

# The Catalogue of the Monuments of Art in Poland and its Historical Sources

MARIA KAŁAMAJSKA-SAEED

Editor-in-Chief, *Catalogue of the Monuments of Art in Poland*, Polish Academy of Sciences, Warsaw

## The Historical Background

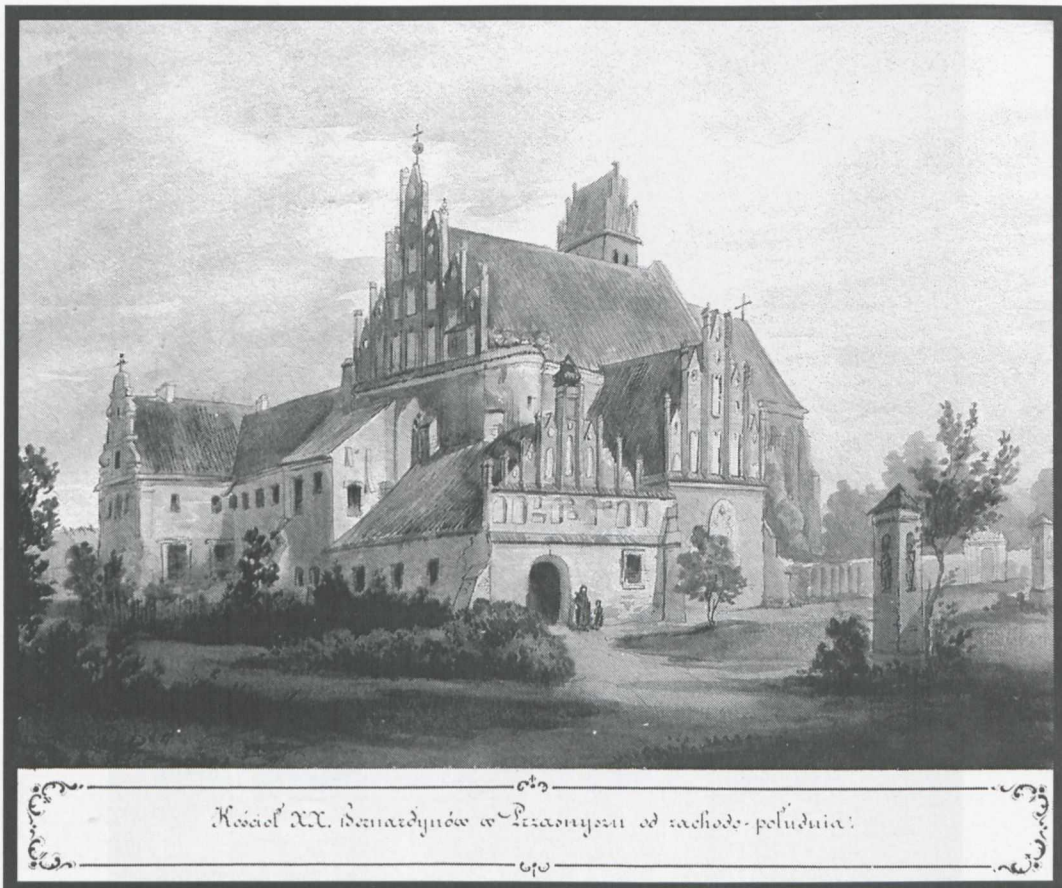
ALTHOUGH THE POLISH *Catalogue of Monuments* has achieved great accomplishments during its more than 50 years of existence, it does not rank as one of the oldest among similar European publications. When the first systematic inventories of monuments were being established, Poland did not formally exist as a state. Indeed, after 1795 Poland was not present on the maps of Europe. Its lands were under the control of, respectively, Germans, Russians, and Austrians. It is all the more outstanding that precisely in that non-extant state the first European inventory of monuments was carried out from 1844–1845, when the Governor of the Polish Kingdom, appointed by the Russian Government after the Polish Insurrection of 1830, requested the Commission of the Interior and of Religious Instruction (parallel to the modern Ministry of Interior Affairs) to prepare a complete inventory of monuments of art in the six provinces of which the Kingdom was then composed.<sup>1</sup>

Instructions to the official delegation appointed to the task of inventorization (see Appendix) is the first of its kind in Europe, preceding, among others, instructions to the National Museum in Prague (1845) and to the Russian Archaeological Society (1851). The works undertaken by Kazimierz Stronczyński, who led the delegation, and his three immediate associates resulted in four volumes of inventory descriptions (with numerous marginal designs of mainly heraldic coats of arms of towns) and albums containing over 420 large-size watercolours, made by a staff of seven artists. Apart from an official copy giving account of the work done by the delegation, there is another copy in handwriting of Stronczyński, furnished with sketches he made relating to 566 items, such as coats of arms, architectural details and decorative arts objects.<sup>2</sup>

The delegation visited 410 localities. Its general report describes the number of monuments considered as being of importance. The items studied in detail (which do not represent all the monuments reported on by the delegation) were: 10 ancient fortified castles, 10 cemeteries, 14

trenches, 8 fragments of town fortifications, 80 castles, 12 city halls, 13 palaces and country houses, 9 tenements, 15 monastery buildings, 250 churches, 8 bell towers and, of movable monuments: 37 altars, 2 Orthodox iconostases, 2 Jewish Aron ha-kodeshes (Holy Arks), 6 pulpits, 10 stalls and church benches, 10 sculptures, 11 pictures, 14 mural paintings, 4 stained glass windows, 9 bells, 13 baptisteries, 58 fragments and details of architecture, 104 epitaphs, 14 funeral monuments and 21 foundation plates. Silverware and religious vestments were omitted from the report or only occasionally mentioned, as were monuments of wooden architecture (two churches and one bell-tower only) and Jewish synagogues. The selection of monuments was based on the then-prevailing preference for buildings of the Middle Ages (for example, out of 250 churches carefully examined, 210 date from before 1500). The careful and accurate scientific terminology of Stronczyński's report and its acquaintance with the general typology of Polish architecture, especially that of the Middle Ages, is praiseworthy. The scientific value of the completed inventory is in the drawings, that record many monuments that now are either completely built over, or no longer extant, and in the conscientious historical basis for every description given by Stronczyński, a palaeographer, epigraphist and archivist. The efforts made to print this material were limited to publication in the official *General Journal* in 1861–1862 of only a part of the results achieved by the delegation, omitting the drawings.<sup>3</sup>

