

# More Precious Than Gold



**Treasures of the Polish  
National Library**



*More Precious Than Gold. Treasures of the Polish National Library.* Edited by Halina Tchórzewska-Kabata; with the assistance of Maciej Dabrowski. Translated into English by Janina Dorosz; revised from the Polish and edited by Philip Earl Steele. Design and creation of electronic version – Wojciech Buksowicz, with the assistance of H. Tchórzewska-Kabata. Warszawa, Biblioteka Narodowa, 2003



*More Precious Than Gold. Treasures of the Polish National Library*, the album we published in 2000, comprises pictorial and descriptive presentations of 105 of the most valuable, beautiful, and oft'times unique monuments of Polish and European culture and letters. These treasures represent all the many categories of the collections safeguarded at the National Library in Warsaw: old and modern manuscripts, early and recent prints, musicalia and maps, graphic art and drawings, the first photographs and sound-recordings and documents on social life.

Now we are pleased to be able to present *More Precious Than Gold. Treasures of the Polish National Library* in electronic form. In its printed form our album is distinguished by its highly meticulous editorial elaboration and the artistry of its graphic design and layout. This was made possible thanks to the financial support that Polkomtel S.A., the operator of PLUS GSM digital mobile telephone network, graciously extended to the National Library.

The bibliophilic excellence of *More Precious Than Gold* has not been successfully transferred to the screen. Notwithstanding this, the album's substantive portions – its forewords and 105 descriptive texts – have been preserved in their entirety. Moreover, our album's iconographic presentations have proved to be surpassingly attractive in electronic form. This is because digital reproduction allows each photographed item to be viewed not only as a whole or in actual size; it also allows close examination of details through enlargement and the application of other computer techniques at the disposal of the viewer. In this way the electronic version of our album *More Precious Than Gold* serves the same purpose as the book form: in presenting the treasures of the National Library it showcases and propagates the intellectual value and aesthetic merits of what has been preserved in Polish book collections – and thus, of what shall ever testify to the greatness of Polish culture.

Table of contents



Foreword

Introduction

More Precious Than Gold

# The New Testament



*Testamentum Novum.*  
Manuscript in Latin,  
illuminated. 8th century.  
Parchment, 35x27 cm, 241 lvs.  
15th century binding,  
wooden boards and leather.  
Call No.: rps akc. 12400

[1]



Description

# The Tyniec Sacramentary



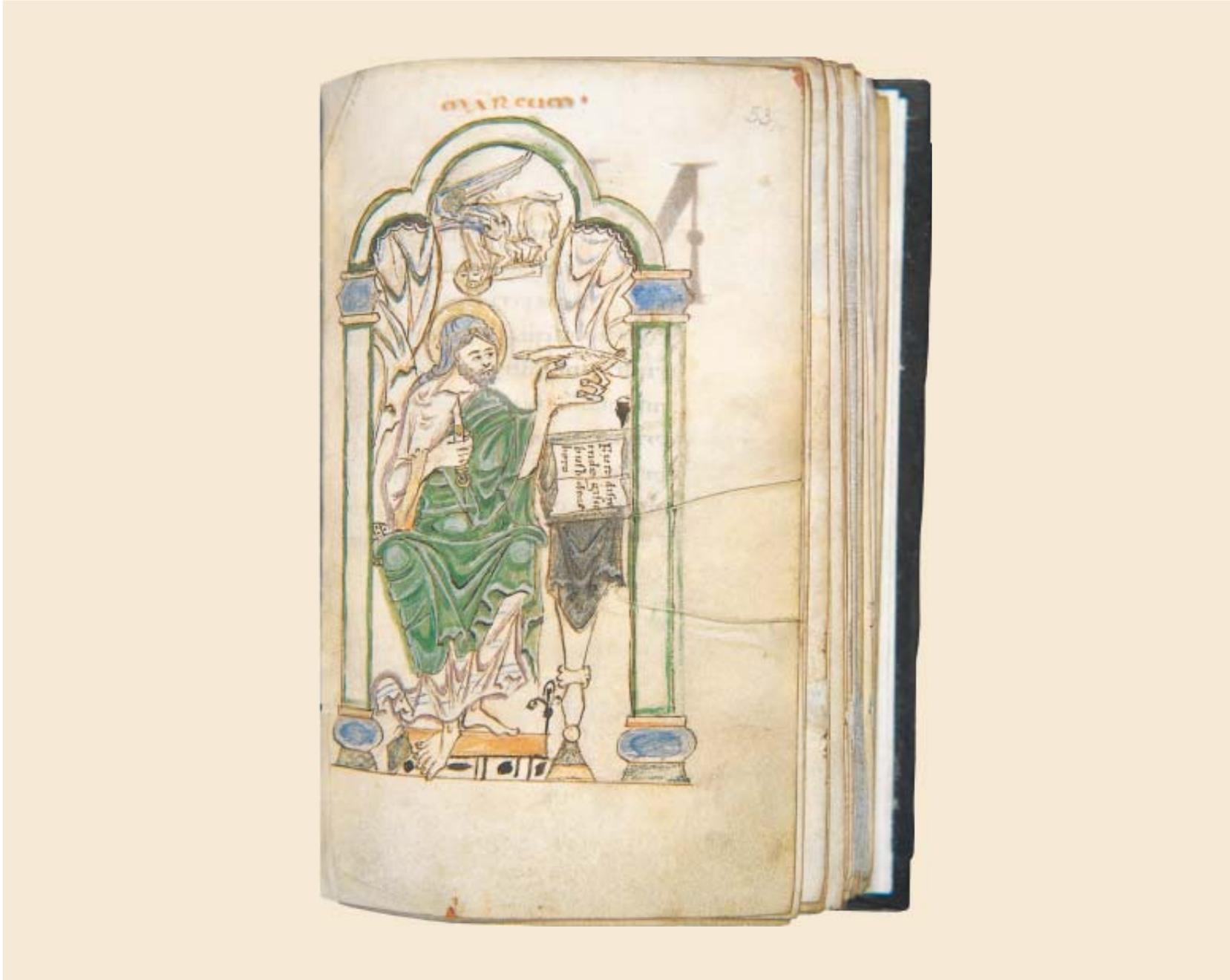
Sakramentarz tyniecki.  
*Sacramentarium*.  
Manuscript in Latin,  
illuminated. Ca. 1060-1070.  
Parchment, 28.5x22.5 cm, 237 lvs.  
17th century binding,  
wooden boards and leather.  
Call No.: rps BOZ 8

[2]



Description

# The Lectionary



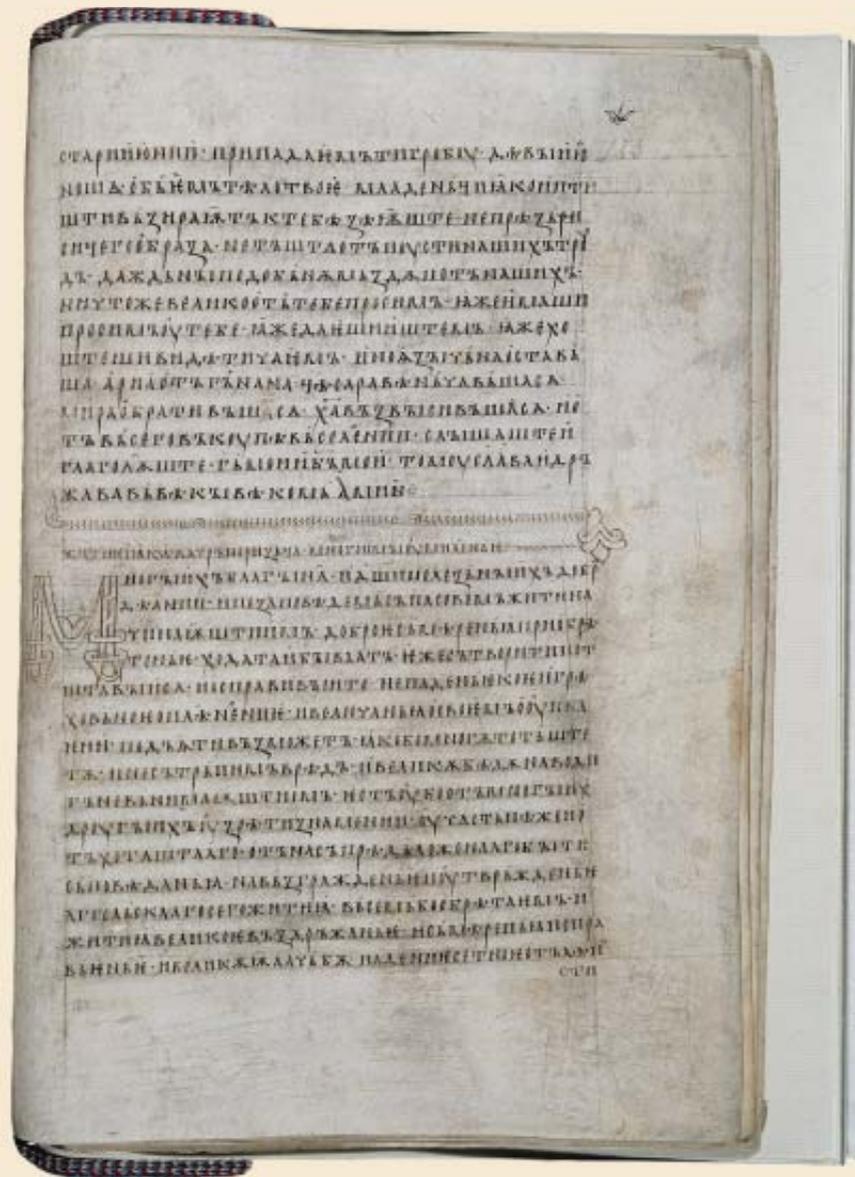
*Evangelistarium.*  
Manuscript in Latin,  
illuminated. Beginning  
of the 11th century.  
Parchment, 15.5x10cm, 151+II lvs.  
Binding from the 17th century,  
wooden boards and leather.  
Call No.: rps I 3311

[3]



Description

# The Supraśl Codex



Kodeks supraski.  
*Mineja čet'ja na mart.*  
Manuscript in Old Church Slavonic.  
11th century.  
Parchment, 30.8x22.7cm, 151 lvs.  
20th century binding,  
wooden boards and leather.  
Call No.: rps BOZ 201

[4]



Description

# The Anastasia Evangelistary



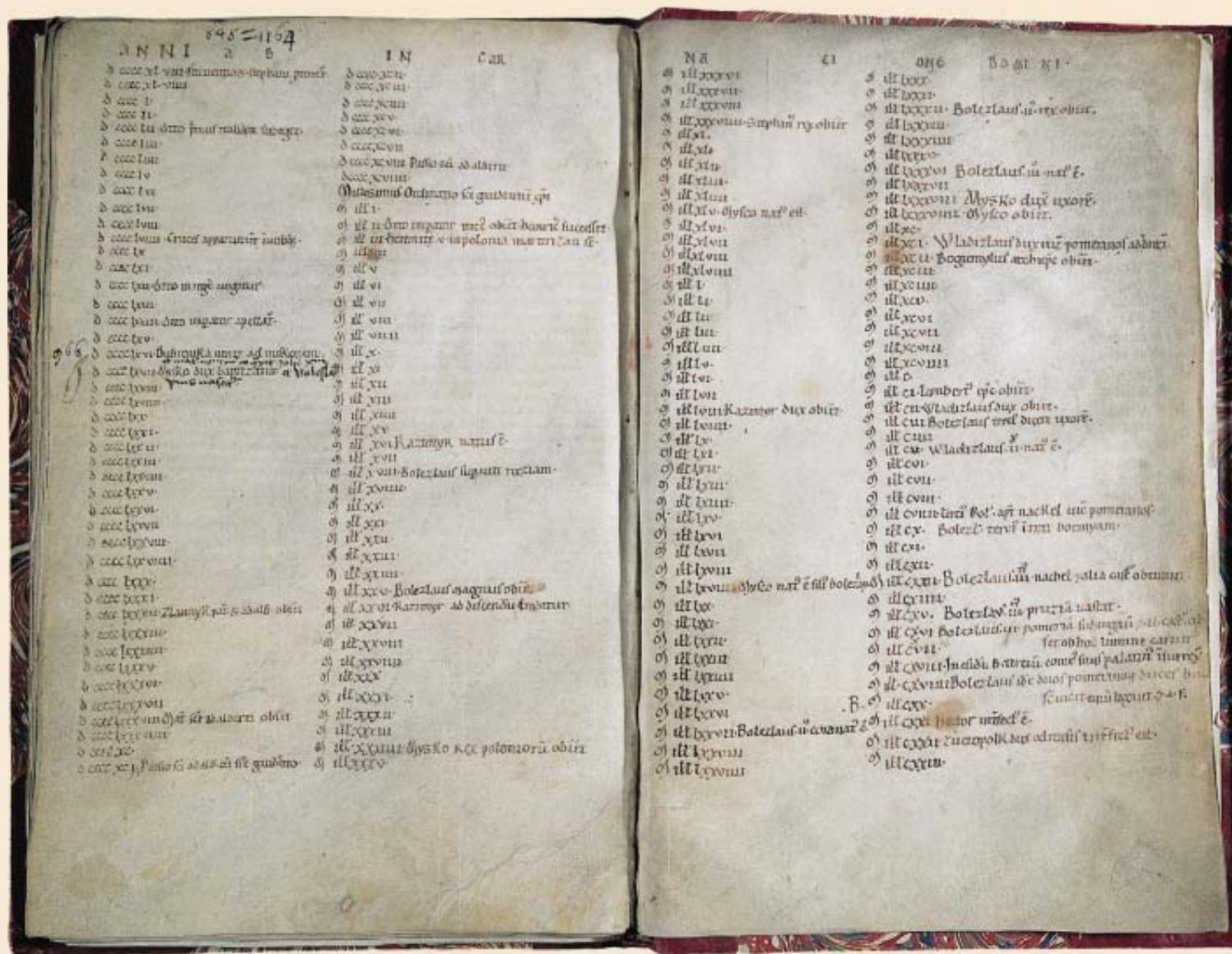
Ewangeliarz Anastazji.  
*Quattuor Evangelia.*  
Manuscript in Latin. 12th century.  
Parchment, 33.5x20cm, 66 lvs.  
Period binding,  
wooden boards and silver plate.  
Call No.: rps II 3307

[5]



Description

# The Old Holy Cross Annals



Rocznik świętokrzyski dawny.  
*Epistola s. Pauli Apostoli cum glossis.*  
Manuscript in Latin.  
Beginning of the 12th century.  
Parchment, 22x14cm, 40 lvs.  
19th century binding, half leather.  
Call No.: rps II 3312

[6]



Description

# The Wilanów Psalter



Psalterz wilanowski.  
*Psalterium.*  
Manuscript in Latin  
and French, illuminated.  
About the middle of the 13th century.  
Parchment, 15.5x10.5cm, 170 lvs,  
19th century velvet binding.  
Call No.: rps I 8003

[7]



Description

# The Cistercian Gradual



*Graduale cisterciense.*  
Manuscript in Latin,  
illuminated. 13th century.  
Musical notation: Lorraine neumes.  
Parchment, 37x29cm, 98 lvs.  
Period binding, wood and leather.  
Call No.: rps akc. 9757

[8]



Description

# The Revelations of St. Bridget



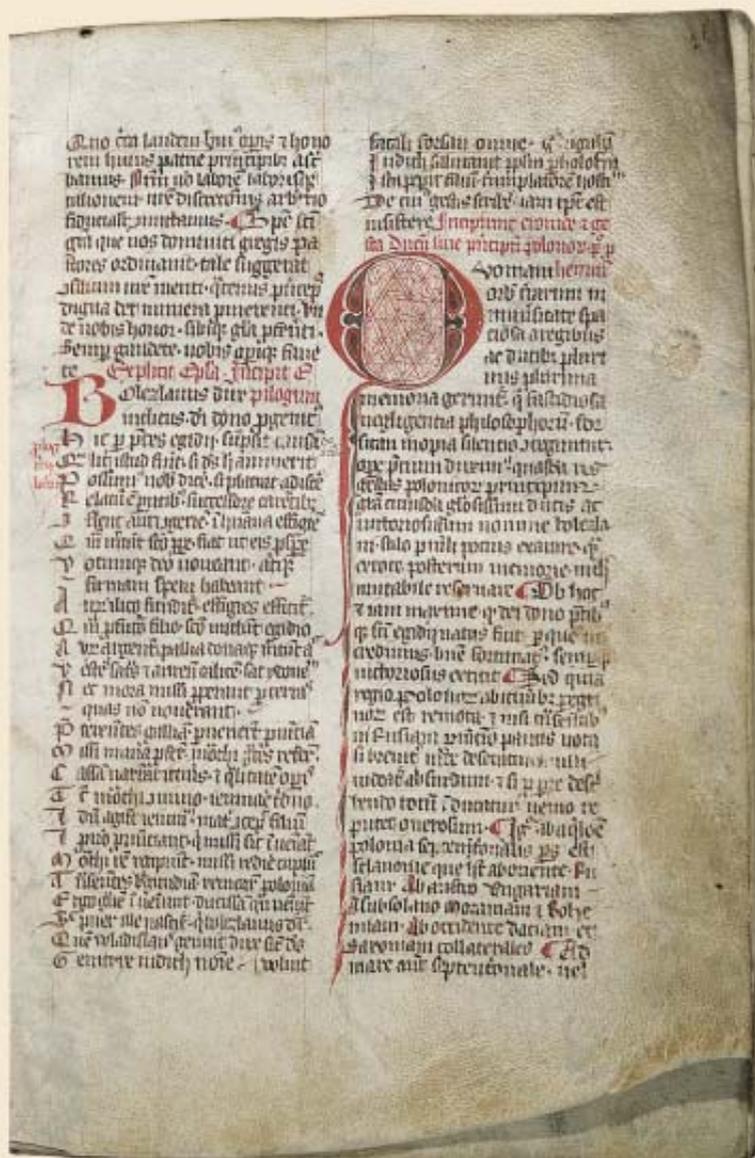
*Revelationes sanctae Birgittae.*  
Manuscript in Latin,  
illuminated. About 1375-1395.  
Parchment, 26.5x18 cm, 425+II lvs.  
15th century binding,  
wooden boards and leather.  
Call No.: rps II 3310  
*Objawienie św. Brygidy – Karta  
Malinowskiego* [The Revelations of  
St. Bridget – Malinowski folio].  
Manuscript in Polish. Middle of the  
15th century.  
Parchment, 33x29 cm, 2 lvs.  
Call No.: rps 8007

[9]



Description

# The Chronicle of Gallus Anonimus



*Cronicae et annales polonicae.*  
*Kodeks zamojski* [Zamoyski Codex].  
Manuscript in Latin and Polish.  
14th/15th century.  
Parchment, 25.5x17.5 cm. 98 lvs.  
20th century leather binding.  
Call No.: rps BOZ 28

[10]



Description

# The Holy Cross Sermons



*Kazania świętokrzyskie*  
[The Holy Cross Sermons].  
Manuscript in Polish. 14th century.  
Parchment, 18 strips, 20.5x1.5 cm  
and less. 20th century binding,  
wooden casket with glass.  
Call No.: rps 8001

[11]



