism, reflected for the most part in ephemeral park architecture and in figural decorations using Turkish and Chinese motifs, the "turqueries" and "chinoiseries." The leading role in this fashion was played by France, which had for long maintained friendly relations with Turkey and also showed sympathy toward China. The artistic domination of France in Europe, dating back to the time of King Louis XIV, was largely responsible for the dissemination of this fashion, especially in the German states and in Poland. Thus at Polish magnate residences one could find Chinese bowers and bridges and Turkish minarets and baths. The eastern influence met with scientific, that is cognitive orientalism, promoted by the European Enlightenment.

King Stanislas Augustus Poniatowski (fig. 10), the last monarch on the Polish throne, inherited his orientalist passion from his father Stanisław, castellan of Cracow. Stanisław, in the ups and downs of his political career, maintained close relations with Turkey; as counsellor and friend of the king of Sweden, Charles XII, after Sweden's defeat at Poltava in the war with Russia, Stanisław took refuge, together with Charles, in the Ottoman Empire. King Stanislas Augustus had primarily political matters in view. During his journey to the eastern provinces of his state in 1787 he visited Kamieniec Podolski, at that time again in Polish hands. Earlier still, in 1766, setting store by the training of the Polish diplomatic staff, he established in Istanbul a school of oriental languages for Poles.

One of the first scientific orientalists in Poland was the polyglot and bibliophile Prince Adam Kazimierz Czartoryski, who was interested in oriental languages, including Sanskrit, and maintained learned correspondence with the eminent English scholar William Jones and with the Austrian orientalist of Hungarian descent Karl Emmerich Revczky. Princess Isabella Czartoryska, Adam's wife, accumulated exquisite oriental works of art, including part of the Turkish booty from the Battle of Vienna in 1683, in the first Polish historical-artistic museum, the Temple of Sibyl at Puławy, which opened in 1801. These are high-quality items: saddles, horse trappings, elements of armor, weapons, and *tughs* preserved to this day in the Princes Czartoryski Museum in Cracow. A great many Turkish trophies and other examples of oriental art have survived

in the Wawel collections and at Jasna Góra monastery in Częstochowa, some of them being votive offerings from King John III Sobieski.

With the loss of Poland's independence in 1795, the Poles had a new situation to face. The struggle to regain the country's autonomy, inaugurated by Tadeusz Kościuszko's insurrection in 1794, became the guiding motive for the nation. Successive armed uprisings, relying on revolutionary France and on the illusory power of Napoleon, in November 1830, in the spring of 1848, and in January 1863, ended in defeat. The insurgents had to emigrate, and those captured by the Russians were deported and dispatched to hard labor, usually in Siberia or the Caucasus. The East frequently became a new fatherland for the exiles, who worked there and who also discovered the secrets of those lands. The chief political force of the Polish émigrés was focused toward France, as it was on that country that the Poles set their greatest hopes for regaining independence; however, amicable Turkey also was an important focus. Thanks to Prince Adam Jerzy Czartoryski's efforts an agency for Polish affairs was set up in Istanbul that was particularly active during the Crimean War. Numerous Polish officers, heroes of the insurrections, joined the sultan's army. Outstanding among them was Józef Bem, participant in the November Rising and subsequently leader of the Hungarian insurrection against Russia in 1848. Władysław Kościelski was, under the name of Sefer Pasha, master of ceremonies at the court of Sultan Abdul Aziz. He built an impressive collection of works of oriental art, mainly Turkish and Persian arms and armor, which after his death was made over to the National Museum in Cracow, established in 1879.

Toward the end of the nineteenth century a valuable collection of far eastern art from Japan, China, and Korea was accumulated by Feliks "Manggha" Jasieński, a celebrated connoisseur and art critic. His collection, too, passed into the Cracow Museum and eventually stimulated the erection in Cracow in 1994 of a Center of Japanese Art and Technique.

The relations between Poland, which regained her independence in 1918, and eastern countries have continued and developed in the present century, chiefly in political, economic, and cultural spheres. At the Polish universities, especially in Cracow and Warsaw, departments of Arabic and Persian studies as well as of Sinology and Japanese studies have been set up. Polish scholars have significantly contributed to the development of oriental studies, winning international recognition.

The Enlightenment and subsequently the dramatic experience of the period of partitions have made the Poles reject the Sarmatian myth and swing back toward the West. Nevertheless, echoes of Sarmatism have remained in their national consciousness, nourished with works of old art and literature and with current theatrical performances and films, along with numerous objects of historical and artistic value that have been accumulated in Polish museums. The present exhibition offers clear evidence of these traditions and sentiments.

LITERATURE

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