The discontinuation of the autonomy of the Polish Kingdom following the 1863 Insurrection rendered it impossible to proceed with any inventory work on the territory annexed by Russia. The pioneering and extremely valuable work of Stronczyński remained unknown to the wider public and at the time did not earn the admiration it deserved. Thus it is all the more interesting to welcome the first volume of its full edition promised in 2006 and elaborated by Prof. Jerzy Kowalczyk, with an academic commentary and instructive juxtaposition of water-colors from the inventory with contemporary photographs (Figs. 1, 2) taken



1 Water color. South-west view. Franciscan Church and Convent. Przasnysz. 1588–1618. South-west view. 1815 (From: K. Stronczyński's inventory, 1851, vol. V, table 43. Print Cabinet of the University Library in Warsaw, Rps. 243/V)

2 Photo. South-west view. Franciscan Church and Convent. Przasnysz. 2005.





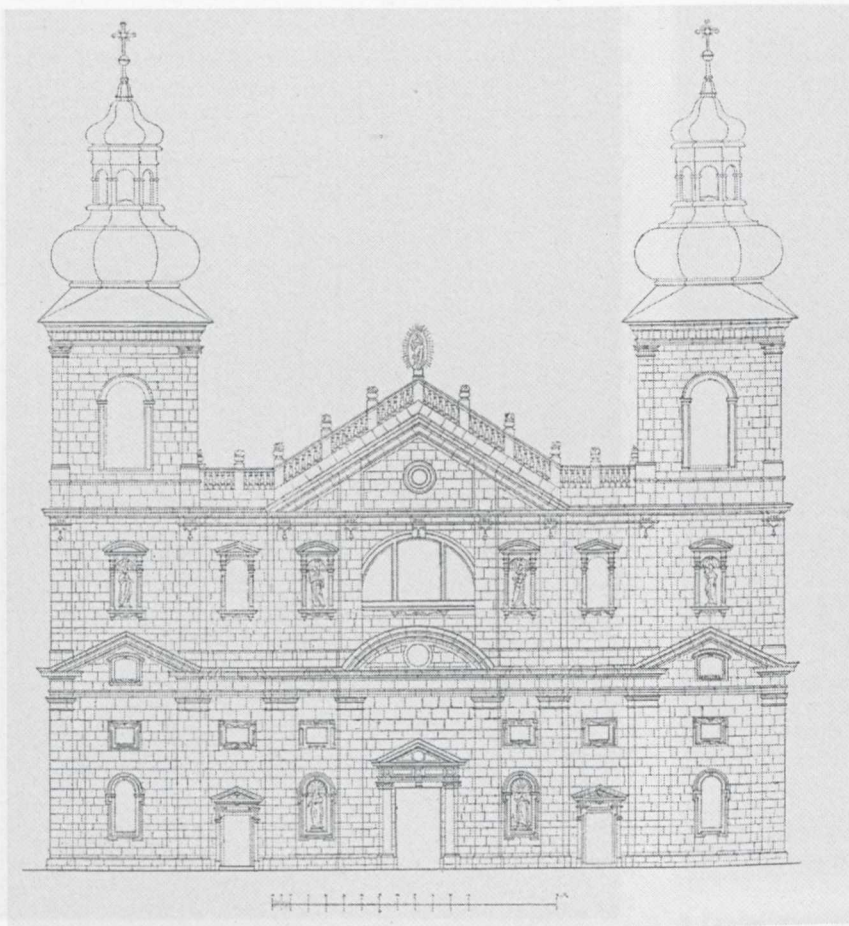
3 Lithograph. Interior of the Trinitarian Church. Vilna. (From K. Wilczyński's *Album de Vilna*. Paris. 1846.)

for the new edition of the book, and in the same perspective as that adopted by the original draughtsmen.<sup>4</sup>

The work of men like Stronczyński, though on a much smaller scale and with private resources, were undertaken in other parts of the former Polish state. In Vilna (now capital of Lithuania) Kazimierz Wilczyński carried out a memorable study which resulted in the four volumes of the *Album de Vilna* (1845–1850), published by the Paris lithographer Joseph Lemercier. Among its illustrations are views of the monuments of Vilna: mainly churches, but also sculptures, paintings, liturgical vessels and vestments, and several suburban residences (Fig. 3). Lemercier's chromolithographs were based on water-color drawings provided by local Vilna artists who were employed by yet another lover of national