Description

# The Florian Psalter

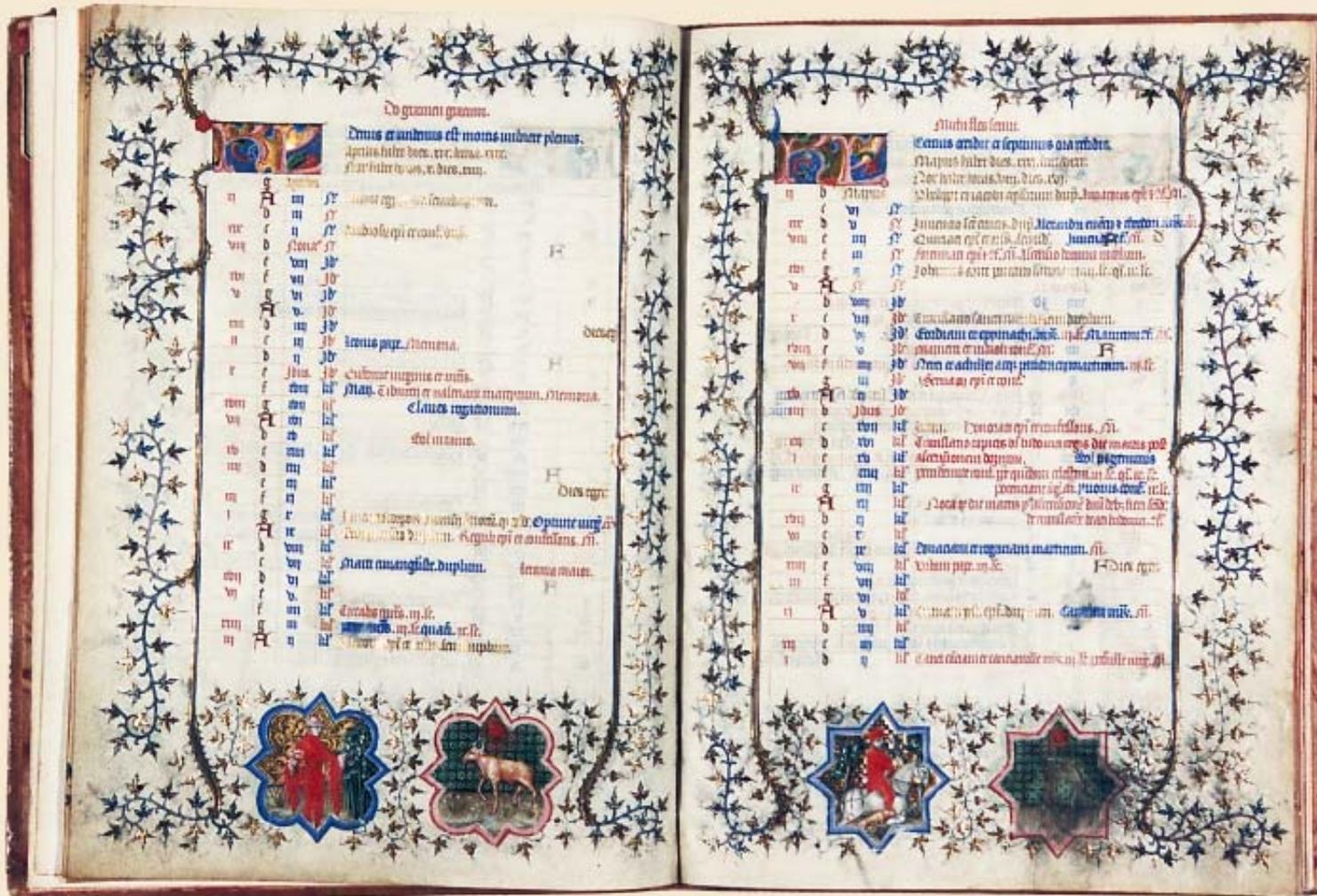


Psalterz floriański.  
*Psalterium trilingue*.  
Manuscript in Latin, Polish  
and German, illuminated.  
About 1370 - beginning  
of the 15th century.  
Parchment, 32x22.5 cm, 297+IV lvs.  
Binding from 1564,  
wooden boards and leather.  
Call No.: rps III 8002

[12]

Description

# The Parisian Calendar



*Calendarium Parisiense.*  
Manuscript in Latin, illuminated.  
The fourth quarter of the 14th century.  
Parchment, 24.5x18 cm, 6+II lvs.  
18th century binding, leather.  
Call No.: rps II 3309

[13]



Description

# Le Roman de la Rose



Guillaume de Lorris,  
Jean de Meun (Meung)  
*Le Roman de la Rose*.  
Manuscript in French,  
illuminated. About 1390.  
Parchment, 30x24.5 cm, 254 lvs.  
18th century binding, leather.  
Call No.: rps III 3760

[14]



Description

# Abbot Mścisław's Gradual



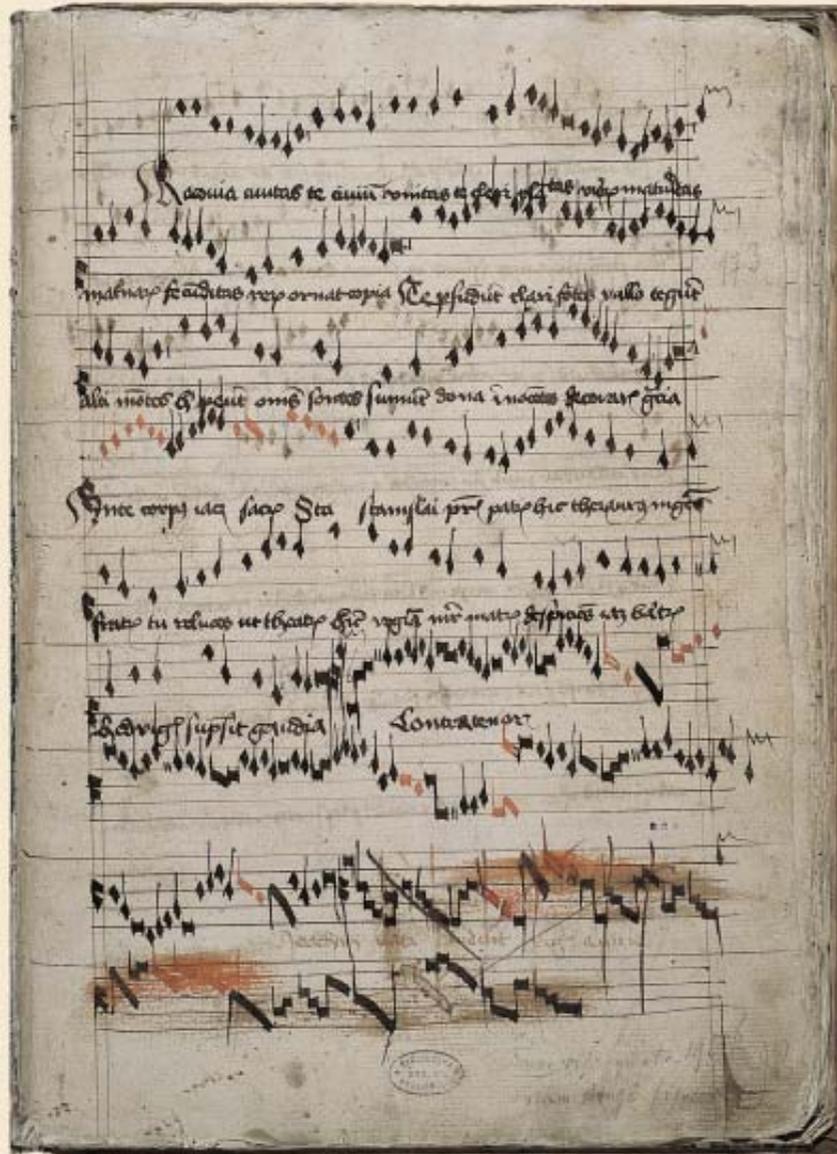
Gradual opata Mścisława.  
*Graduale de tempore et de sanctis*  
Manuscript in Latin,  
illuminated. About 1390.  
Musical score: nota quadrata.  
Parchment 55.5x38 cm,  
328 lvs (656 pp.).  
16th century binding,  
wooden boards and leather.  
Call No.: rps akc. 10 810

[15]



Description

# A Manuscript with polyphonic music 'Kras. 52'



Musical manuscript 'Kras. 52'.  
*Miscellanea theologica.*  
Manuscript in Latin.  
Second quarter of the 15th century.  
Black mensural notation.  
Paper, 30.4x22 cm, 206 lvs.  
19/20th century binding.  
Call No.: rps III 8054

[16]



Description

# The Wilanów Book of Hours



Godzinki wilanowskie.  
*Horae Beate Mariae Virginis  
ad usum ecclesiae Romanae.*  
Manuscript in Latin  
and French, illuminated.  
Ca. 1455-1465.  
Parchment, 23x16.5 cm, 191 lvs.  
18/19th century leather binding.  
Call No.: rps II 8004

[17]



Description

# The Works of Flavius

Josephus Flavius  
*Antiquitates Iudaicae, libri XX;*  
*De bello Iudaico, libri VII.*  
Manuscript in Latin,  
illuminated. 1466.  
Parchment, 45x32.5 cm, 224 lvs.  
Period binding, wooden boards  
and leather.  
Call No.: rps BOZ 1

[18]



Description

# Ptolemy's Geography



*Cosmographia Claudii Ptolomaei Aleksandrini [...] manu Domini Nicolai Germani, Presbyteri secularis, descripta. Tabulisque egregie pietis adornata [...] circa Annum 1467. Manuscript in Latin, illuminated. 1467.*

Vol. 1 *Textus*: I-III, 1-43, 43a, 44-72 lvs; vol. 2 *Tabulae*: 1-2+3-4 lvs XXXI tables.

Parchment, 42x28,8 cm and less.

20th century leather binding.

Call No.: rps BOZ 2/I-II

[19]



Description

# Gothic Metallograph



*Śmierć i dwanaście scen z Ewangelii  
i Dziejów Apostolskich*

[Death and Twelve Scenes  
from the Gospels and Acts].

Ca. 1475. Colour metallograph,  
37.2x26.1 cm.

Call No.: Inc. G. 1

[20]



Description

# The Golden Legend



Jacobus de Voragine  
*Legenda aurea.*  
Manuscript in Latin,  
illuminated. Ca.1480.  
Parchment, 25.5x17 cm,  
354 lvs (708 pp.).  
Binding from 1515,  
wooden boards and leather.  
Call No.: rps BOZ 11

[21]



Description

# Jan Zamoyski's Prayer-Book

*Horae Beate Mariae Virginis  
ad usum Turonensem.*

Lat. et. Gall. [Chablis?,  
Petrus Le Rouge, 1485/1486].  
IBP 5751. Ex perg. (10.5x8 cm).  
Call No.: Inc. Qu. 335



[22]



Description



# The Flowery Triod



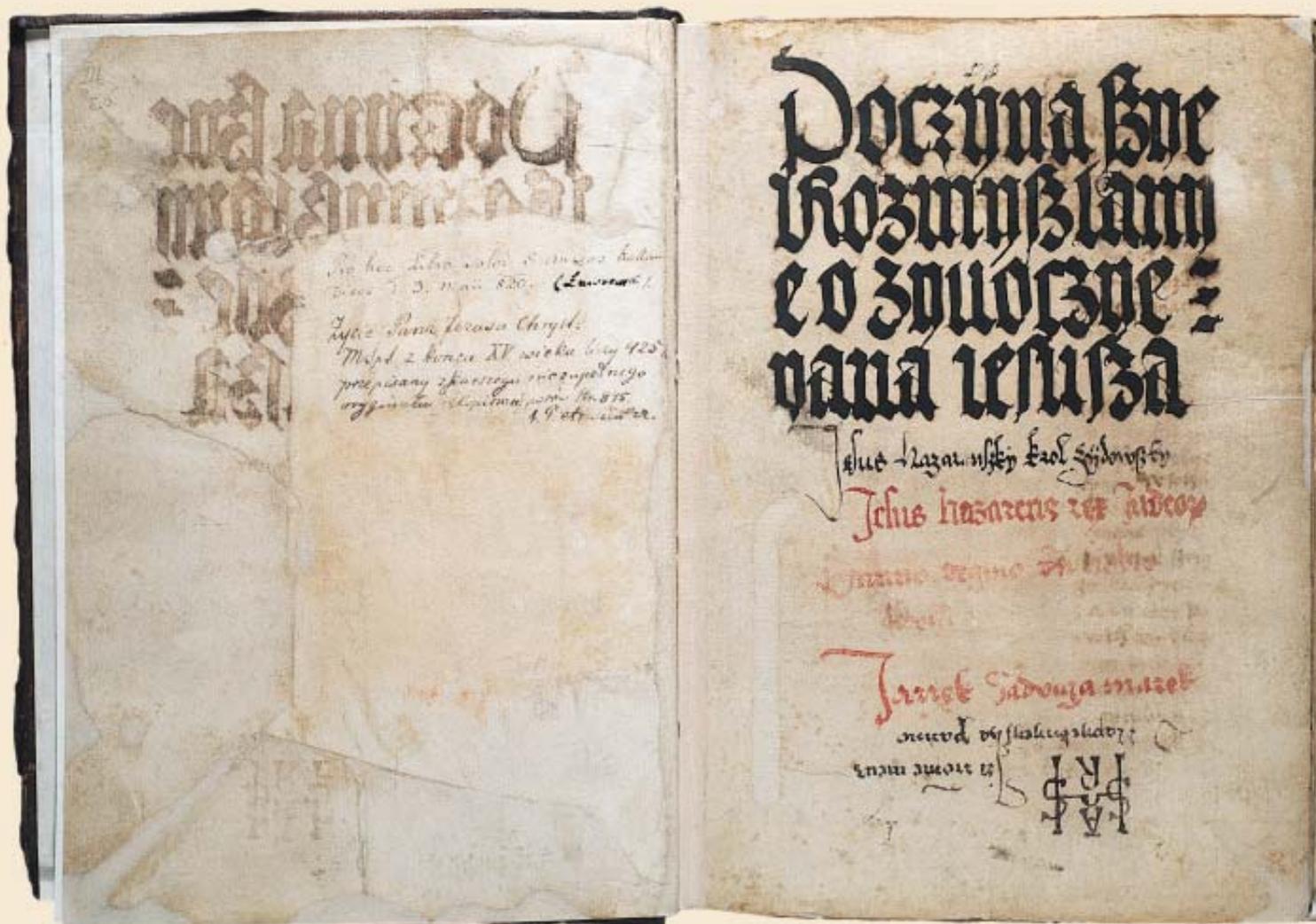
*Triod' cvetnaja*  
[The Flowery Triod].  
[Kraków, Sveboldus Fiol,  
ante 1491?].  
2°. Var. A. IBP 5397.  
31.5x21.5 cm.  
Call No.: Inc. F. 1350

[24]



Description

# The Przemyśl Meditation



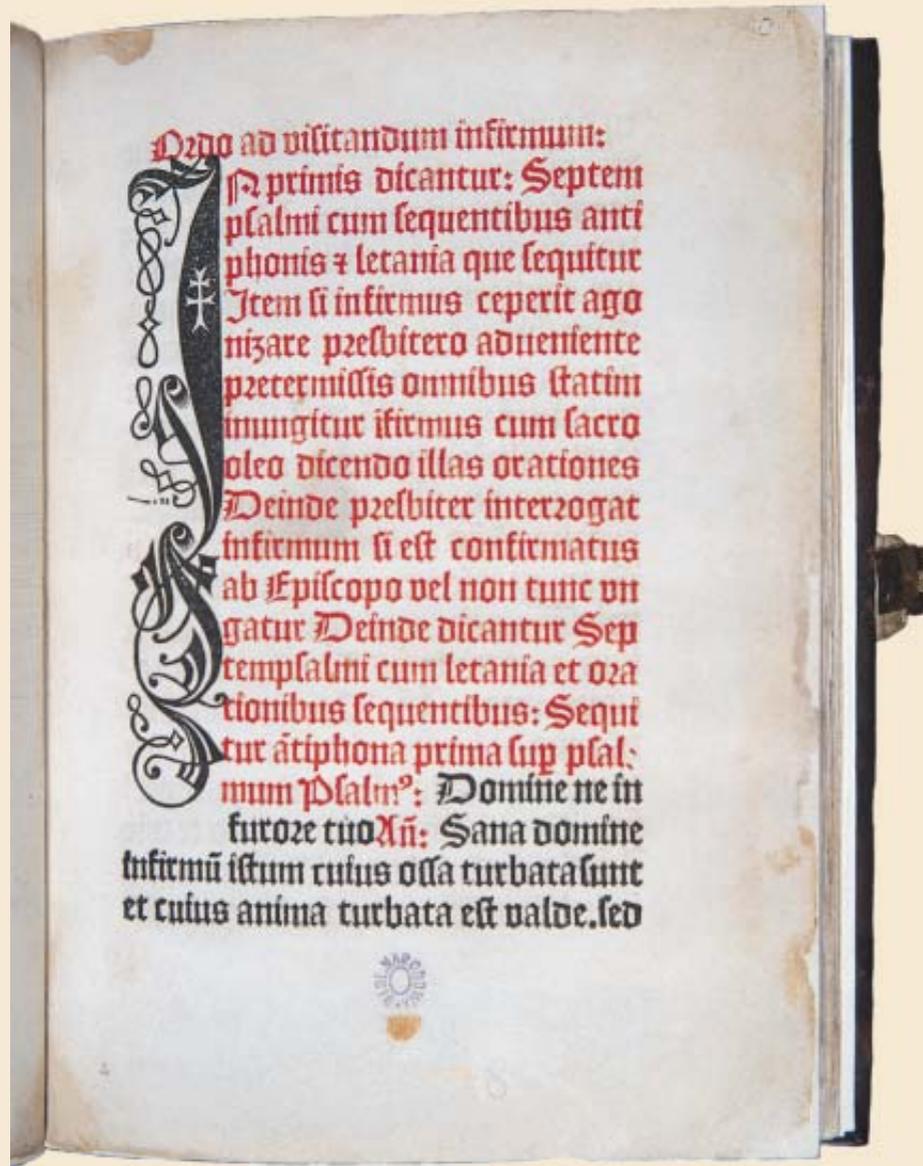
*Rozmyślanie o żywocie Pana Jezusa.  
Rozmyślanie przemyskie*  
[A Meditation on the Life of Lord  
Jesus. The Przemyśl Meditation].  
Manuscript in Polish.  
End of the 15th century.  
21.5x15.5 cm, 426 lvs.  
Period binding, wooden boards  
and leather.  
Call No.: rps II 8024

[25]



Description

# The Vilnius Agenda



*Agenda sive Exsequiale sacramentorum.*  
Ed. Martinus canonicus Vlnensis.  
Gdańsk, Conradus Baumgart,  
10. 6.1499.  
4°. Var. A., IBP 63. (21x16cm).  
Call No.: Inc. Qu. 141

[26]



Description

# Forecast for the Year 1501



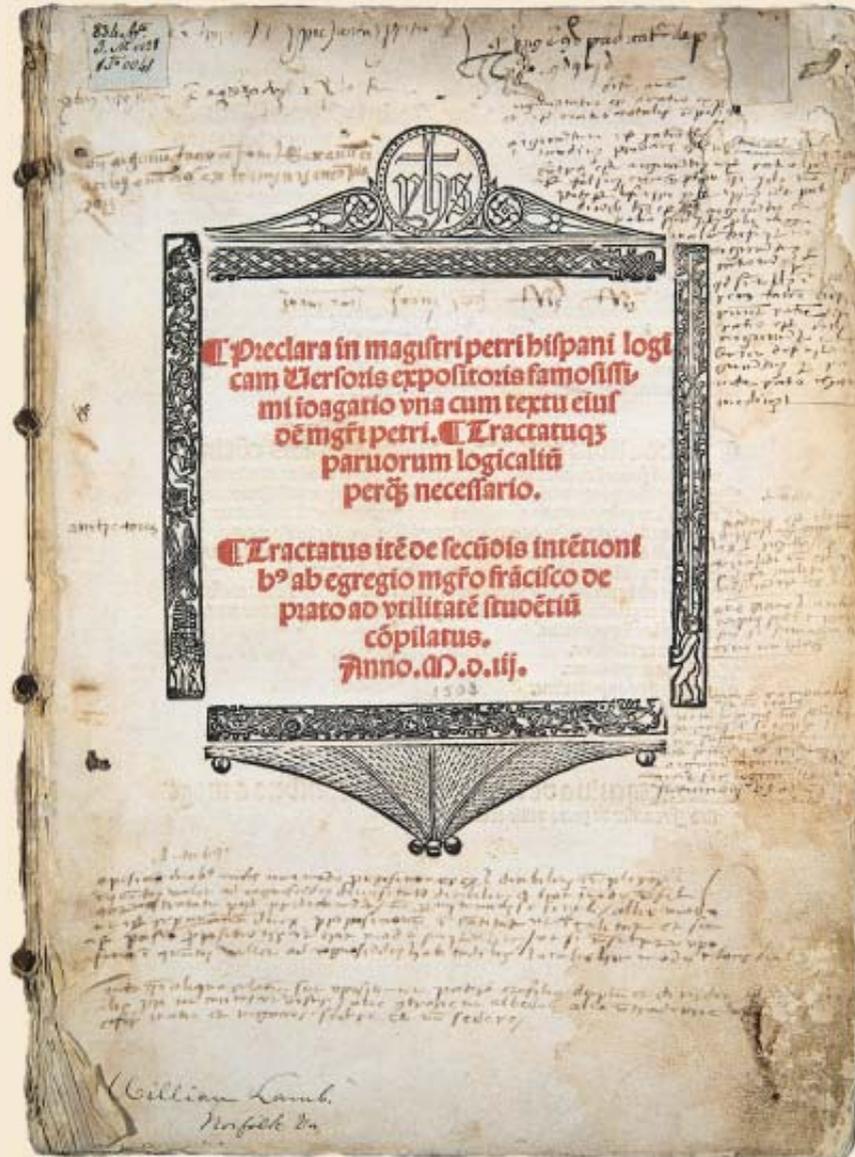
Ioannes Glogoviensis  
*Iudicium Cracoviense ad a. 1501.*  
Germ. [Leipzig, Martinus  
Landsberg, 1500].  
4°. IBP 5874. (21x14.5 cm)  
Call No.: Inc. Qu. 449

[27]



Description

# A Book from the Printing House of Stanislaus Polonus



Ioannes XXI, papa  
*Summulae logicales.*  
Sevilla, Stanislaus Polonus  
et Iacobus Cromberger,  
15.4.1503. 2° (30x22 cm).  
Call No.: XVI. F. 960

[28]



Description

# The Missal of Erazm Ciołek



Mszal Erazma Ciołka. *Missale*.  
Manuscript in Latin, illuminated.  
1515-1518.  
Parchment, 35x26.5 cm. 231 lvs.  
20th century binding, board and  
leather.  
Call No.: rps III 3306

[29]



Description

# The Life of Jesus Christ



*Żywot Wszchemocnego Syna Bożego Pana Jezusa Krysta*

[The Life of God's Omnipotent Son, Jesus Christ the Lord].

[Baltazar Opeć, author of the Polish version].

Kraków, Hieronim Wietor

[after May 5] 1522. 2° (28x19.5 cm).

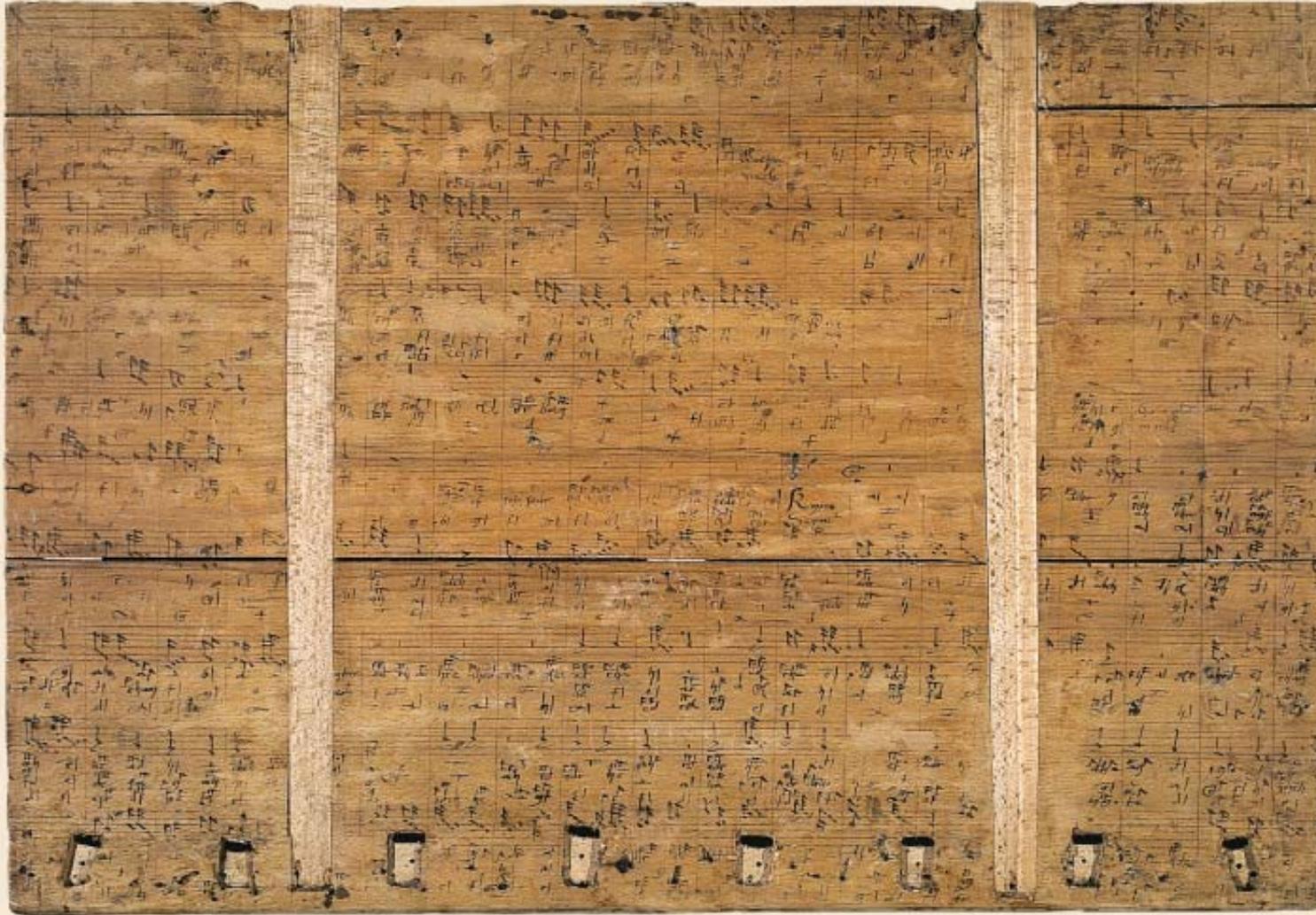
Call No.: XVI. F. 3

[30]



Description

# Keyboard tablature written on wood



Musical manuscript. Ante 1528.

Musical notation:

old German keyboard tablature.

Beech wood. 54x77 cm.

Call No.: Mus. 2081 Cim.

*Graduale de sanctis*. Manuscript in Latin, illuminated. 1524-1528.

Musical notation: *nota quadrata*.

74x52 cm, 155 lvs. Period binding, wood and leather.

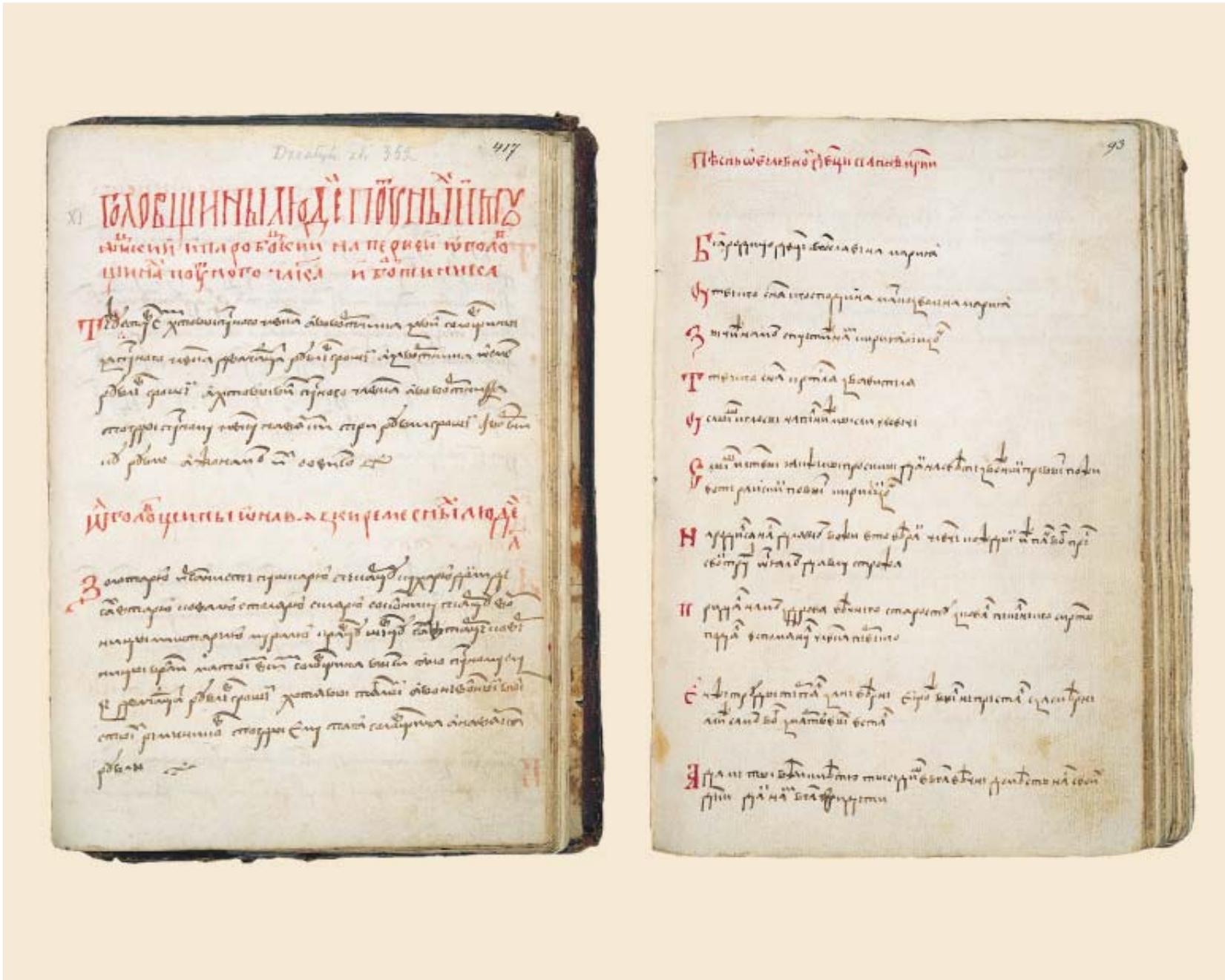
Call No.: rps V 3036.

[31]



Description

# The Lithuanian Statute



*Statut litewski pierwszej redakcji z 1529 r. oraz przywileje dla W. Ks. Litewskiego. Kodeks Olbrachta Gasztołda kanclerza w. lit.*

[The Statute of Lithuania, in the first edition from 1529 and the privileges for the Grand Duchy of Lithuania. Codex of Olbracht Gasztold, the Chancellor of the Grand Duchy of Lithuania]. Manuscript in West Ruthenian. First half of the 16th century. 21.5x16 cm, II+229 leaves (458 pp.). Period binding, wood and leather. Call No.: rps BOZ 77

[32]



Description

# The Catalogue of Gniezno's Archbishops



Ioannes Dlugossius  
*Catalogus archiepiscoporum Gnesnensium.*  
Manuscript in Latin,  
illuminated. 1531-1535.  
Parchment, 31x24 cm, 145 lvs.  
19th century leather binding.  
Call No.: rps BOZ 5

[33]



Description

# Books from Jan Dantyszek's Library



Eike von Reggow  
*Remissorium mit sambt dem Weichpilde  
und Lehnrecht.*

Augsburg, Hans Otmar,  
Johann Rynmann, 1508.  
2° (32.5x23 cm).

Call No.: XVI. F. 2339  
*Novum Testamentum Graece et Latine.*  
Ed. Erasmus Roterodamus. Basel,  
Johannes Froben, 1527.

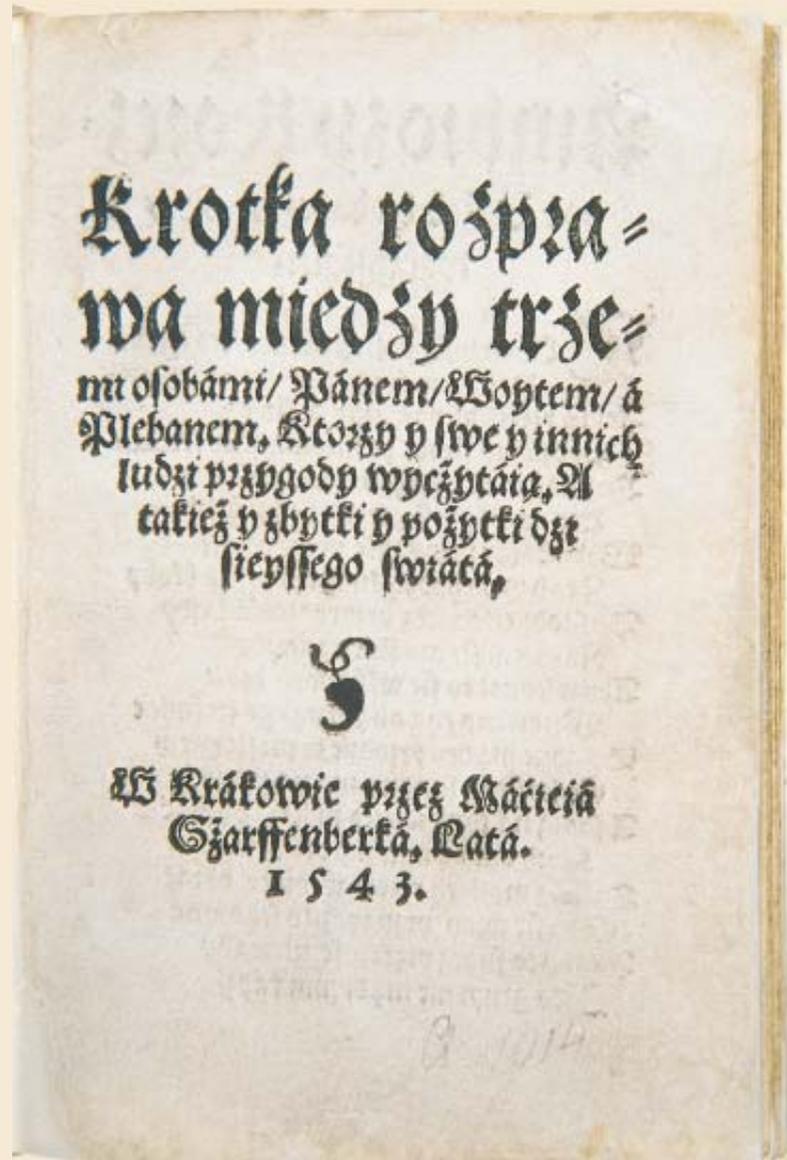
2° (32.5x23 cm).  
Call No.: XVI. F. 2314

[34]



Description

# Mikołaj Rej's Short Discussion



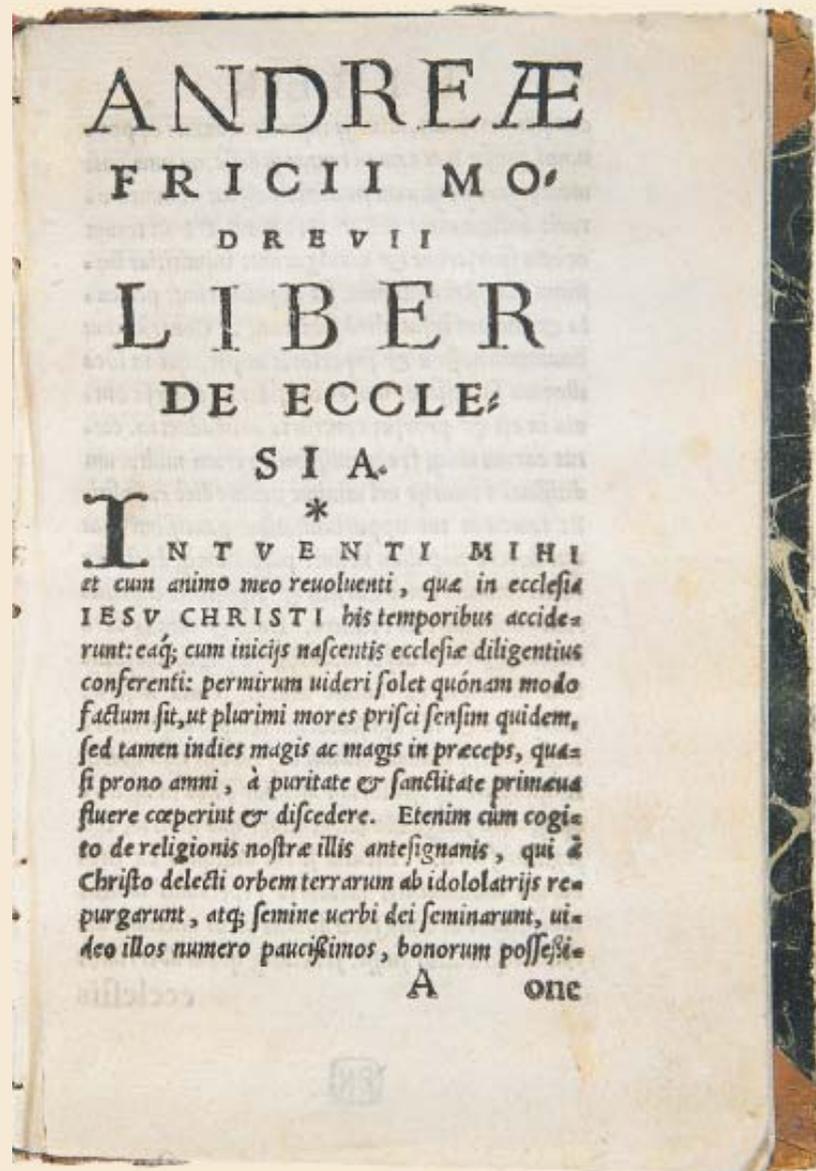
Mikołaj Rej  
*Krótká rozprawa między trzema osobami  
Panem, Wójtem a Plebanem*  
[A Short Discussion Between  
Three Persons: a Squire,  
a Bailiff and a Priest].  
Kraków, Maciej Szarfenberg, 1543.  
8° (15x10 cm),  
Call No.: XVI. O.1110

[35]