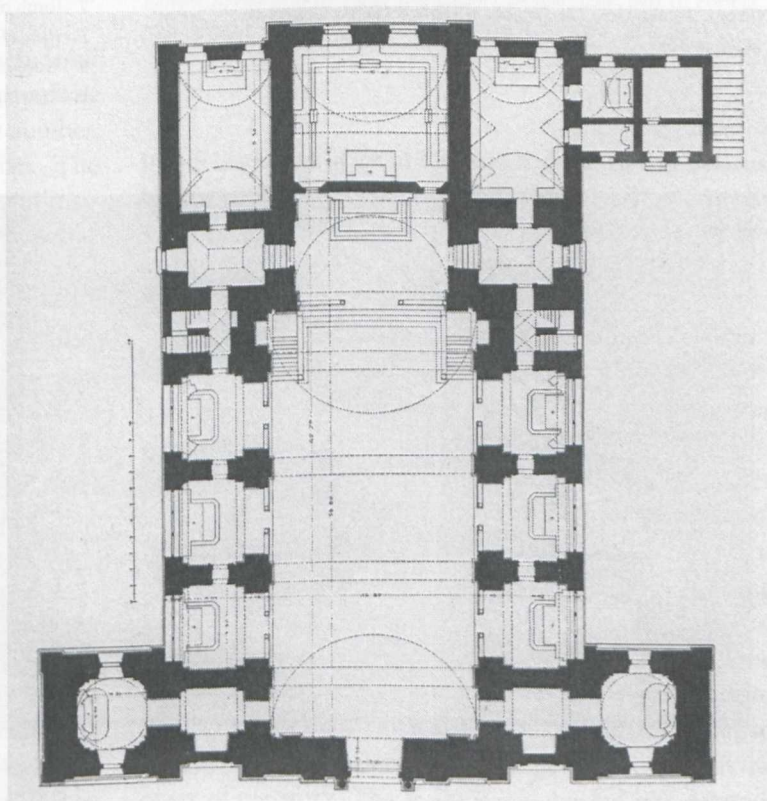
mentoes, Count Eustachy Tyszkiewicz, creator of the Museum of Antiquities, inaugurated in Vilna in 1857. The Museum was closed by the Russian authorities ten years later, and the Museum's collection, including numerous inventory drawings of monuments from the territories of the former Grand Duchy of Lithuania that had been executed in the 1830s and 1840s, were transported to Moscow, where the majority still remain.

In the north-western provinces of the country (Pomerania and Great Poland, which belonged then to Germany) work on inventories was pioneered by Karol Ney who, using material previously collected, published a composite outline of Polish sacral architecture in 1846. In 1847 Józef Łepkowski, future head of the first Polish Chair of



4 Line drawing. Façade. Cameldolite Church. Bielany near Cracow. (From: Tomkowicz, *The Portfolio of Western Galicia Conservators' Cluster*, 1900, p. 10).

5 Plan. Cameldolite Church in Bielany near Cracow. (From: Tomkowicz, *The Portfolio of Western Galicia Conservators' Cluster*, 1900, p. 11)



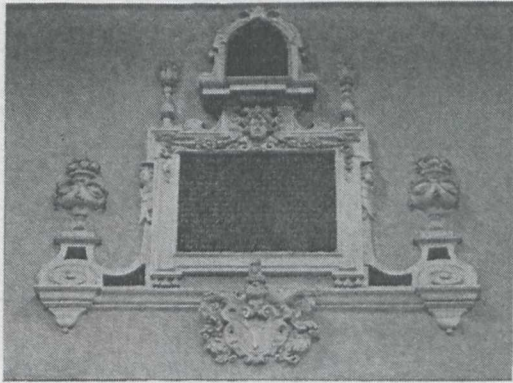
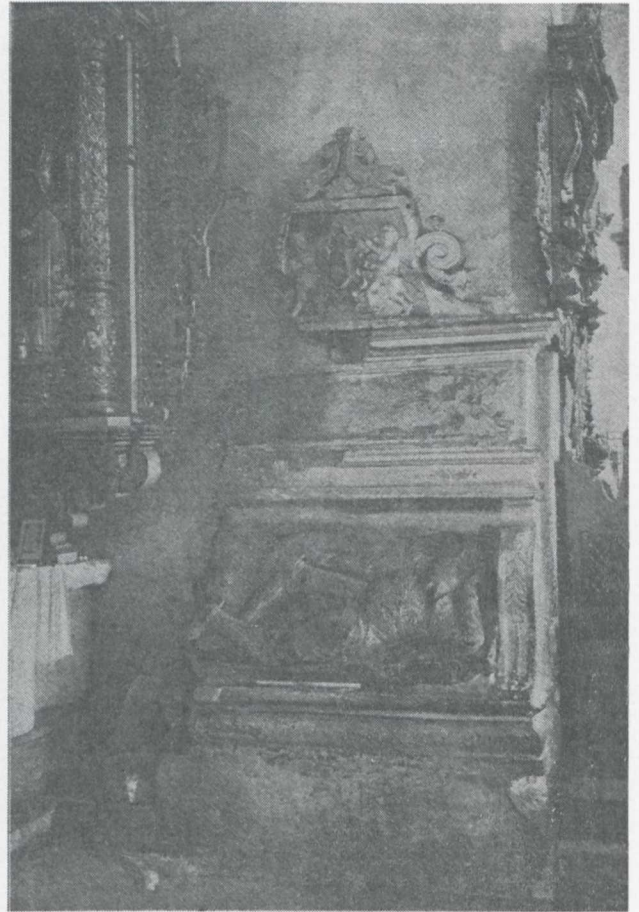


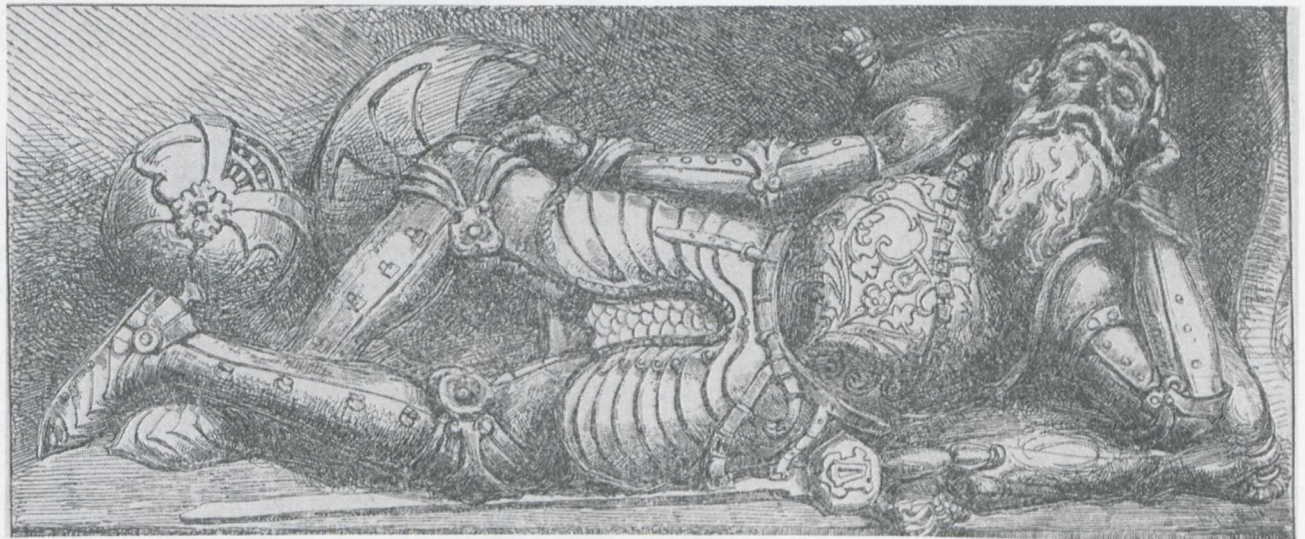
Fig. 22. Bielany. Epitafium Mikolaja Wolakiego.

DEO OPTIMO MAX. MEMORIÆQUE  
 ILL<sup>M</sup>. D. NICOLAI WOLSKI DE PODHAYCE SUPREMI  
 REGNI POLONIE MARSCHALCI RELIGIONE IN DEVM  
 PIETATE IN DIVOS OBSERVANTIA IN ECCLESIAM  
 FIDE IN REGEM ET REGNV. BENEFICYS IMMORTALIBVS  
 IN SACRV. CAMALDVLM ORDINEM HEROIS PRÆSTANT<sup>M</sup>.  
 CIVIS LIBERALITATEM HEROICAM ERGA DOMICILIVM HOC  
 ROMVALDINVM ET HÆC SPLENDIDA TEMPLA, ET IPSA  
 CÆLI VOLVMINA, ÆTERNVM VSQVE LOQVENTVR.  
 GRATITVDINIS VERO SVÆ, ID QVALECVNQVE MONVMENTVM  
 ANIMIS POTIVS, QVAM MARMORIBVS EXARRANDVM<sup>1)</sup>  
 FVNDATORI<sup>2)</sup> SVO MVNIFICETISS<sup>3)</sup>.<sup>1)</sup> POSTEAQVAM<sup>2)</sup>  
 ANIMO CÆLIS REDDITO, EXVVIAS TERRENAS  
 CORPORIS MORIBVNDI HIC DEPOSVIT  
 CAMALDVLENSE ARGENTEI MONTIS EREMICOLÆ  
 NON SINE VOTIS, ET LACHRYMIS CALENTIBVS P. P.  
 OBYT A. D. 1630 DIE 19 MARTY ÆTATIS VERO SVÆ 75<sup>3)</sup>



7 Tomb of Piotr Sulowski. Parish church. Biecz (From: Tomkowicz, *The Portfolio of Western Galicia Conservators' Cluster*, 1900, p. 196–197).

a. Photo of entire tomb  
 b. Drawing of basrelief.



Archaeology founded 1867 at Jagiellonian University in Cracow, initiated his exploratory travels in Galicia (southern region of the former Polish state, which had been annexed by Austrian Empire), in which he documented more than 1,500 localities. The results of his work were published in the annuals of the Cracow Scientific Society in 1852 and 1863.<sup>5</sup> However, the first fully professional Polish inventories of historical monuments were authored by the art historian Stanisław Tomkowicz, an honorary conservator of some Galicia communes and from 1894 also the conservator of Cracow's monuments. Published in 1900 and 1906, and, though modeled on foreign (mainly German) examples, they were actually much ampler and richer since they included more modest monuments, valuable for the insight they provide into the cultural landscape of the regions they describe (Figs. 4–7).<sup>6</sup> Tomkowicz's work became the model for topographic inventories created in the Polish state, when it was restored in 1918. Already in 1919 its first government established an office in charge of inventory-making and issued a "detailed instruction to delegates."<sup>7</sup>

In 1929 the state Central Office for Art Inventory was established, and from 1930 it carried out intensive fieldwork, collecting photographs, surveys and other descriptive material for detailed inventories. Until the outbreak of World War II several communes had been surveyed and two first volumes of the *Topographic Inventory of Monuments in Poland* was published in 1938 (The Nowy Targ District) and 1939 (The Rawa Mazowiecka District).

At the time the intention was planned to include all monuments of art throughout the whole territory of the Polish state in the publication, reporting on their number, type and most essential historical and stylistic data. The project was never completed because of the historical turmoil that followed. The inventorial activity, perfectly organized and progressing smoothly, was interrupted by World War II, to which not only numerous monuments but also people capable of assessing them fell victim, since Polish intelligentsia were being annihilated with an equal determination by the Nazis and by the Soviets. Almost half of the pre-war territory of Poland was annexed in 1939 and retained by the Soviet Union. Having been deprived of their eastern territories, Poles were also robbed of a large part of their cultural heritage, which over the last 67 years has been to a great extent nullified. Its still-impressive remnants (Fig. 8) are recorded in the published series: *Materials for the History of Sacral Art in the Eastern Territories of the Polish-Lithuanian Commonwealth*, that focuses on Roman Catholic churches and convents, both preserved and destroyed or converted into secular use after 1945.<sup>8</sup> This work is the product of inventories carried out since 1993 by