Description

# Andrzej Frycz Modrzewski's Book On the Church



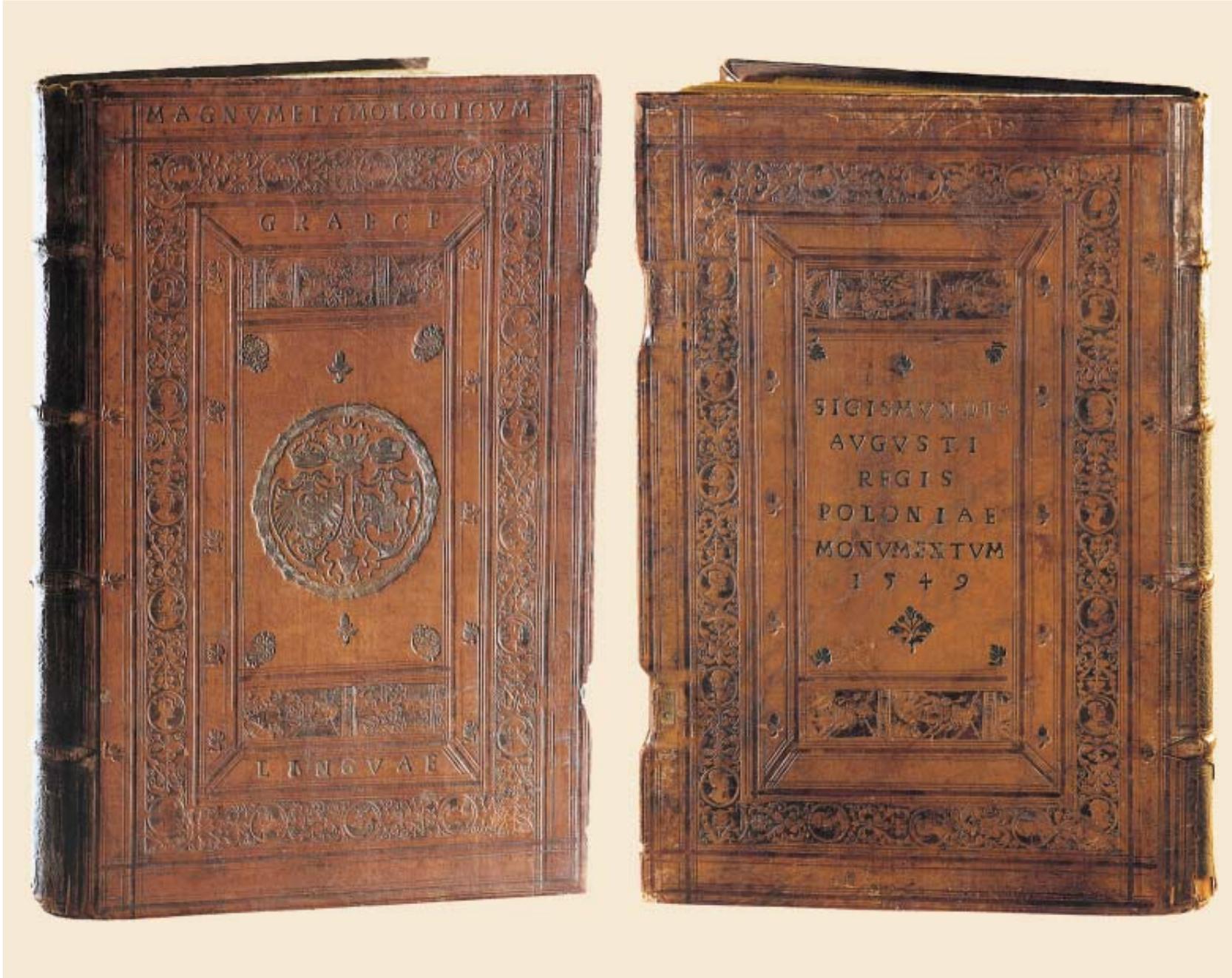
Andrzej Frycz Modrzewski  
*Liber de ecclesia* (*Commentariorum  
de Republica emendanda liber IV*).  
First printing [Kraków,  
Łazarz Andrysowic, 1550/1551].  
8° (15x10.5 cm).  
Call No.: XVI. O.763 adl.

[36]



Description

# Sigismundi Augusti Regis Poloniae Monumentum



The largest surviving collection of 'Monumenta', that is, books from the library of King Zygmunt August (1520-1572). They are called 'Monumenta' from the ownership formula on their bindings. From a collection which once numbered 4,000 volumes, the National Library now possesses 164 works in 106 volumes.

[37]



Description

# A Binding from Prince Albrecht's Silver Library



Pawel Hoffmann  
Binding from the Silver Library  
of Albrecht, Prince of Prussia,  
and Princess Anna Maria.  
Ca.1555. 32x20.2x4.7 cm.  
Call No.: XVI. F. 907

[38]



Description

# The Zamoyski Collated Cantional



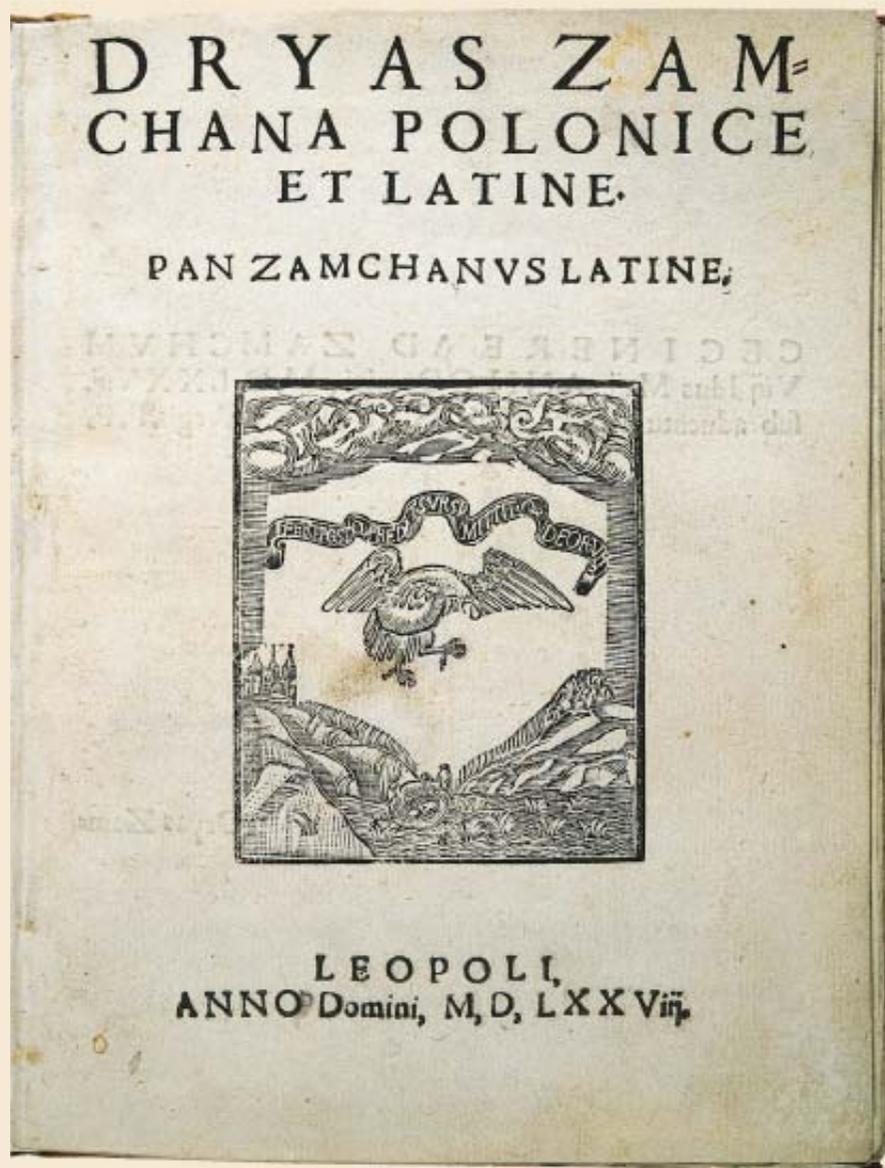
*Kancjonał zamoyski*  
[The Zamoyski Cantional]  
Kraków, Mateusz Siebeneicher  
1558, 1561;  
Stanisław Szarfenberger, ca. 1570.  
8° (16x10.9 cm).  
Call No.: XVI. O.230-286

[39]



Description

# Jan Kochanowski's *Dryas Zamchana*



Jan Kochanowski  
*Dryas Zamchana Polonice et Latine.*  
*Pan Zamchanus Latine.*

Lwów [Walenty Łapczyński  
in Mikołaj Szarfenberger's  
printing house, after 13.05.,  
before 15.09.] 1578.

4° (18.5x14.5 cm).

Call No.: XVI. Qu. 568 adl.

[40]



Description

# The Lives of Serbian kings and archbishops



Danilo II, Serbian archbishop  
*Životi kraljeva i arhiepiskopa srpskih.*  
Manuscript in Church Slavonic.  
Middle of the 16th century.  
31x20.5 cm. VI+356 pp.  
Period binding, wooden boards  
and leather.  
Call No.: rps akc. 10780.

[41]



Description

# The Moldavian Evangelium



*Ewangelia tetr*  
[The Four Gospels].  
Manuscript in Church Slavonic,  
illuminated. 1614-1617.  
Parchment. 36x25 cm,  
IV 1vs+712 pp.  
19th century binding, wooden  
boards and velvet.  
Call No.: rps akc. 10778.

[42]



Description

# Angelo Freducci's Atlas



Angelo Freducci, Atlas.  
Five colour manuscript charts.  
Southern orientation. 1554.  
Parchment on cardboard, 35x47 cm.  
Period binding, wood and leather,  
35.5 x 22.5 cm.  
Inventory No.: O.2401

[43]



Description

# Antonius Millo's Nautical Atlas



Antonius Millo  
*Geographicae tabulae  
in charta pergamena.*  
8 colour and gilt manuscript  
charts. 1583.

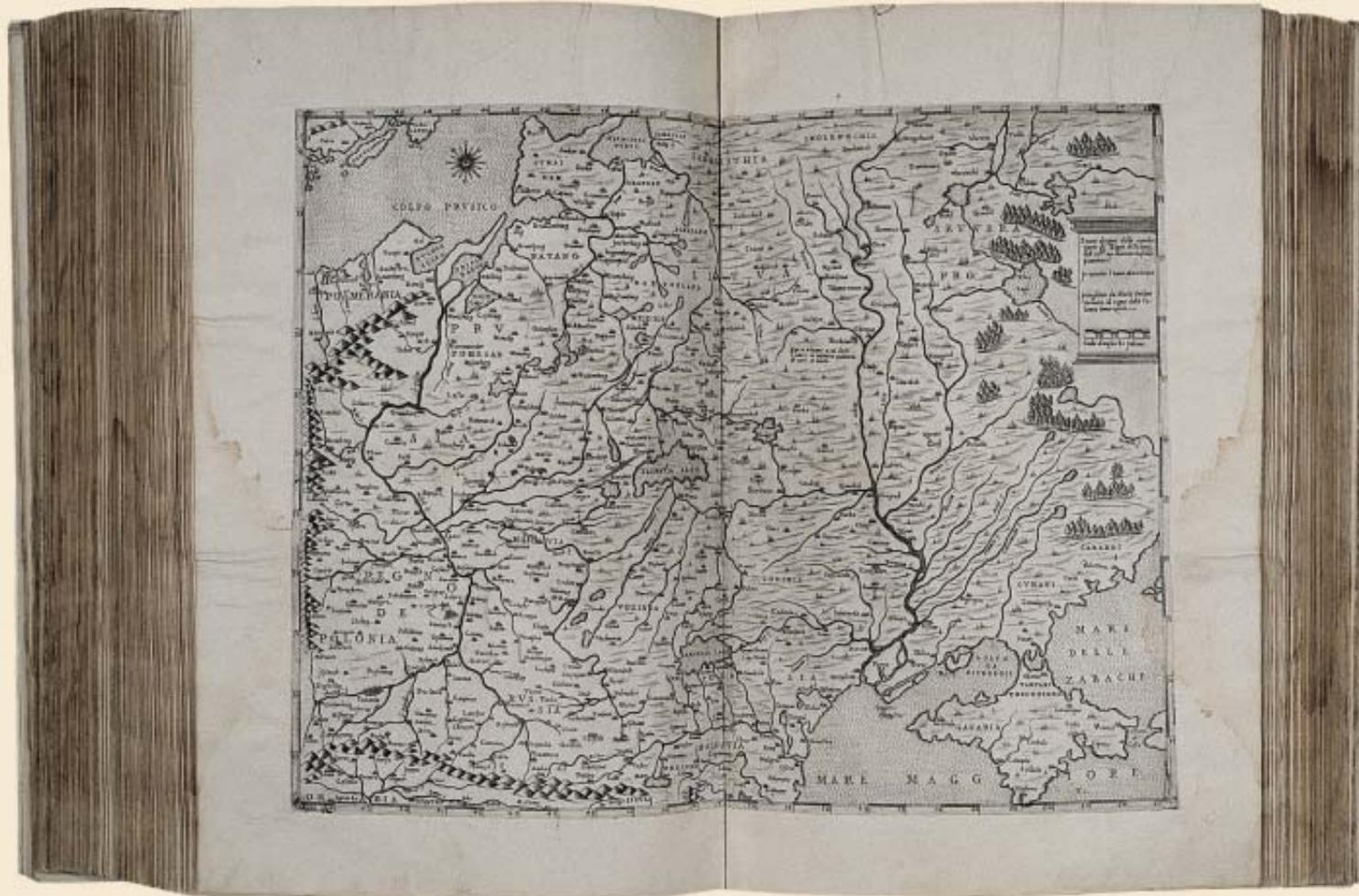
Parchment on cardboard. 41x65 cm.  
Period binding, parchment, 44x33 cm.  
Inventory No.: O.2399

[44]



Description

# Theatrum Orbis terrarum



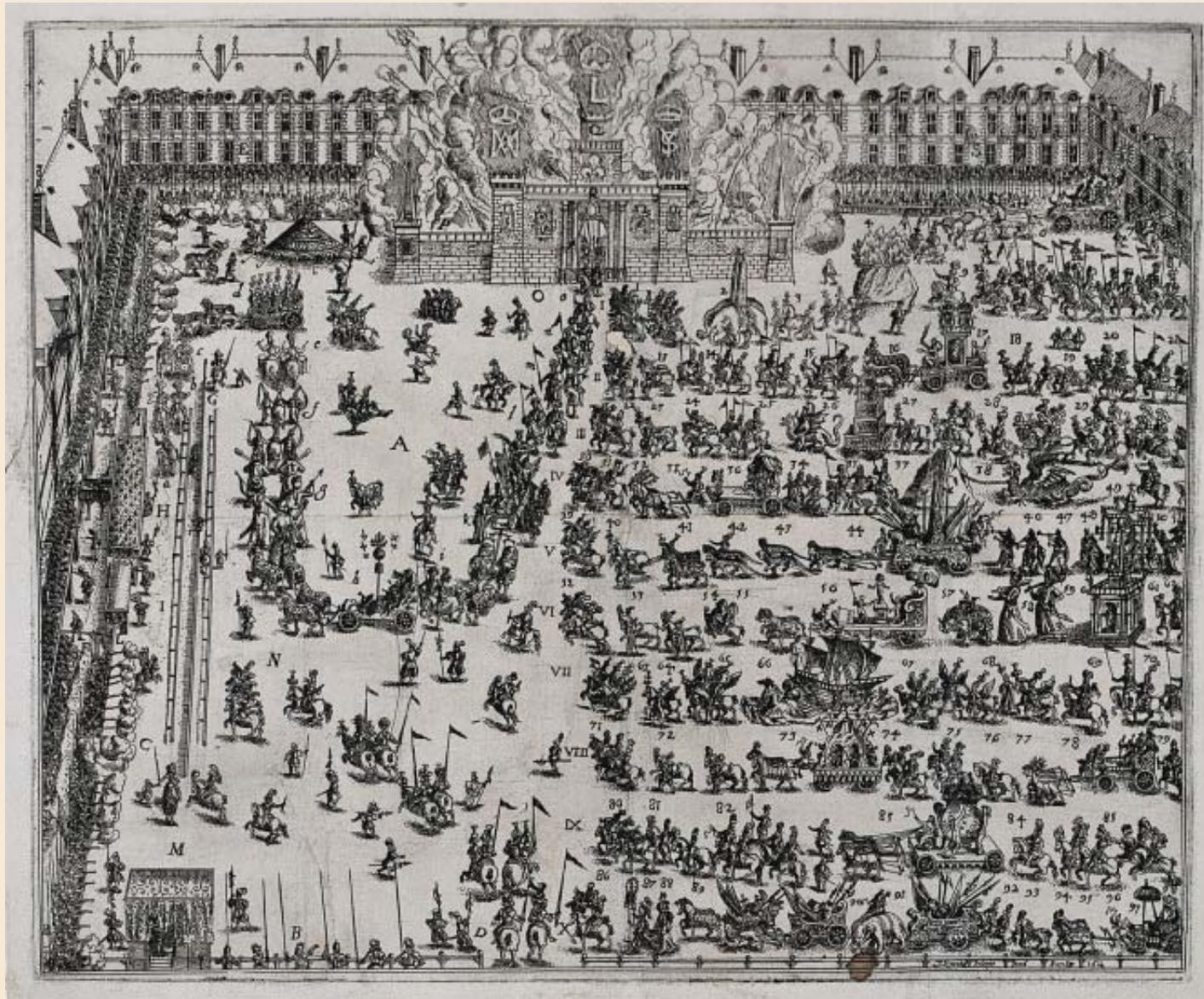
*Theatrum Orbis terrarum Abrahami Orтели Antverp. geographi regii. Tabulis aliquot novis vitaq. auctoris illustratum. Editio ultima. Antverpiae, apud Ioannem Bapt. Vrintium. Anno (I).I.(III. 1603. Engraving. Text 43 pp., portrait, 239 geographical maps of various size; Parergon [...], text 8 pp., XL tables with 49 historical maps of various size, 2 illustrations; Nomenclator Ptolemaicus [...] text 35 pp. Period binding, leather, 49x30 cm. Inventory No.: O.333*

[45]



Description

# Jan Ziarnko's Engravings



Jan Ziarnko (Jean Le Grain)  
*Stygmatyzacja św. Franciszka*  
[The Stigmatisation of St. Francis].  
[Ante 1628]. Engraving, 5x7.5 cm  
(clipped print).