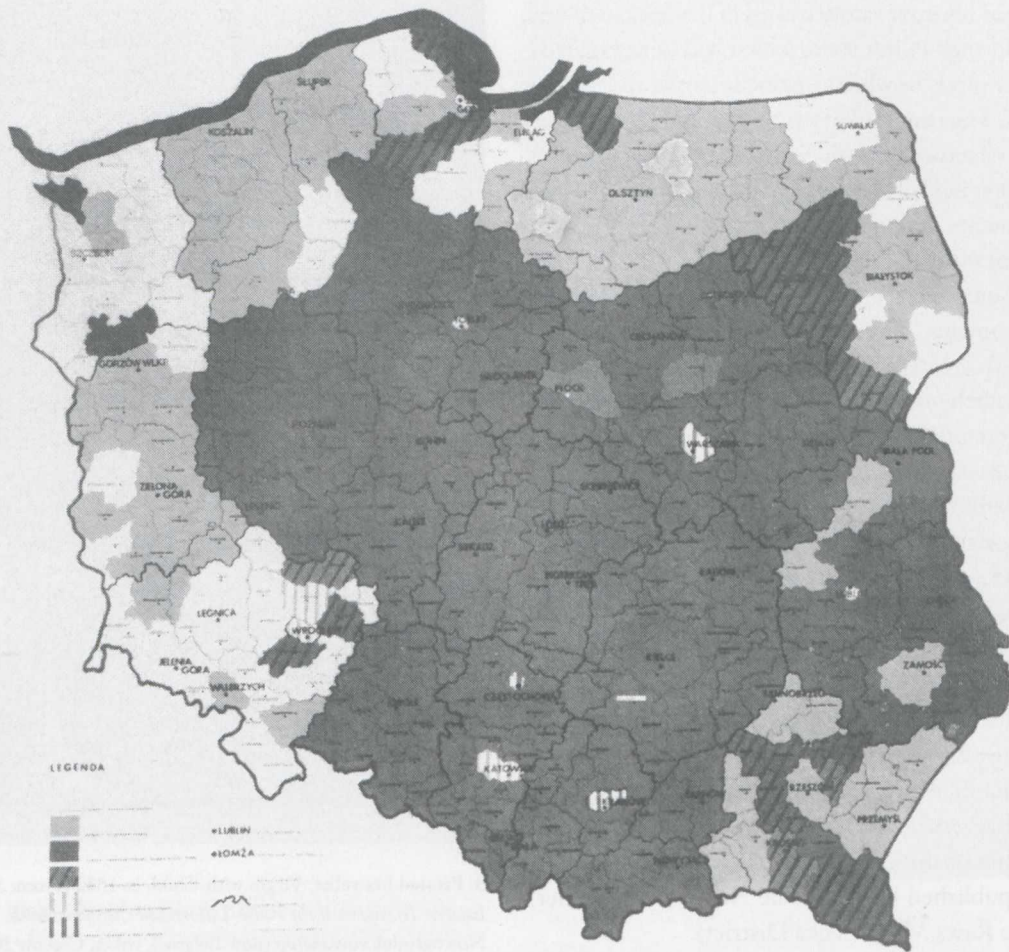


8 Painted bas-relief. Virgin with Child. ca 1620 (From: *Sacral Art in the Eastern Territories of the Polish-Lithuanian Commonwealth*, part II: Former Nowogrodek voivodship (now Belarus), vol. 1, Cracow 2003, fig. 153)

Polish historians of art in Ukraine, Lithuania, and Belarus. It complements a multi-volume work by R. Aftanazy: *History of Residencies in the Former Borderland of the Polish-Lithuanian Commonwealth*, published in 1991–1997.<sup>9</sup>

### The Catalogue

The Institute of Art of the Polish Academy of Sciences has been publishing the series entitled *Catalogue of the Monuments of Art in Poland* since 1951. The scheme of the series is simple, reflecting the administrative division of Poland, which included 16 provinces (voivodships) and 379 districts, the latter containing 65 municipalities or towns exceeding 100,000 inhabitants. However, in 1975 administrative reform created a greater number of provinces, and the organization of the New Series of the *Catalogue* adjusted to reflect the new departmental divisions, while continuing to comply with the topographical arrangement adopted at the onset of the work. The series is still divided into volumes



9 Map from *Catalogue of the Monuments of Art in Poland*. Darker areas represent locations that have been published.

entitled respectively, with the names of the provinces or cities they analyze, each volume including several sections, or fascicles (published as separate books), their number depending on the size of the territory it contains.

The series of 195 fascicles (Fig. 9) will soon increase by yet another, 196th, fascicle i.e. Gdańsk. *The Principal City*, which is now being printed. Although the individual parts of this series are referred to as fascicles, they are often very bulky books, for example *The Biała Podlaska District* (2006) includes 383 pages of text, a map, 2 town plans, 11 ground plans and 677 illustrations (Fig. 10), whereas this most recent 'fascicle' will attain 500 pages and include 976 illustrations (See Appendix 2). However, the fascicles are 6½" x 6", with quite a modest graphic layout, as the publication, in principle, is intended not to become an album but to constitute a possibly not extremely impressive, but thorough, basic compendium of knowledge of the monuments in the region discussed in that fascicle.

The entire *Catalogue* should be seen as a list of monuments prepared with scholarly discipline, reflecting only the current status quo. It does not include items that no longer exist (even if they are well known from records), or those transferred to museums. Its contents are a result of a thorough penetration of the territory, the consultation of basic literature on the subject and select archival sources, both written and iconographic. Historical information is limited only to the most essential facts, and the description of particular monuments is restricted to brief characteristics. Measurements are not cited, and in the majority of cases both the material and technology used in construction are omitted, and there is no mention of inscriptions. Illustrations, though abundant, are limited to the most artistic monuments, those most typical of a given stylistic period or those most characteristic of a given region. Measured drawings in the text (1: 750 000 scale) are included only for more complex buildings. Reference to the illustrated build-