Inventory No.: G.63232

*Mały Karuzel*

[A Little Tournament].  
1612. Engraving, 24x29 cm.  
Inventory No.: G. 65954

[46]



Description

# The Arian Psalter



*Psalmi Dawidowe z Ewangelią Pana Chrystusową zgodne, do których są przyłączone pieśni pobożne* [David's Psalms consistent with Christ's Gospels, to which religious songs have been added]. [Publ. Walenty Szmalc?]. Raków, Sebastian Sternacki, 1620. 32° (8.1x5.4 cm). Call No.: XVII. I. 499

[47]



Description

# A Chart of the Atlantic Ocean

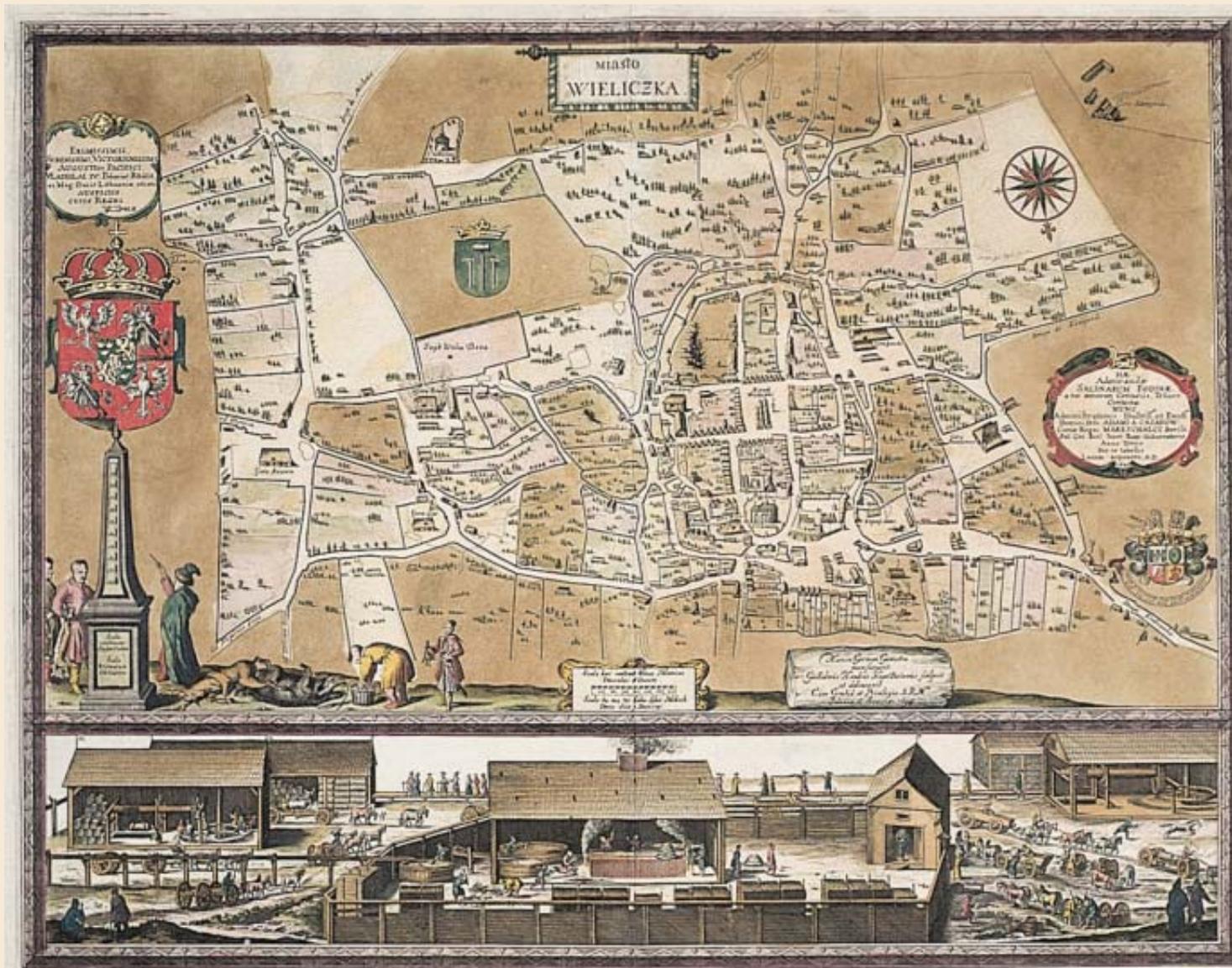
*West Indische Paskaert [...] 't Amsterdam  
[...] by Ioannes Loots.  
Scale 1:14,500,000. [Ca. 1660].  
Hand-coloured copper engraving.  
Parchment, 75x95 cm.  
Inventory No.: 11015*

[48]



Description

# Plans of the Salt-Mine and City of Wieliczka



*Plany kopalni i miasta Wieliczki*  
[Plans of the salt-mine  
and city of Wieliczka].

Scale 1: 3,800.

South – south-west orientation. 1645.

Hand-coloured copper engraving.

4 full-page plans, 38.4x49.3 cm.

Inventory No.: 18590 – 18593.

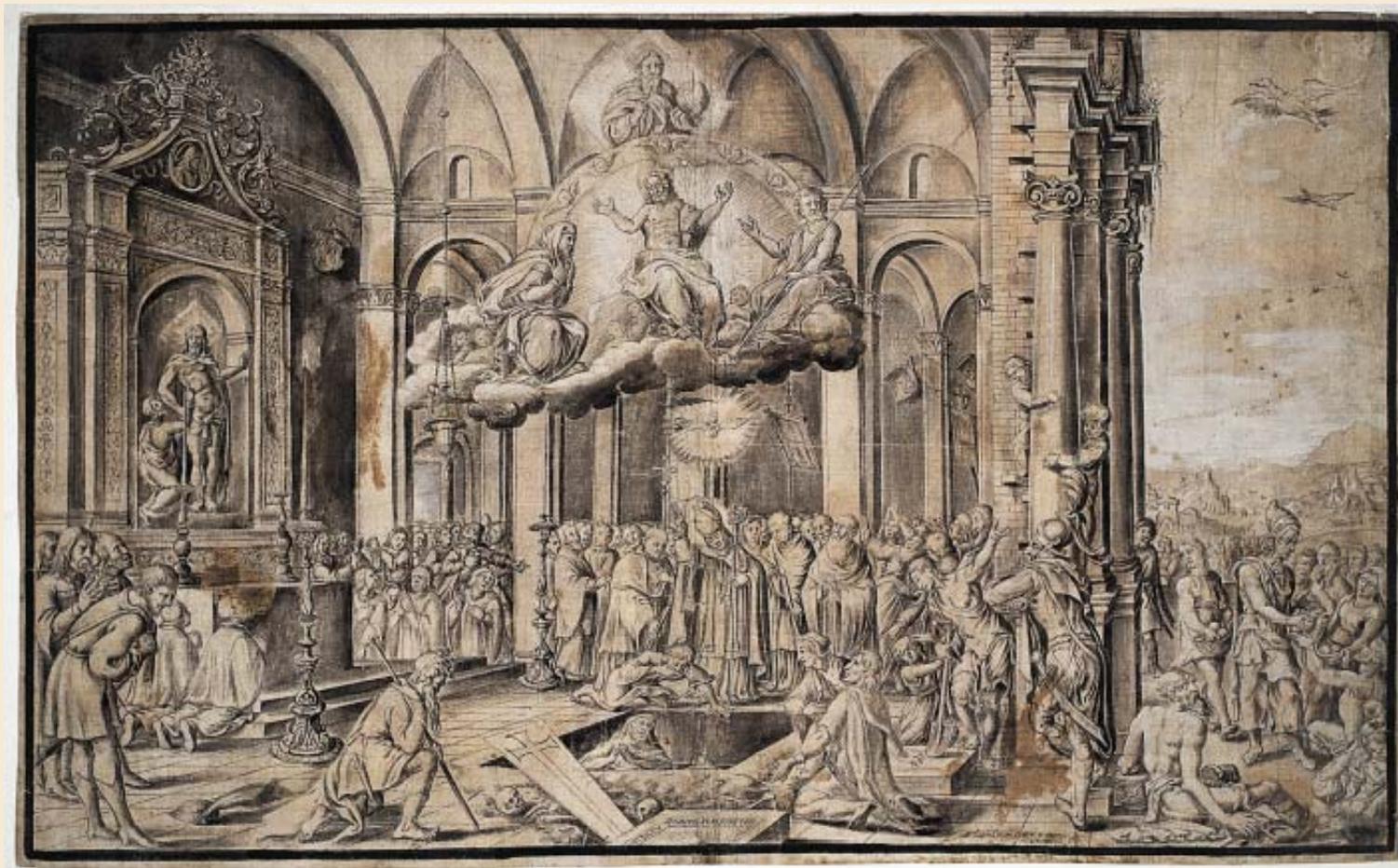
[49]



Description



# The Resurrection of Piotrowin



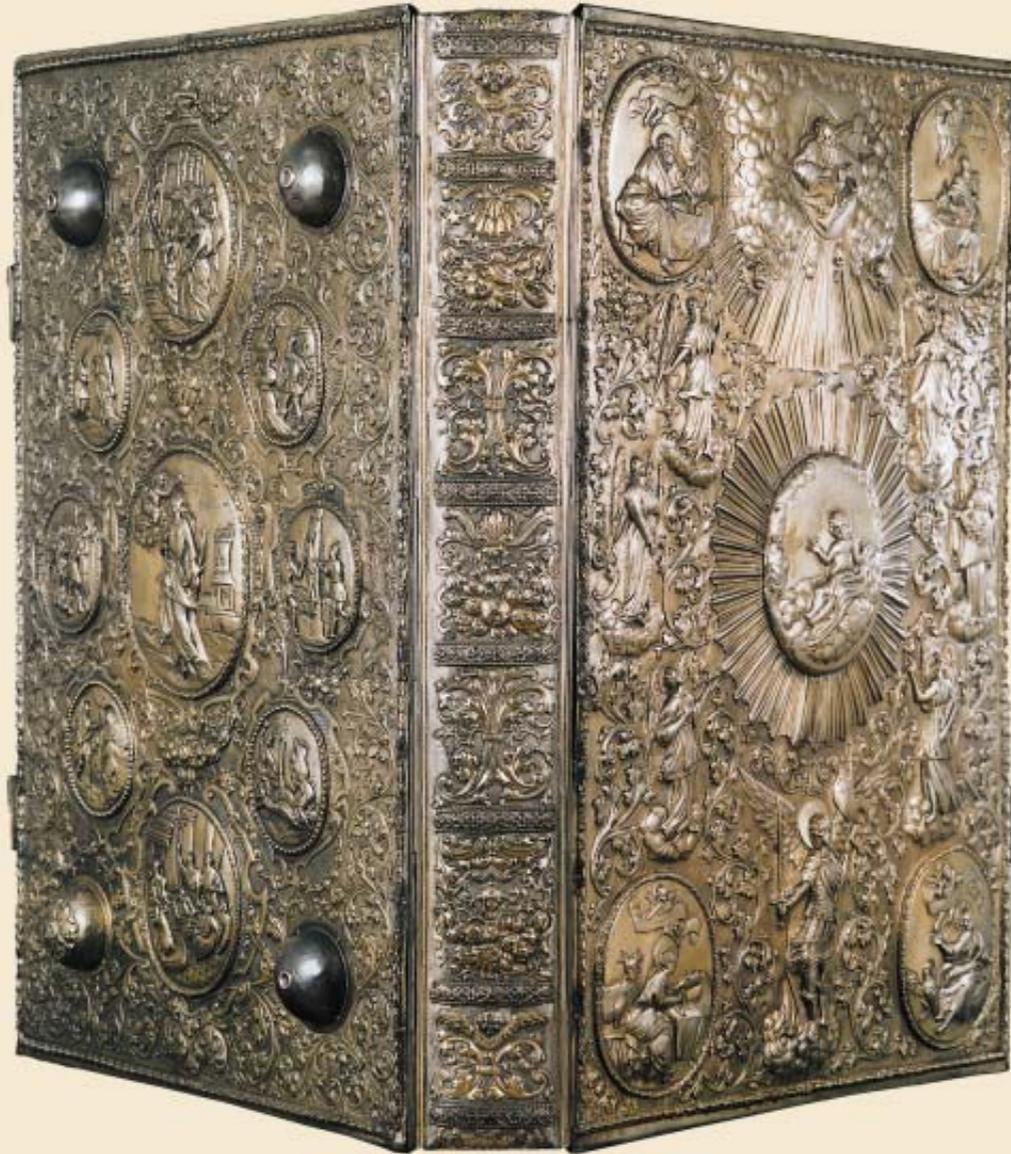
Jan Chryzostom Proszowski  
*Wskrzeszenie Piotrowina*  
[The Resurrection of Piotrowin].  
[1649]. Pen, brush, India ink,  
sepia, grey and brown wash,  
lightened by white, frame  
in India ink, 44x71.5 cm.  
Inventory No.: Rys. 250

[51]



Description

# Binding of an Altar Evangeliary



*Evangelie naprestol'noe.*  
Moskva, 1689.  
2° (49x71 cm).  
Call No.: XVII. 4.8619

[52]



Description

# The Glorification of Jan Sobieski



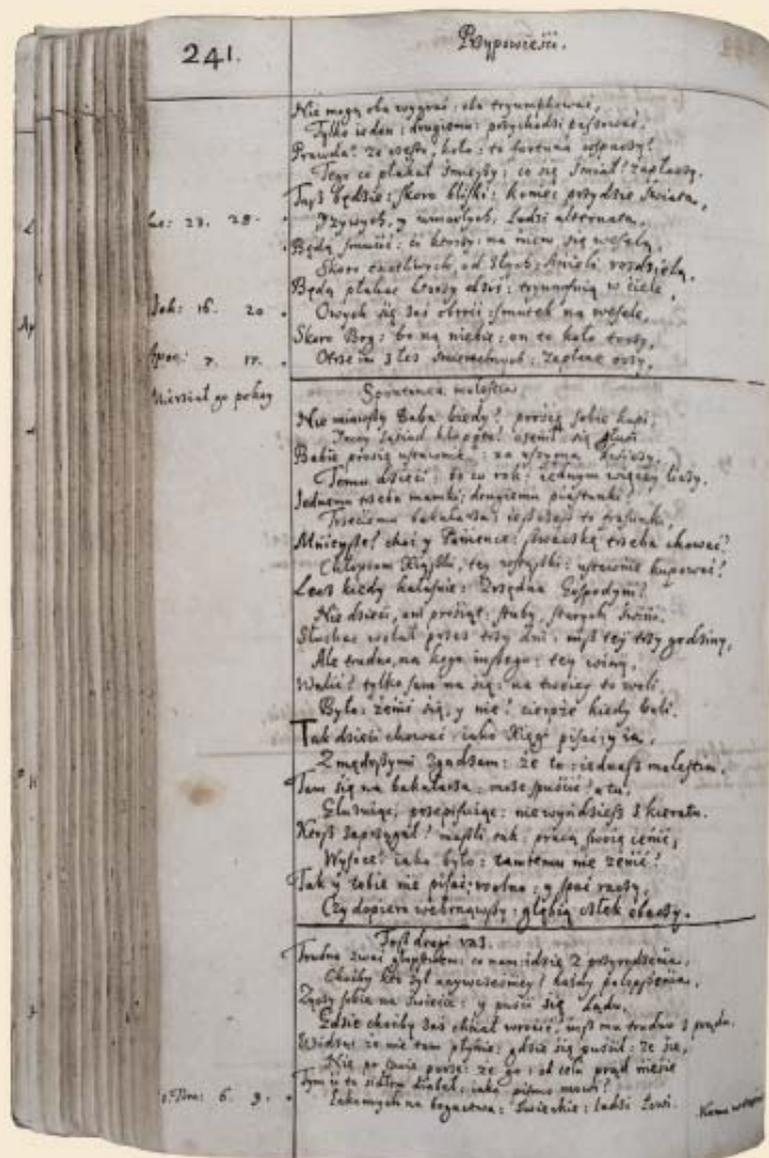
Romeyn de Hooghe  
*Gloryfikacja Jana Sobieskiego  
na tle bitwy chocimskiej*  
[The Glorification of John Sobieski  
against the background  
of the Battle of Chocim]. 1674.  
Etching, 48.6x71 cm  
(clipped print).  
Inventory No.: G.33725

[53]



Description

# Wacław Potocki's *Moralia*



Wacław Potocki  
*Moralia abo Rzeczy do obyczajów,  
nauk i przestróg w każdym stanie  
żywota ludzkiego z łacińskich  
i z polskich przypowieści ojczystym  
krótko napisane wierszem*

[*Moralia or Maxims from Latin  
and Polish Parables Relative  
to Customs, Precepts and Warnings  
for Every State of Human Life,  
Put in Brief Native Verse*].

Manuscript in Polish,  
1694-1696, 31x19.5 cm, 712 lvs.  
18th century binding.  
Call No.: rps III 3049

[54]



Description

# Coffin Portrait of Bogusław Bojanowski



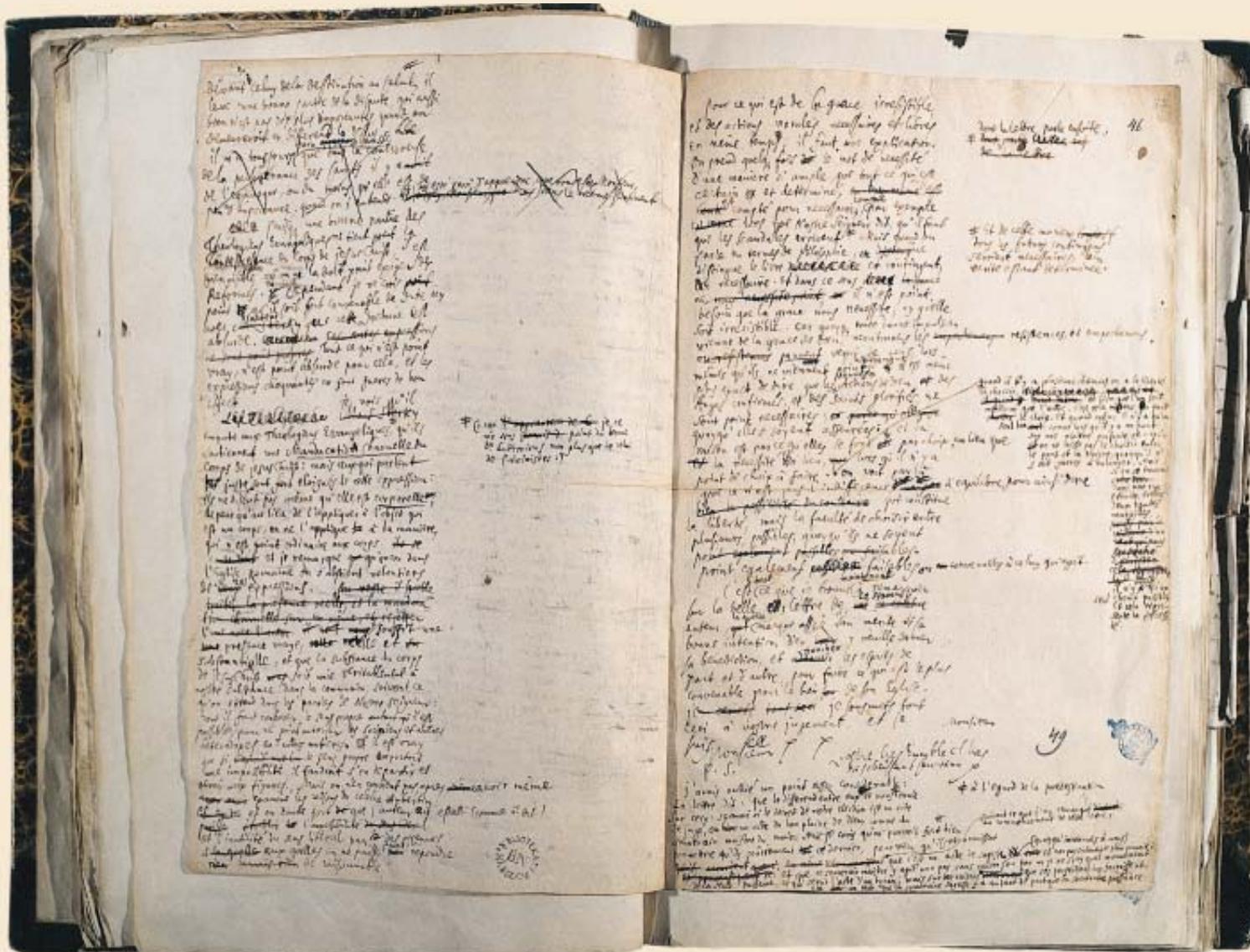
Johann Tscherning  
*Portret trumienny*  
*Bogusława Bojanowskiego*  
[Coffin portrait  
of Bogusław Bojanowski].  
[Post 1690]. Engraving, 33.3x21.8 cm.  
(clipped print).  
Inventory No.: G.9556

[55]



Description

# Gottfried Leibniz's Correspondence



Gottfried Wilhelm Leibniz  
*Correspondence, papers and notes.*  
Manuscript in Latin, French  
and German.  
1669-1704. 36.5x23.5 cm  
and less, 414 lvs. 19th century  
binding, leather spine and corners.  
Call No.: rps III 4879