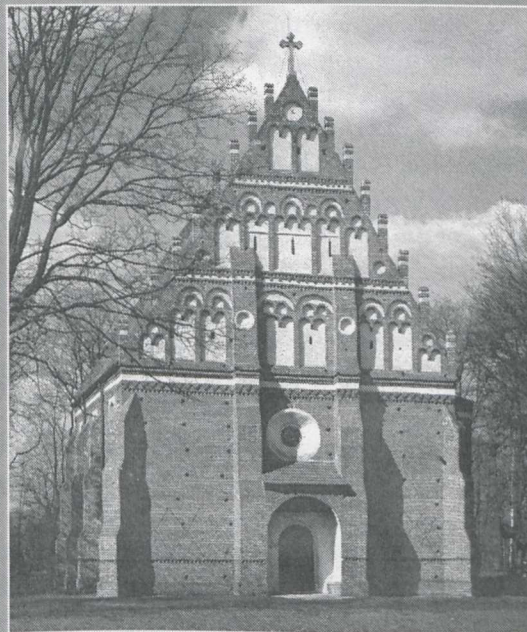
ings is included in schematic maps of the regions covered in the volumes and with plans of larger localities, in which the location and layout of monumental buildings is marked.

Such a publication format has no model among foreign monument inventory publications. It is much ampler than that of the classical *Handbuch* of Georg Dehio, produced in the beginning of the 20th century, since it includes all the extant monuments except for those in museum and private collections; it is much more detailed than Dehio's work, with respect to historical and descriptive information, and at the same time it is completely objective, without reference to or evaluation of the artistic character of the item described. Beginning in 1970 these remarks have been contained in the preface, where overall regional characteristics are given, including its geographical features (location and topography), history (including changes of the state and Church administration boundaries, development of settlements, forms of land ownership, etc.), and an inclusive, evaluative analysis of groups of artistic issues in which a chronological order is applied to brick and wood secular and sacral architecture, urban planning, and interior items, including furniture, paintings, sculptures, goldsmithery, liturgical vestments, textiles, and other works of artistic craftsmanship.

Despite rigorous adherence to a strictly professional and extremely self-restrained language of the descriptions, the size of the volume of each subsequent fascicle has gradually increased, mainly owing to the enlarged basic formula of the *Catalogue* as the chronological framework has expanded. The expansion implies a change in the selection of eligible monuments. The initial chronological boundary determined in 1951 has been pushed up from the mid-19th century by almost one hundred years, increasing not only the number of recorded items, but also the factual content of the work. Now such monuments as railway stations and the more interesting examples of industrial architecture and farm buildings on country estates are included.

The scope of historical information has also been enlarged in the new series, to include both the history of localities (as a rule the development and spatial characteristics of all the localities that once enjoyed town privileges are provided) and of particular monuments. The information provided for an architectural monument includes alterations to the monument, its builders, founders and owners, and even mention of previous buildings that existed on the site. Moreover, additions to the topics, such as descriptions of building furnishings, and iconographic information, include the elements of altars—the sculptures, paintings and goldsmith-work—and all figural representations; illuminated manuscripts are described including all the miniatures

## KATALOG ZABYTKÓW SZTUKI W POLSCE



POWIAT

## BIAŁA PODLASKA

10 The most recent fascicle of *Catalogue of the Monuments of Art in Poland*, vol. VIII (Lublin voivodship), fasc. 8, Warsaw 2006.

and figural initials, while older volumes of *The Catalogue* included only the number and the topics of the illustrations. Similarly, mural paintings and sculpted interior furnishings, now characterize not only the overall program but also its particular elements. Additionally, information on the character and extent of the conservation (such as dates of the restoration works, their authors, and the whereabouts of conservation reports) is now supplied.

Each fascicle now includes a larger bibliography of literature on the subject, together with an ample selection of archival sources and manuscripts. Moreover, each fascicle of the new series of the *Catalogue* encloses a sizeable index including data that, for purposes of clarification of the main text, has been transferred to the index.

All the artistic activity in a given region, whether mediocre or craftsmanlike, is presented fully in the *Catalogue*, but only in its contemporary status. The *Catalogue* also notes the appearance of more general artistic phenomena and defines their territorial extent. For instance, thanks to full records, a complex of more than 100



centrally planned domed chapels from the years 1590–1650, their local variants and major concentrations have been identified. The records have also permitted the identification of the scope of interesting phenomena, such as the second half of the 16th century mass migration of master-builders and stucco-workers from the border between Italy and Switzerland, whose activity met with a vivid response in Poland by local building circles, and had a far-reaching impact on the spatial forms and characteristic features of late Renaissance and Mannerist ornaments in Polish architecture, penetrating from Lublin (the then-major artistic center) into central and southern Poland, and also far into the north and east of the Polish-Lithuanian Commonwealth, now the territories of Lithuania, Belarus, and Ukraine.

The list of advantages resulting from access to this vast and not previously analyzed data base is very long; even without taking into consideration the importance of the inventory for any further studies in the history of art, or its use for such historical sciences as genealogy and heraldry, it is essential to emphasize its practical importance for the preservation of Polish cultural heritage. The *Catalogue*, in identifying a given item as a historical monument, commits it to the care of the Polish citizen; without being a legally binding document, it preserves works of art merely by identifying and describing them.

## APPENDIX 1

### INSTRUCTION

TO DELEGATES TO PREPARE AN INVENTORY OF ANCIENT MONUMENTS AND WORKS OF ART IN THE ESTATES OWNED BY THE KINGDOM OF POLAND.  
1844.

In view of the need to obtain exact descriptions of all ancient monuments of art in the Kingdom, the Government of the Kingdom of Poland decided to give the matter over to an official, delegated by the Commission of the Interior and Religious Instruction, whose work would consist of recording all the ancient monuments and works of art found in governmental estates. The recording of such monuments in private estates is to be conducted through the medium of local authorities. The following regulations are issued to the delegate of the Commission of the Interior and Religious Instruction.

#### § 1.

It is the duty of the delegate to describe all ancient monuments and works of art in the governmental estates, that is: castles, churches, fortifications, monuments and in general everything worth recording from the point of view of history, architecture and ancient art.