[56]



Description

# Delimitation Map Drawn after the Treaty of Karlowitz



*Mappa geographica; in qua universus tractus limitum immediatorum Caesareo-Ottomanicorum [...] ostenditur.*  
Scale ca. 1:450,000.  
Southern orientation.  
Colour manuscript map. 1701.  
Paper, on canvas, 66.7x155.5 cm.  
Inventory No.: A.201

[57]



Description

# Frederick de Wit's *Atlas Maior*



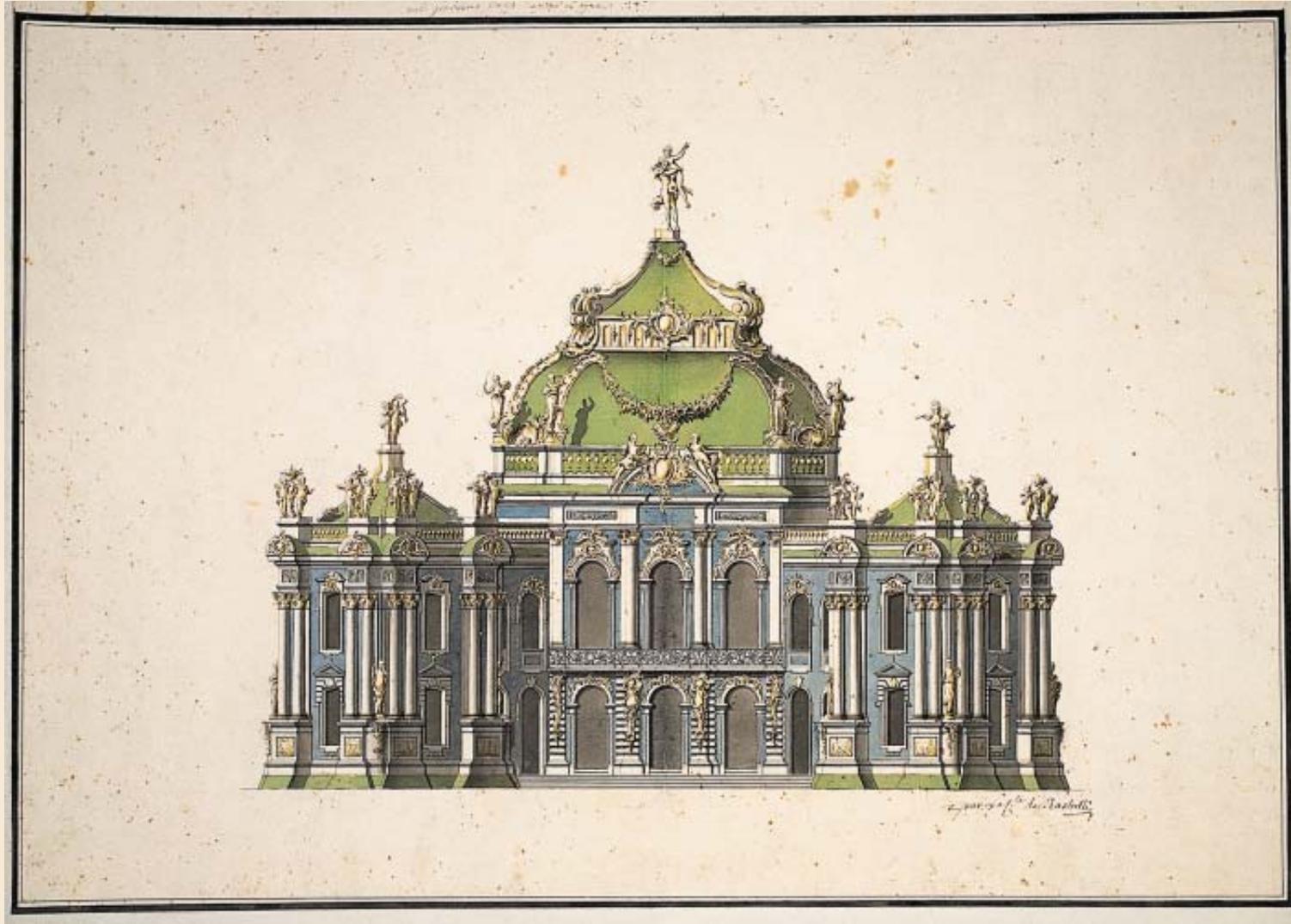
*Atlas Maior F.<sup>ci</sup> de Wit.*  
Londini apud Christophorum Browne,  
Ex Officina Frederici de Wit,  
Amstelodami cum Privilegio  
Potentissimorum D. D. Ordinum  
Hollandiae at Westfrisiae.  
Sold by Christopher Browne  
at y Globe at the west end  
of Saint Paul's Church. [After 1715].  
Hand-coloured copper engravings.  
69 maps; *Tabula seu index regionum*,  
2 handwritten leaves.  
Period binding, leather. 55x37 cm.  
Call No.: O.3001

[58]



Description

# Drawings by Bartolomeo Rastrelli



Bartolomeo Francesco Rastrelli  
*Projekt fasady Ermitażu  
w Carskim Siolu*  
[Design for the Façade  
of the Hermitage in Tsarskoye Selo].  
[1748]. Pen, brush, India ink  
and watercolour, frame in India ink.  
Ribbed paper with watermark,  
backing, 43.5x61.5 cm.  
Inventory No.: Rys. 5311

[59]



Description

# Portrait of Maria Leszczyńska



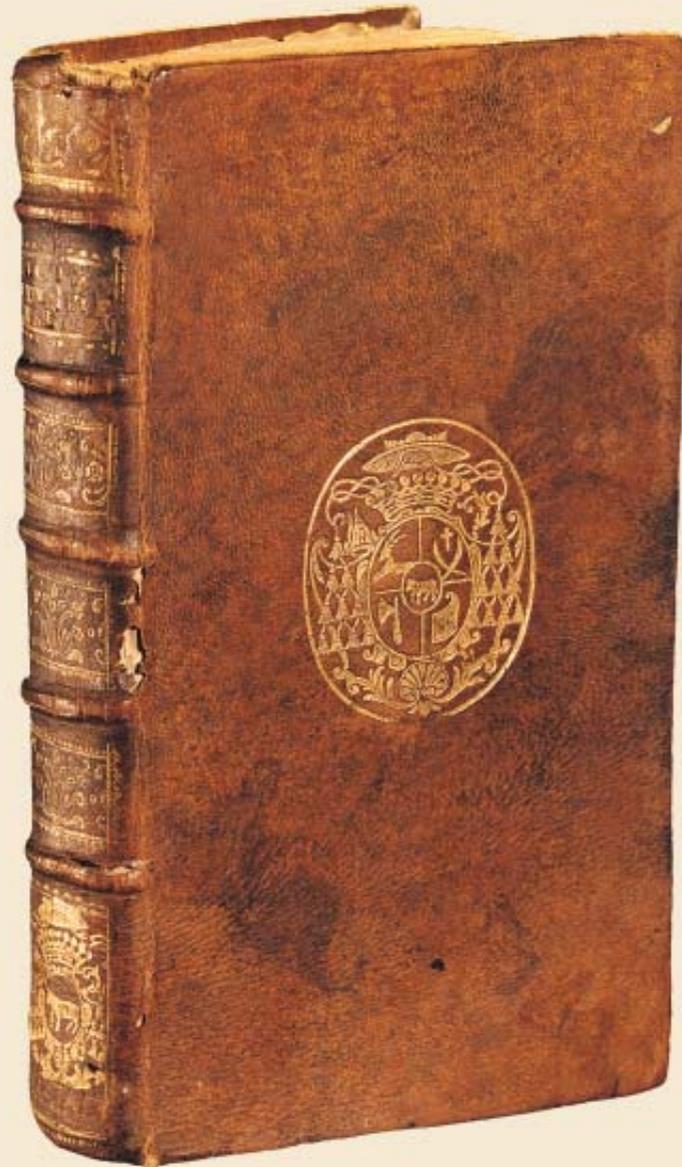
Jean-Charles François  
*Portret królowej Marii Leszczyńskiej*  
[Portrait of Queen Maria Leszczyńska].  
[1759-1769]. *Manière de crayon*,  
crayon engraving,  
32x21.9 cm (clipped copy).  
Inventory No.: G.33716

[60]



Description

# Book with Józef Andrzej Załuski's cover ex libris



François de la Croix  
*La Turquie chrétienne sous la puissante  
protection de Louis Le Grand.*  
Paris, chez Pierre Herissant, 1695.  
12° (16.3x9.5 cm).  
Call No.: XVII. 2.7163

[61]



Description

# Map of the Polish Kingdom and the Grand Duchy of Lithuania



*Carte générale et nouvelle de toute la Pologne du Grand Duché de Lithuanie et des pais limitrofes M.D.CCLXX.*

Gravée par B. Folin Capitaine au Corps d'Artillerie de la Couronne de Pologne à Varsovie.

Scale: approximately 1:1,245,000.

1770. Hand-coloured copper plate.

Silk, 85x97 cm.

Inventory No.: 2783

[62]



Description

# Plan of the Western Dvina River



*Planta Części Rzeki Dzwiny  
rozgraniczającej Królestwo Polskie  
z Rosją*

[Plan of the section of the Western  
Dvina separating the Polish  
Kingdom from Russia].

North eastern orientation.

Colour manuscript map (1774-1778).

Paper, on canvas, 78x271 cm.

Inventory No.: 2793

[63]



Description

# Design for Polychromy

Vincenzo Brenna  
*Projekt polichromii ściany  
w Salonie Otwartym, zwanym także  
Owalnym, w Natolinie*  
[Design for Polychromy in the Open  
(Oval) Salon at Natolin]. [1781].  
Pen, brush, India ink, watercolour.  
Ribbed paper, backing, 51.1x99.5 cm.  
Inventory No.: Rys. 5031

[64]



Description

# Atlas of Central American Flora



Nicolaus Joseph Jacquin  
*Selectarum stirpium Americanarum  
historia.*  
[Wien, ca. 1780]. 2° (48x35.5 cm).  
Call No.: W. 4.1631

[65]



Description

# View of Constantinople



Jan Chrystian Kamsetzer  
*Widok Konstantynopola  
z przedmieścia Pera*  
[View of Constantinople  
from the Suburb of Pera]. [1777].  
Pen, brush, India ink.  
Ribbed paper with water mark  
(two joined sheets), 61x104.2 cm.  
Inventory No.: Rys. 498

[66]



Description

# Theatre Poster from the Period of Stanisław August

*Romeo et Juliette*  
[Theatre Poster.  
Text in Polish and French.  
Warsaw, before 17.8.1778].  
Pl°. (41x36 cm).  
Call No.: XVIII. 4.830

[67]

AVEC PERMISSION DE SUPERIEURSS.  
LES ACTEURS FRANCAIS  
Donneront Aujourd'hui LUNDI 17. AOUST 1778.  
UNE PREMIERE REPRESENTATION  
DU  
ROMEO & JULIETTE  
Tragédie en cinq actes & en vers  
Le Spectacle sera terminé par une première représentation  
DE  
L'EPREUVE RECIPROQUE,  
Comédie en un acte & en prose de le Grand  
On commencera à 6 heures précises.  
PRIX DES PLACES. } Billet de Cercle. - - - - - 2. Flr  
} Une Loge au premier rang avec 3. billets. 24. Flr  
} Une Loge au Cercle avec 3. billets. - - 24. Flr  
} Une Loge au deuxième rang avec 3. billets. 15. Flr  
} Billet de Galerie. - - - - - 5. Flr  
} Billet de Paradis. - - - - - 2. Flr

AKTOROWIE FRANCUSZY  
Reprezentowad będą dziś w Poniedziałek 17. SIERPNIA 1778.  
PIERWSZY RAZ  
Tragedye w pięciu aktach  
POD TYTUŁEM  
ROMEUSZ Y JULISIA  
Kończyć się będzie na komedyi w jednym akcie  
POD TYTUŁEM  
WZAIEMNA PROBA.

Description

# A Novel by Ignacy Krasicki

Ignacy Krasicki

*Pan Podstoli*

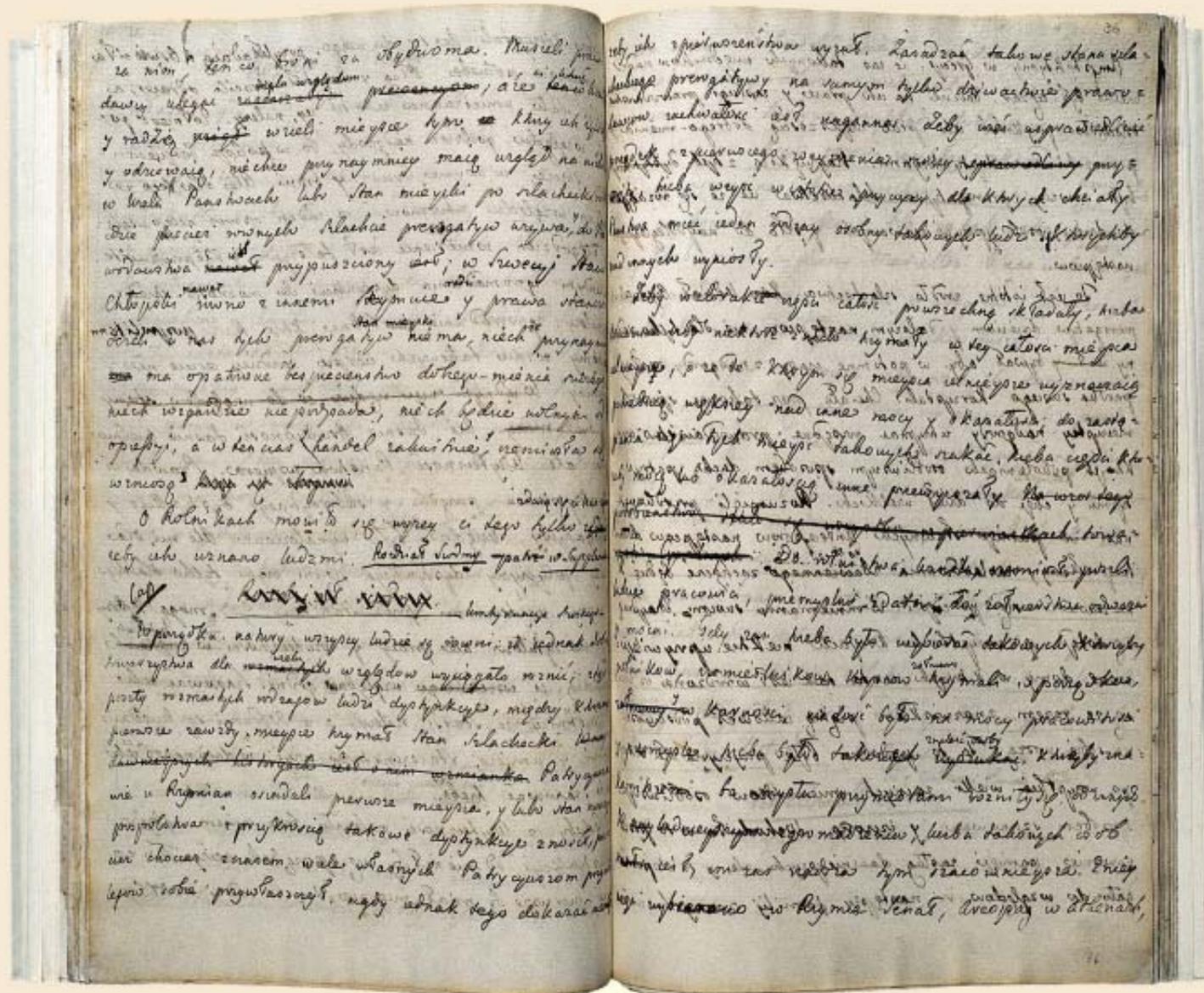
[Mr. Pantler], Part One.

Manuscript in Polish.

Ante 1778, 37.5x23 cm, 71 lvs.

Call No.: rps IV 6099

[68]



Description

# View of Olesin



Zygmunt Vogel  
*Widok Wielkiego Mostu i domu  
Aleksandry z Lubomirskich Potockiej  
w Olesinie*

[View of the Great Bridge and the House  
of Aleksandra Potocka  
née Lubomirska at Olesin]. 1789.

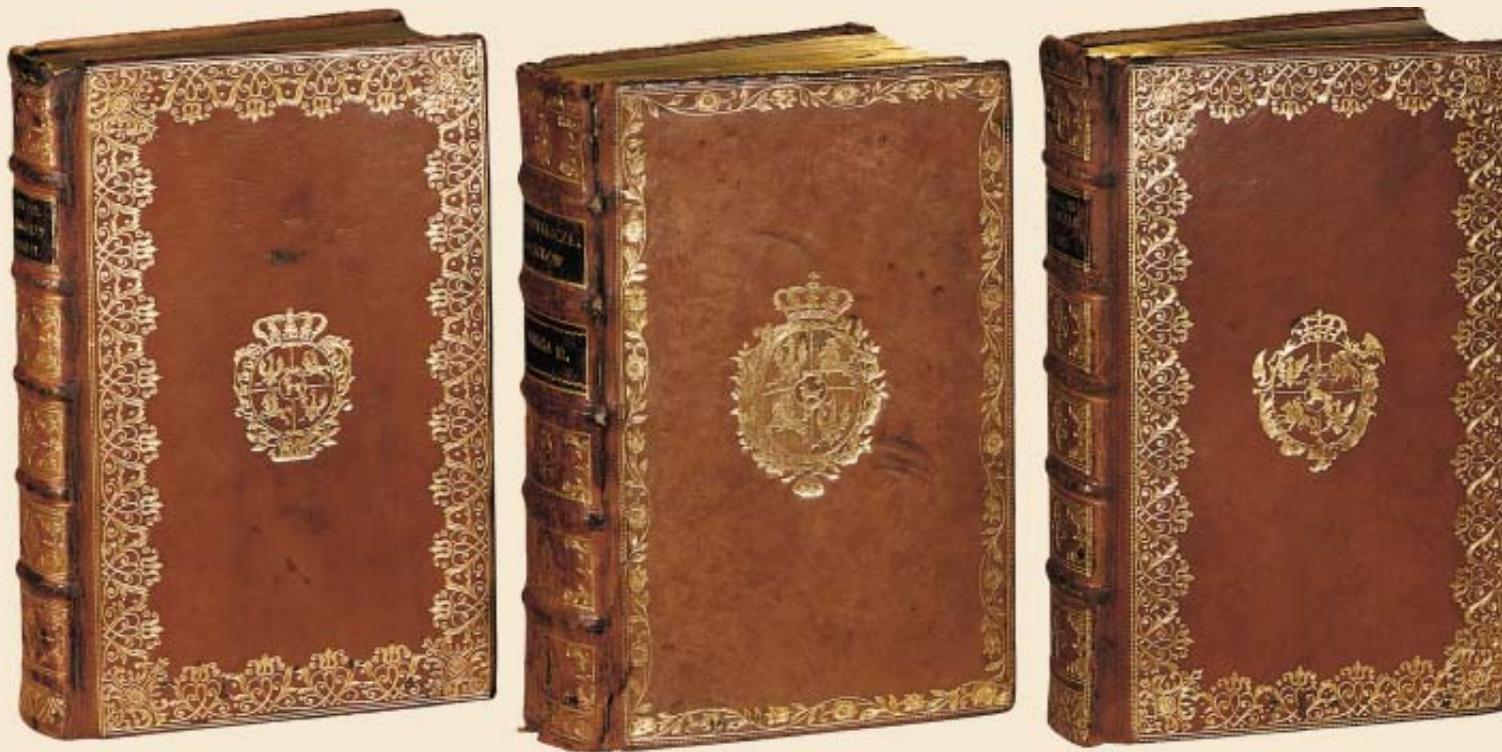
Pen, India ink and watercolour.  
Ribbed paper, backing 27.8x45.8 cm.  
Inventory No.: Rys. 4399

[69]



Description

# The Books of King Stanisław August



Józef Rogaliński  
*Doświadczenia skutków rzeczy*  
(The Experience of Results).  
Books 1-3, Poznań, Drukarnia  
JKM Societatis Iesu, 1765-1770,  
8° (19.8 to 22x13 cm).