#### § 2.

It should be understood that governmental estates include towns under the administration of the government, and all monuments and works of art

belonging to such a city, to municipal institutions and to the government should be described in detail by the delegate. The description of monuments of art owned by private people or owners of estates and villages, should be recorded through the medium of local administrative authorities.

#### § 3.

The government desires to have an exact account of the monuments of art recorded by the delegate, pertaining to the age of the monument, its object, history, its present condition and of the place such a monument could take in the history of art, considering the originality of conception, precise finishing and conservation.

#### § 4.

All information concerning the past of a monument, should be gathered principally from the monument itself. The delegate should pay particular attention to inscriptions and emblems with which the monument is adorned and give the government a precise report of same.

#### § 5.

Finally, if the monument itself does not supply such information, the delegate may gather it from local sources, municipal archives, legends told by old people and give his description on this basis. In case that all above mentioned sources are not sufficient he may refer to printed material on this subject, which he can cite with criticism.

#### § 6.

In describing the present state of a monument, the delegate should state of what material the monument is made, give an exact plan of it, a precise drawing, emphasizing the most important particulars.

#### § 7.

In regard to the latter, if need be, the delegate may request the help of local engineers.

#### § 8.

In view of the fact that the recording of monuments of art belonging to owners of private estates should be worked out through the medium of local authorities, and that the above instructions should be applied to recording of such monuments, the Commission of the Interior and Religious Instruction will give the delegate the authority to superintend the work of administrative authorities, but he must communicate with them first and supply them with such precise information and instructions as may be required.

#### § 9.

If it will not increase the cost of journey, the delegate may use local Archives, particularly old records and give the government an exact report, in regard to their state and security from being damaged.

#### § 10.

The journey of the delegate will be undertaken during the summer months, and during this the delegate will present a general preliminary report to the government about his activities, each month. After completing this journey the delegate will make out an exact report and present it to the Governmental Commission.

## APPENDIX 2: Catalogue of the Monuments of Art in Poland

### VOL. I—DEPARTMENT KRAKOW

- Fasc. 1. *District Biała*, J. Szablowski, Warsaw 1951 [35 pp.+ map, 59 fot.]  
Fasc. 2. *District Bochnia*, J. Szablowski, Warsaw 1951 [29 pp.+ map, 3 plans, 52 fot.]  
Fasc. 3. *District Brzesko*, J. Dutkiewicz, Warsaw 1951 [pp. 21, map, 1 plan, 50 fot.]  
Fasc. 4. *District Chrzanów*, J. Szablowski, Warsaw 1952 [pp. 36, map, 3 plans, 72 fot.]  
Fasc. 5. *District Dąbrowa Tarnowska*, Warsaw 1951, J. Dutkiewicz [pp. 10, map, 16 fot.]  
Fasc. 6. *District Kraków*, J. Lepiarczyk, Warsaw 1951 [pp. 37, map, 2 plans, 51 fot.]  
Fasc. 7. *District Limanowa*, J. Dutkiewicz, Warsaw 1951 [pp. 21, map, 1 plan, fot. 32]  
Fasc. 8. *District Miechów*, Z. Boczkowska, Warsaw 1953 [pp. 47, 1 plan, map, 85 fot.]  
Fasc. 9. *District Mysłowice*, K. Kutrzebianka, Warsaw 1951 [pp. 30, map, 35 fot.]  
Fasc. 10. *District Nowy Sącz*, A. Misiąg-Bocheńska and T. Dobrowolski, Warsaw 1951 [pp. 52, map, 1 plan, 50 fot.]  
Fasc. 11. *District Nowy Targ*, Warsaw 1951 [pp. 32, 2 plans, map, 52 fot.]  
Fasc. 12. *District Olkusz*, K. Kutrzebianka, Warsaw 1953 [pp. 41, map, 3 plans, 81 fot.]  
Fasc. 13. *District Tarnów*, J. Dutkiewicz, Warsaw 1953 [pp. 28, map, 1 plan, 74 fot.]  
Fasc. 14. *District Wadowice*, J. Szablowski, Warsaw 1953 [pp. 62, map, 1 plan, 132 fot.]  
Fasc. 15. *District Żywiec*, J. Szablowski, Warsaw 1951 [pp. 27, fot. 34]

### VOL. II—DEPARTMENT ŁÓDŹ

- Fasc. 1. *District Brzeziny*, B. Wolff, E. Kozłowska, Warsaw 1953 [pp. 22, map, 48 fot.]  
Fasc. 2. *District Kutno*, D. Kaczmarzyk, Warsaw 1953 [pp. 14, 1 plan, map, 26 fot.]  
Fasc. 3. *District Łask*, M. Kwiczala, Warsaw 1953 [pp. 24, map, 1 plan, 49 fot.]  
Fasc. 4. *District Łęczyca*, M. Kwiczala, K. Szczepkowska, Warsaw 1953 [pp. 36, map, 2 plans, 80 fot.]  
Fasc. 5. *District Łowicz*, S. Kozakiewicz, J. A. Miłobędzki, Warsaw 1953 [pp. 70, map, 3 plans, 140 fot.]  
Fasc. 6. *District & city Łódź*, M. Kwiczala, Warsaw 1953 [pp. 16, map, 14 fot.]  
Fasc. 7. *District Piotrków Trybunalski*, Warsaw 1953 [pp. 31, map, 1 plan, 60 fot.]  
Fasc. 8. *District Radomsko*, H. Hohensee-Ciszewska, J. Łoziński, Warsaw 1953 [pp. 27, map, fot. 53]  
Fasc. 9. *District Rawa Mazowiecka*, B. Kopydłowski, Warsaw 1954 [pp. 22, map, 65 fot.]  
Fasc. 10. *District Sieradz*, K. Szczepkowska, Warsaw 1953 [pp. 49, map, 3 plans, 98 fot.]  
Fasc. 11. *District Skierniewice*, F. Sarna, T. Sulczyńska, Warsaw 1953 [pp. 21, map, 24 fot.]  
Fasc. 12. *District Wieluń*, H. Hohensee-Ciszewska, B. Wolff, Warsaw 1953 [pp. 28, map, 66 fot.]

### VOL. III—DEPARTMENT KIELCE

- Fasc. 1. *District Busko-Zdrój*, K. Kutrzebianka, Warsaw 1957 [pp. 91, map, 10 plans, 145 fot.]  
Fasc. 2. *District Iżża*, O. Puciata, Z. Świechowski, Warsaw 1957 [pp. 38, map, 2 plans, 79 fot.]

- Fasc. 3. *District Jędrzejów*, T. Przypkowski, Warsaw 1957 [pp. 46, map, 6 plans, 116 fot.]  
Fasc. 4. *District Kielce*, T. Przypkowski, Warsaw 1957 [pp. 71, map, 8 plans, 158 fot.]  
Fasc. 5. *District Końskie*, M. Kwiczala, Warsaw 1958 [pp. 42, map, 5 plans, 60 fot.]  
Fasc. 6. *District Kozienice*, M. Kwiczala, Warsaw 1958 [pp. 33, map, 2 plans, 62 fot.]  
Fasc. 7. *District Opatów*, collective work, Warsaw 1959 [pp. 85, map, 6 plans, 47 fot.]  
Fasc. 8. *District Opoczno*, collective work, Warsaw 1958 [pp. 65, map, 7 plans, 160 fot.]  
Fasc. 9. *District Pińczów*, K. Kutrzebianka, J. Z. Łoziński, B. Wolff, Warsaw 1961 [pp. 109, map, 8 plans, 289 fot.]  
Fasc. 10. *District Radom*, K. Szczepkowska, E. Krygier, J. Z. Łoziński, Warsaw 1961 [pp. 64, map, 4 plans, 110 fot.]  
Fasc. 11. *District Sandomierz*, J. Z. Łoziński, T. Przypkowski, Warsaw 1962 [pp. 129, map, 20 plans, 431 fot.]  
Fasc. 12. *District Włoszczowa*, T. Przypkowski, J. Z. Łoziński, B. Wolff, Warsaw 1966 [pp. 67, map, 4 plans, 301 fot.]

### VOL. IV—CITY OF KRAKOW

- Fasc. 1. *Wawel Royal Castle*, ed. J. Szablowski, Warsaw 1965 [260 pp., 10 plans, 899 fot.]  
Fasc. 2. *The Center. Churches and monasteries 1*, ed. A. Bochnak and J. Samek, Warsaw 1971 [230 pp., 9 plans, 1006 fot.]  
Fasc. 3. *The Center. Churches and monasteries 2*, ed. A. Bochnak and J. Samek, 1978 [274 pp., 13 plans, 1123 fot.]  
Fasc. 4. *Kazimierz and Stradom. Churches and monasteries 1*, ed. I. and J. Samek, 1987 [203 pp., 6 plans, 1011 fot.]  
Fasc. 5. *Kazimierz and Stradom. Churches and monasteries 2*, ed. I. and J. Samek, 1993 [159 pp., 4 plans, 620 fot.]  
Fasc. 6. *Kazimierz and Stradom. Judaica: synagogues, public buildings and cemeteries*, ed. I. and J. Samek, 1995 [159 pp., 10 plans, 369 fot.]  
Fasc. 7. *Zwierzyniec, Nowy Świat, Półwieś Zwierzynieckie*, ed. J. Daranowska-Łukaszevska and R. Henocho-Marendziuk, Warsaw 1995 [87 pp., 4 plans, 525 fot.]  
Fasc. 8. *Kleparz. Churches and monasteries*, ed. I. and J. Samek, 2000 [135 pp., 4 plans, 390 fot.]  
Fasc. 10. *The Center. Defending walls and town gates, the Main Market Square*, ed. M. Mysliński, Warsaw 2005 [184 pp., 9 plans, 323 fot.]

### VOL. V—DEPARTMENT POZNAŃ

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**AUTHOR'S NOTE:** This article is dedicated to Professor Jerzy Łoziński, the first Editor-in-Chief (1951-1996) of *The Catalogue of the Monuments of Art in Poland*. The research has been funded in part by a fellowship from the United States Institute of Peace.

## Notes

1. The history of inventory making in Poland is discussed in: M. Walicki, *Sprawa inwentaryzacji zabytków w dobie Królestwa Polskiego (1827-1862)* [The Problem of the Inventarization of Ancient Monuments during the Period of the Polish Kingdom (1827-1862)] Warsaw, 1931; J. Szablowski, "Dzieje inwentaryzacji zabytków sztuki w Polsce. W dwudziestą rocznicę Centralnego Biura Inwentaryzacji Zabytków Sztuki" (History of Inventory of Monuments in Poland. On the 20th Anniversary of the Central Monument Inventory Office), *Ochrona Zabytków*, II, no. 2, 1949, 73-83; J. Łoziński, "Katalog Zabytków Sztuki w Polsce. Stan prac - przegląd dorobku - perspektywy" (Catalogue of the Monuments of Art in Poland. Current State of Works - Overview of Accomplishments - Prospects), *Rocznik Historii Sztuki*, VII: 1969, 267-315.

2. Manuscript and designs in the Print Cabinet of the Warsaw University Library, call no. Rps. 243, *Opisy zabytków starożytności przez Delegację wysłaną z polecenia Rady Administracyjnej Królestwa w latach 1844 i 1846 zebrane i rysunkami w osobnych atlasach zawartemi objaśnione 1850-1855* (4 vols.) and *Widoki zabytków starożytności w Królestwie Polskim, służące do objaśnienia opisu, 1850-1855* (7 vols.).

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