Call No.: W.1.442

*Encyclopédie, ou dictionnaire raisonné.*  
Vols. 1-21. Paris, chez Briasson  
[et autres], 1751-1780.

2° (40.5x27.5 cm).

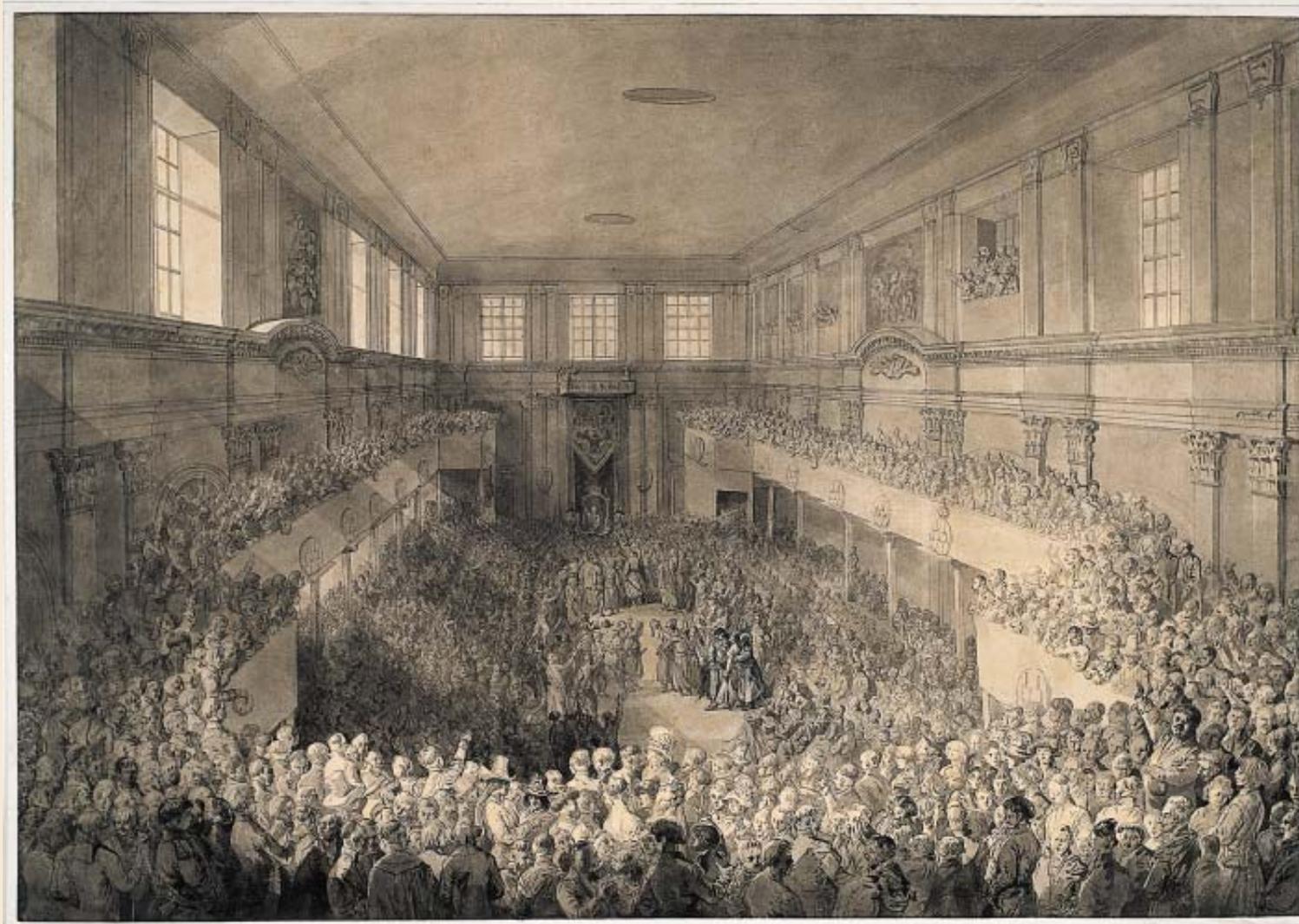
Call No.: XVIII. 4.10202

[70]



Description

# The Third of May, 1791 - in the Sejm Assembled



Jean Pierre Norblin de la Gourdain  
*Zaprzysiężenie Konstytucji 3 Maja  
1791 roku*

[The Adoption of the Constitution  
of the Third of May 1791]. 1791.  
Pen, brush, India ink, wash,  
framed. Ribbed paper, backing,  
53.4x74.6 cm.

Inventory No.: Rys. 4312

[71]



Description

# The March of Kościuszko's Forces

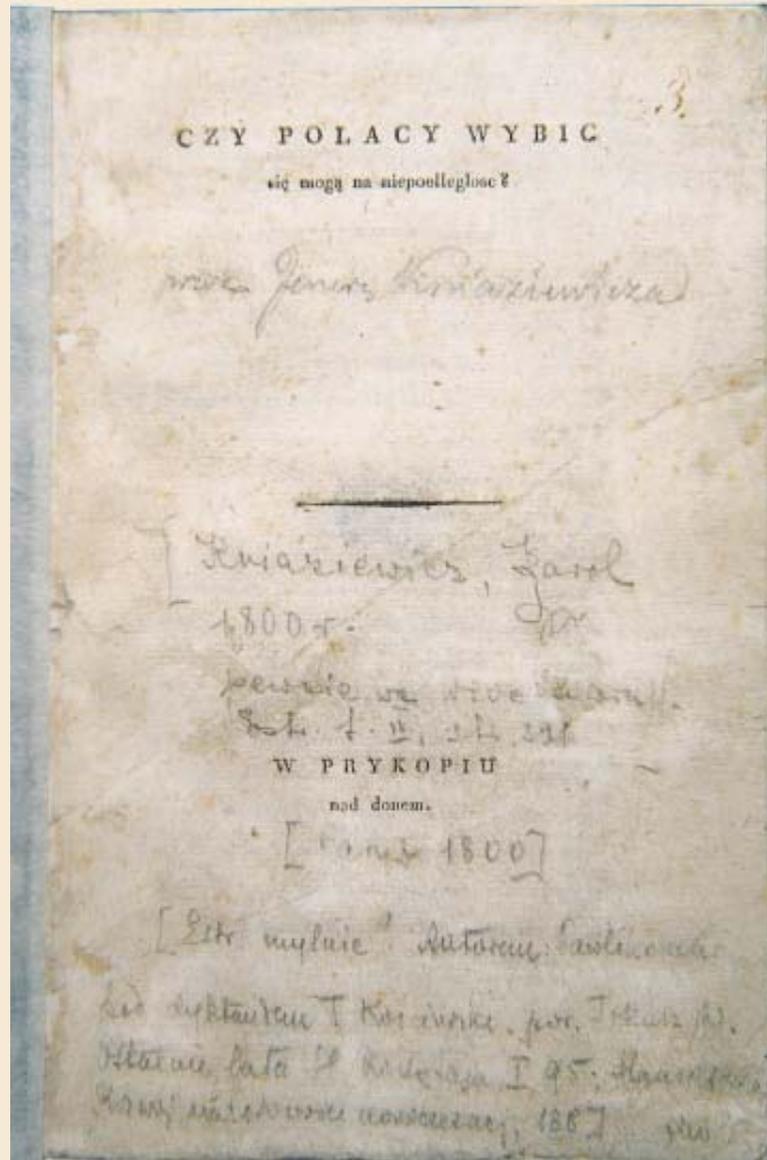
Aleksander Orłowski  
*Przemarsz wojska kościuszkowskiego*  
[The March of Kościuszko's Forces].  
[Ca. 1800]. Pen, brush.  
Ribbed paper, 33.8x54.7 cm.  
Inventory No.: Rys. 35

[72]



Description

# Can the Poles Win Their Independence?



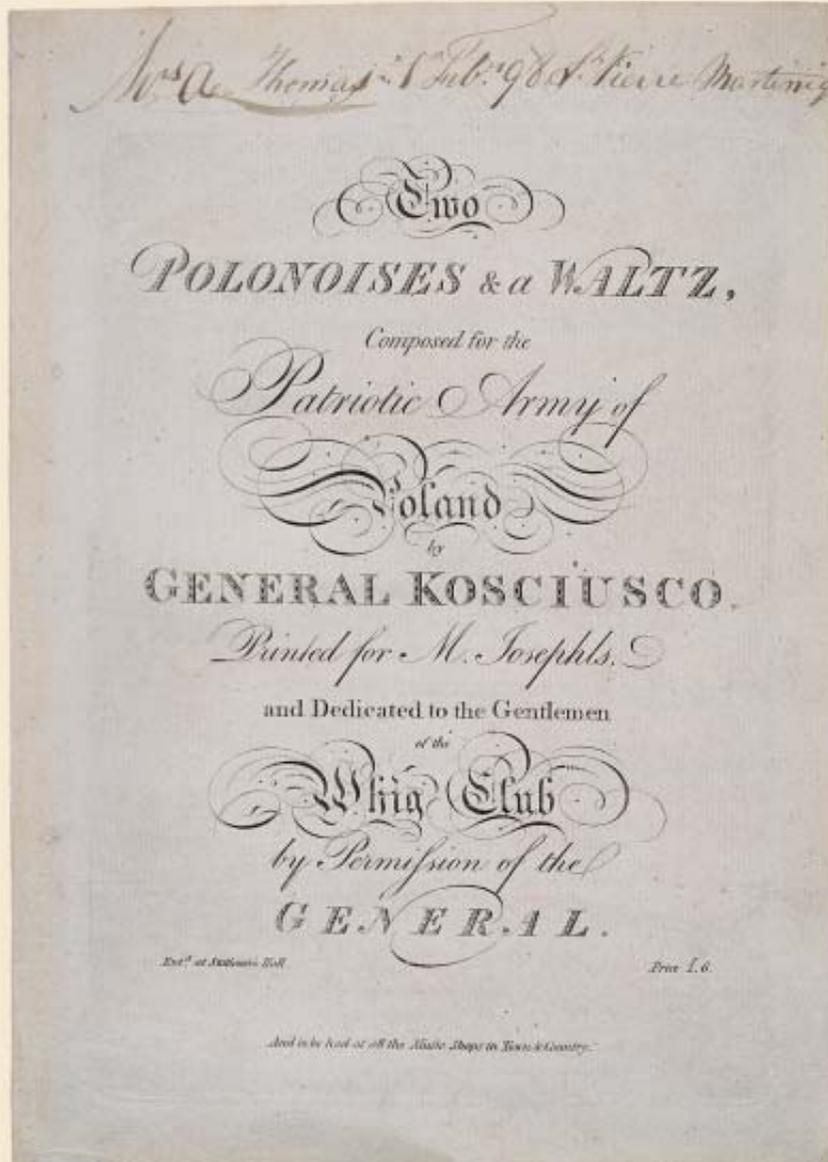
[Józef Pawlikowski]  
*Czy Polacy wybić się mogą na niepodległość?*  
[Can the Poles Win Their Independence?].  
Prykop on the Don [in fact Paris, Fr. Jean Baudouin, 1800].  
8° (19.8x12.6 cm).  
Call No.: XVIII. 2.4376

[73]



Description

# Tadeusz Kościuszko's Compositions



*Two polonaises & a waltz,  
Composed for the Patriotic Army  
of Poland by General Kosciusco.  
Printed for M. Josephls and Dedicated  
to the Gentlemen of the Whig Club  
by Permission of the General.  
For piano. [London 1797?].  
33x24 cm.  
Call No.: Mus. III 602*

[74]

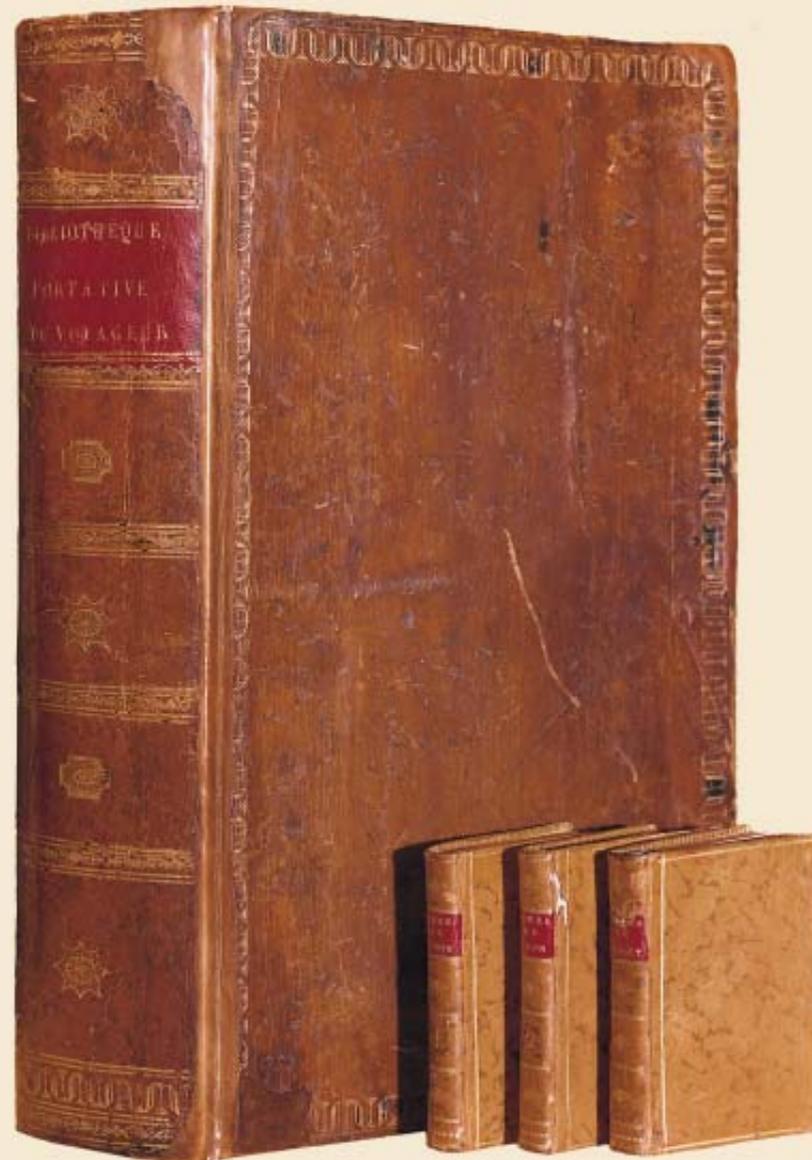


Description

# A Traveller's Library

*Bibliothèque portative du voyageur.*  
Vols. 1-36. Paris, chez J. B. Fournier  
père et fils, 1801-1807.  
18° (9x7 cm).  
Call. No.: W. 3.3583

[75]



Description

# Musical Compositions edited by Józef Elsner



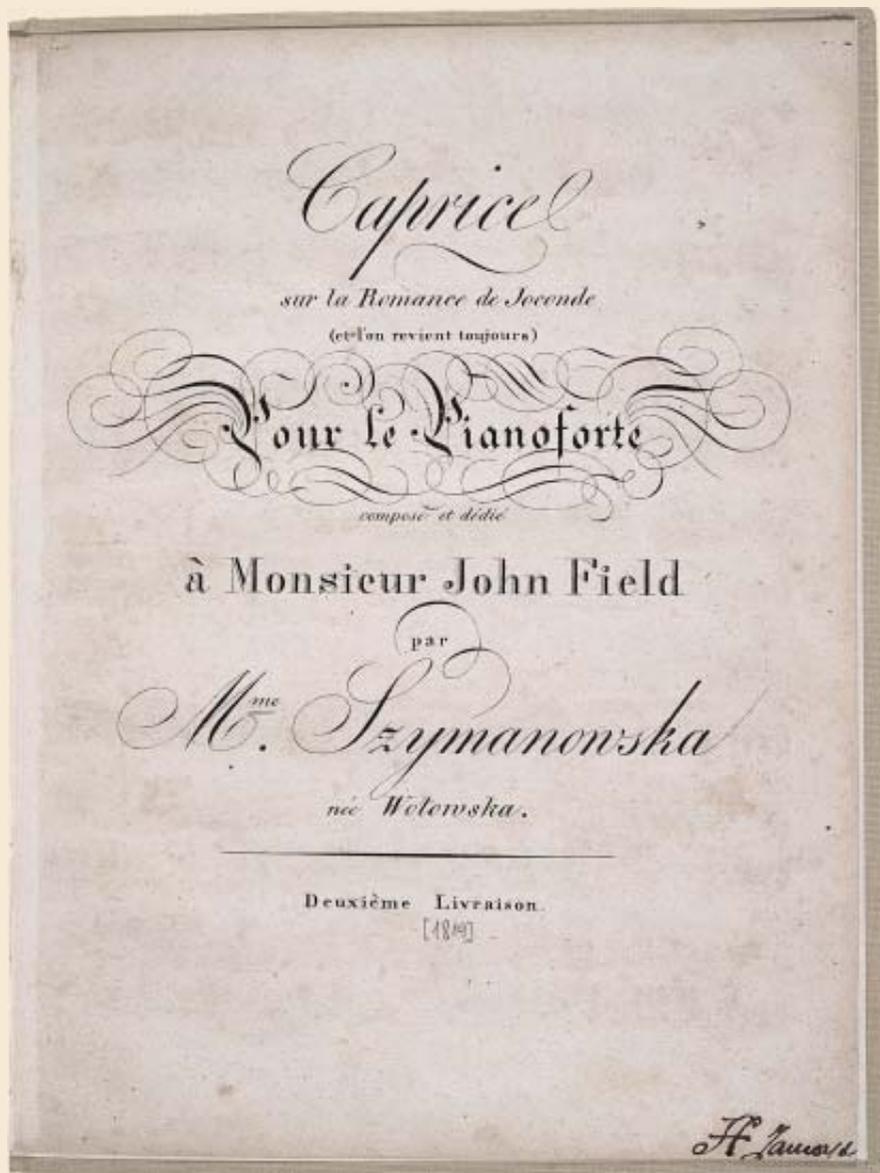
*Wybór Pięknych Dzieł Muzycznych  
i Pieśni Polskich*  
[Selection of Beautiful Polish Music  
Compositions and Songs].  
Publ. Józef Elsner.  
Warszawa, 1803-1805.  
Copperplate. 24.5x33 cm.  
Call No.: Mus. II 17 311 Cim.

[76]



Description

# First edition of Maria Szymanowska's Composition



*Caprice sur la Romance de Joconde  
(et l'on revient toujours).  
Pour Le Pianoforte, composé et dédié  
à Monsieur John Field  
par M.<sup>me</sup> Szymanowska née Wołowska.  
Deuxième Livraison.  
[Leipzig, Breitkopf & Härtel, 1819].  
Publisher's number: 3067.  
32x23.5 cm.  
Call No.: Mus. III 102 006 Cim.*

[77]



Description

# Map of the Waterway between the Narew and the Niemen



*Plan de la Ligne de Navigation entre  
la Narew et le Niemen.*

Scale 1:125,000.

Colour manuscript map [1823?].

Paper, on canvas, 82x57 cm.

Inventory No.: 7191.

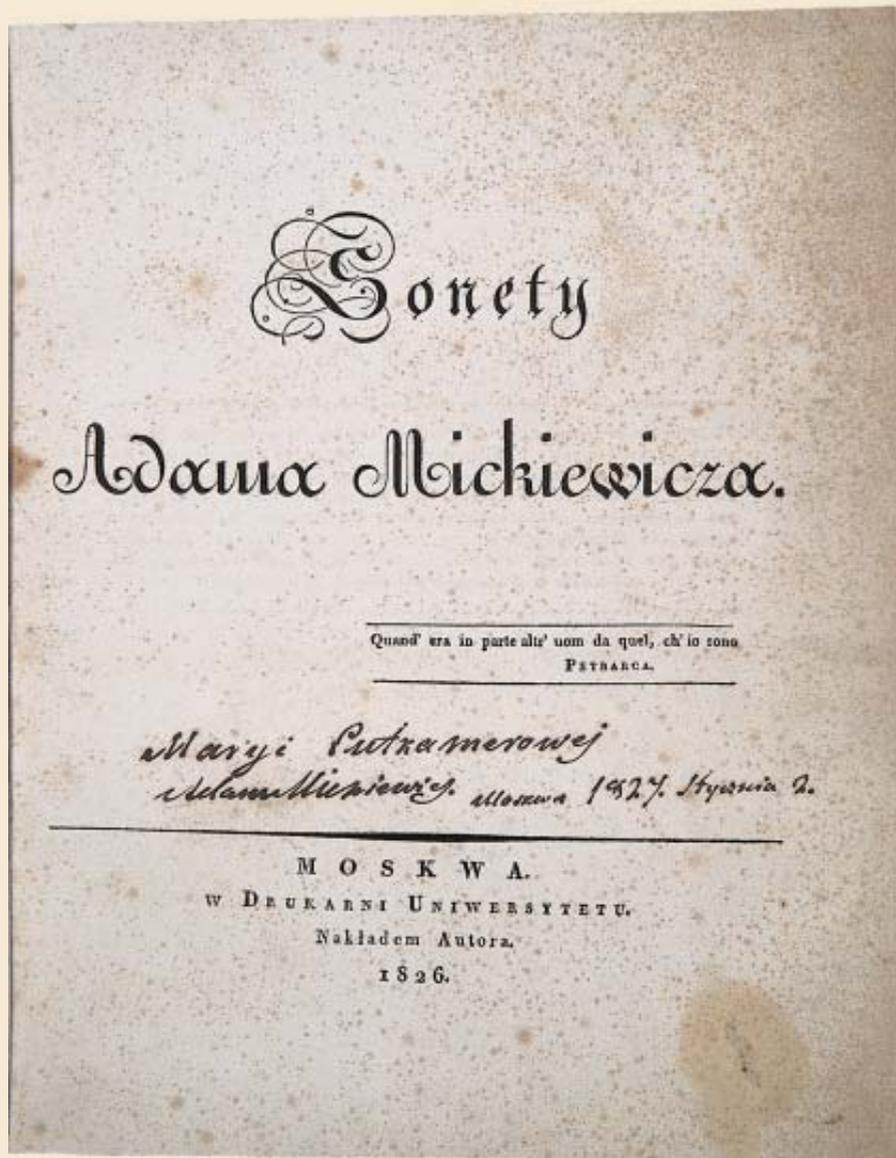
[78]



Description



# Adam Mickiewicz's *Sonnets*



Adam Mickiewicz  
*Sonety* [Sonnets].  
Moskwa, 1826.  
Published by the author.  
26x21 cm.  
Call No.: III 117 929 Cim.

[80]



Description



# Fryderyk Chopin's *Préludes*



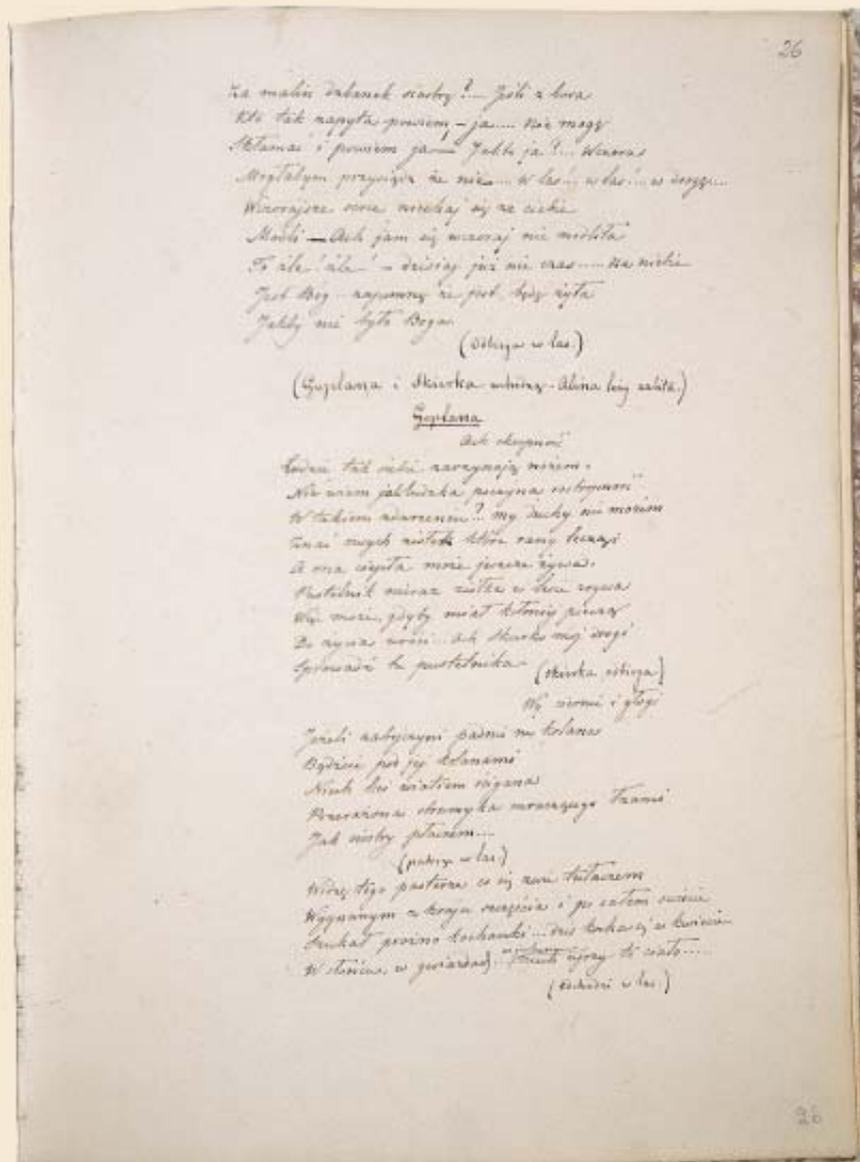
Fryderyk Chopin  
24 *Preludia* [24 *Préludes*] Op. 28.  
For piano. Autograph  
for publication. 1831-1839.  
21x28 cm, 22 lvs (40 filled pages)  
1942 or 1943 binding, leather.  
Call No.: Mus. 93 Cim.

[82]



Description

# Juliusz Słowacki's *Balladyna*



Juliusz Słowacki

*Balladyna*.

Manuscript in Polish. 1834.

24.3x18 cm, 84 lvs.

19th century half-leather binding.

Call No.: rps II 6001

[83]



Description

# A Psalm by Zygmunt Krasiński

Wojewoda Zygmunt psalm  
w kościele i na jego miejscu  
stałi się wspaniałymi, zawsze  
człowiekiem  
11

1. Dosi się stęga - Dosi się stęga  
Przymiat na strimach Włoszów - kal.  
Czas uderzyć w strimę, wuję,  
Czas uderzyć w cymnie - stal.

2. Kto obalon - niestęgi wywa.  
Kto w setargu - niestęgi wstęga!  
Siejgam złotym - state - gniwa.  
Duchem niwa, Duch niestęga!

3. Ja wam mówię - Miałali  
Uawic - la, Miałali  
Miałali - nam - prad - kochi,  
abiscany - polis - ry - ail. oto - idzie - wir -  
gadina.  
4. ~~Niechaj~~ - ~~niechaj~~ - ~~niechaj~~ -  
goman - kę - zie - Mę - pow - ty,  
i - o - ca - swę - mia - swę - mia - i - gna  
I - ar - bie - na - Duch - swę - ty!

5. Duch - ja - z - Tro - jcy, z - le - ci - trę - ci -  
po - plan - ci - ab - ska - w - da - la,  
Tak - Me - lodia - ja - roz - fa - la,  
Tak - to - Sa - rat - to - ja - roz - fa - la!

6. A - nie - Tro - jcy - ni - ko - ro - ny  
nie - w - ia - ja - z - ra - le - ja - na - me - cie!  
Duch - ni - cę - mie - ro - ny  
Duch - ni - cę - mie - ro - ny!  
Duch - ni - cę - mie - ro - ny!

7. Kto - hat - ty - si - je - w - ko - ści -  
Sto - nie - ch - ri - ste - an - o - d - pod - da - nie - wa,  
Mi - te - ro - ny - pier - wi - gi - ko - ro - ny  
W - ko - ro - na - t - a - t - a - g - a - d - po - ga - ny - st - wa!  
Kto - w - de - p - ta - te - ra - le - ci - me - st - wa  
D - trę - ci - ka - to - w - w - ia - t - to - ry - ram,  
Duch - cho - i - Ga - b - ri - e - la - ko - ro - ny - wa - ny  
Duch - ni - cę - mie - ro - ny - i - ko - ro - ny - wa - ny!

8. Kto - hat - ty - si - je - w - ko - ści -  
Sto - nie - ch - ri - ste - an - o - d - pod - da - nie - wa,  
Mi - te - ro - ny - pier - wi - gi - ko - ro - ny  
W - ko - ro - na - t - a - t - a - g - a - d - po - ga - ny - st - wa!  
Kto - w - de - p - ta - te - ra - le - ci - me - st - wa  
D - trę - ci - ka - to - w - w - ia - t - to - ry - ram,  
Duch - cho - i - Ga - b - ri - e - la - ko - ro - ny - wa - ny  
Duch - ni - cę - mie - ro - ny - i - ko - ro - ny - wa - ny!

Zygmunt Krasiński

Psalm.

Manuscript in Polish. 1844.

20.5x13.5 cm, 2 lvs.

Call No.: rps IV 8497

[84]



Description

# Cyprian Norwid's *Vade-mecum*

J-oto - jak ciato brzeja  
Tyjcie pacyji rozdiura go w czsici;  
a karta nycje : "nie ja ..."  
"nie ja!" z kami chęści -  
Lec Ty? - lec ja? <sup>uderzmy w</sup> ~~uderzmy w~~ <sup>sądne pienie</sup>  
Nawotujsc : "Lecz us jójny bruka ..."  
"Jękiy, gtucho kamienie :"  
"Ideat, signat bruka - - ~~bruka~~"  
  
\* *C. Norwid.*  

---

  
C.

Cyprian Norwid  
*Vade-mecum.*

Manuscript in Polish and Italian.  
1865-1866, 23.5x18.5 cm, 71 lvs.  
20th century leather binding.  
Call No.: rps II 6313

[85]



Description

# A Drawing by Cyprian Norwid



Cyprian Norwid

*Sen skazańca*

[The Captive's Dream]. [Ca. 1861].

India ink, brush, pencil in some  
fragments, 13.6x19.7 cm.

Inventory No.: Rys. 18 651

[86]



Description

# A Talbotype portrait



*Portret Ambrożego Grabowskiego*  
[Portrait of Ambroży Grabowski].  
Photographer unknown.  
Talbotype. [Produced in the  
1850s]. 28x22 cm.  
Inventory No.: F. 86042

[87]



Description

# A Ferrotypes portrait



*Portret nieznanego mężczyzny  
z kregu Antoniego Madeyskiego*  
[Portrait of an unknown man  
from Antoni Madeyski's milieu].  
Photographer unknown.  
Ferrotypes in an étui  
[End of the 1850s]. 6.5x5.3 cm  
(oval), 9.5x8 cm (étui).  
Inventory No.: F. 87056

[88]



Description

# Karol Beyer's photographs



Karol Beyer  
*Chłopiec z okolic Wilanowa*  
[Boy from the Neighbourhood  
of Wilanów] and  
*Rodzina chłopska z okolic Wilanowa*  
[Peasant Family from  
the Neighbourhood of Wilanów].  
Collodion photographs.  
[Ca. 1866]. 29x23.5 cm each.  
Inventory No.: P. 43336  
and 43337

[89]



Description

# Theatre posters announcing Helena Modrzejewska

18 82.

## WIELKI TEATR

№ 1183 Dzisiaj w Poniedziałek, dnia 8 (10) Lutego 1882 r.

**Występ**  
**Pani Heleny Modrzejewskiej.**  
 Abonament zawieszony.

# MARJA STUART

Tragedja w 5-ciu aktach, przerobiona z Schillera przez Filipa Le Brun — przełożona z francuzki jego przez Brunona H. Kicińskiego.

Maria Stuart, Królowa Szkocji	Pani HELENA MODRZEJEWSKA
Królowa, Królowa Anglii	Panna Sieroko-Chrzczaszewska
Robert Dudley Bratni Lejcewicz, Wielki Komisarz Anglii	Pan Kozłowski
Wilhelm Cecil Baron Burleigh, Wielki Podkarze Anglii	Pan Grzegorzewski
Madame de Sevigny, Kuchnia Anny Ferdynandy	Pan Strosfeld
Anna Basset, Kuchnia Anny Ferdynandy	Pan Arystowski
Jerry Mattison, mistrz strzelca	Pan Przeworski
Anna Kennedy, matka Królowej Szkockiej	Panna Wigorska
Sejmur, Kapitan Gwardji Królowej Angielskiej	Pan Dybowski
Sejnyf Hrabstwa	
Panowie i Panie z szlachei Królowej Angielskiej	
Kobiety i służący Królowej Szkockiej	
Gwardja	
Państwo	

Razem dzieje się w Anglii w zamku Fotheringay, 1587 roku. 1-ny i 5-ty akt w pokojach Maryi, inne w ogrodach Fotheringay.

**Ceny miejsc**

Lata 1 piętra na 4 os. NN 2111	Kuchnia w 1 rzędzie	№ 1 k. — 1 za obiegów kop. 4
z obu stron z galeriemi	Kuchnia w 2-ym rzędzie	№ 2 k. — 1 za obiegów kop. 3
Lata 1 piętra na 3 osoby № 2	Kuchnia w 3 i 4-ym rzędzie	№ 3 k. — 1 za obiegów kop. 2
z jednej strony z galeriemi	„ „ w 5, 6, 7 i 8-ym rzędzie	№ 4 k. — 1 za obiegów kop. 2
Lata 1 piętra na 2 os. bez gab. № 14 k.	„ „ w 9-ym i 10-ym rzędzie	№ 5 k. — 1 za obiegów kop. 1
Lata 1 piętra na 4 os. z gab. № 18 k.	Amfiteatr 1 piętra w 1, 2, 3-ym	
Lata 1 piętra na 4 os. bez gab. № 19 k.	1-ym rzędzie	№ 1 k. — 20 za obiegów kop. 5
Lata 1 piętra na 4 os. bez gab. № 19 k.	Amfiteatr w 2 i 3-ym rzędzie	№ 2 k. — 20 za obiegów kop. 4
Lata 1 piętra na 4 os. NN 2 k.	Amfiteatr 2-go piętra	№ 3 k. — 1 za obiegów kop. 2
wyj. 12-tych miejsc z gab. № 21 k.	Galerja szlachecka	№ 4 k. — 1 za obiegów kop. 2
Lata 1 piętra na 4 os. bez gab. № 7 k.	Galerja szlachecka	№ 5 k. — 1 za obiegów kop. 2
Lata 1 piętra na 3 osoby	Galerja szlachecka	№ 6 k. — 1 za obiegów kop. 2

**Początek o godzinie 7<sup>1/2</sup> wieczorem.**  
 W drukarni Jans Cotty, ulica Senatorska Nr. 27.

XIX 87  
 4 02 20  
 W. W.

18 82.

## БОЛЬШОЙ ТЕАТРЪ

№ 1183 Сегодня въ Понедѣльникъ, 8 (10) Февраля 1882 года

**Выходъ**  
**Г-жи Елены Модржеевской.**  
 Не въ счетъ абониментъ.

# МАРІЯ СТУАРТЪ

Tragedja w 5-tych aktach, przerobiona przez Filipa Le Brun, przetłumaczona z francuzkiego przez Brunona H. Kicińskiego.

Helena, Anielska Borełowa	Г-жа Морозова-Хрищевская
Maria Oswald, Шотландская Королева	Г-жа ЕЛЕНА МОДРЖЕЕВСКАЯ
Robert Dudley, брат королевы Англии	Г. Комаровский
Wilhelm Cecil, барон Бурleigh, великий подскарбий Англии	Г. Гриневский
Madame de Sevigny, кухня Анны Фердинанды	Г. Шклярский
Anna Basset, кухня Анны Фердинанды	Г. Дроздовский
Jerry Mattison, мастер стрельбы	Г-жа Фигуровская
Anna Kennedy, мать королевы Шотландской	Г. Демуров
Sejmur, капитан гвардии королевы Англии	
Sejnyf Hrabstwa	
Пановы и Пани из шляхты королевы Англии	
Кобеты и служивы королевы Шотландской	
Гвардия	
Пань	

Действие происходит в Англии, в замке Фотерингей, в 1587 году. 1-й и 5-й акты в комнатах Марии, прочие в саду Фотерингей.

**ЦѢНА МѢСТАМЪ**

Балконныя для 4 ос. NN 2111	Ряды в 1-мъ ряду	№ 1 к. — 1 за об. коп. 5 к.
съ обиды съ габ. № 2	Ряды в 2-мъ ряду	№ 2 к. — 1 за об. коп. 5 к.
з одной стороны з габ. № 14 к.	Ряды в 3-мъ и 4-мъ ряду	№ 3 к. — 1 за об. коп. 5 к.
Lata 1 piętra na 4 os. z gab. № 18 k.	Ряды в 5, 6, 7 и 8-мъ рядахъ	№ 4 к. — 1 за об. коп. 5 к.
Lata 1 piętra na 4 os. bez gab. № 19 k.	Ряды в 9-мъ и 10-мъ рядахъ	№ 5 к. — 1 за об. коп. 5 к.
Lata 1 piętra na 4 os. NN 2 k.	Амфитеатръ 1-го яруса в 1-мъ, 2-мъ, 3-мъ и 4-мъ рядахъ	№ 1 к. — 20 за об. коп. 5 к.
wyj. 12-tych miejsc z gab. № 21 k.	Амфитеатръ в 2-мъ и 3-мъ рядахъ	№ 2 к. — 20 за об. коп. 5 к.
Lata 1 piętra na 4 os. bez gab. № 7 k.	Амфитеатръ 2-го яруса	№ 3 к. — 1 за об. коп. 5 к.
Lata 1 piętra na 3 osoby	Шляхецкая галерея	№ 4 к. — 1 за об. коп. 5 к.
	Шляхецкая галерея	№ 5 к. — 1 за об. коп. 5 к.
	Галерея	№ 6 к. — 1 за об. коп. 5 к.

**Начало въ 7<sup>1/2</sup> часовъ вечера.**

Friedrich Schiller *Maria Stuart*.  
 Translated from the French  
 by Brunon Kiciński.  
 Warsaw, the Grand Theatre,  
 8 February 1882. [Printed on both  
 sides, text in Polish and Russian].  
 37x24 cm.  
 Call No.: DZS XIX A7

William Shakespeare *Hamlet*.  
 Translated from the English  
 by Krystyn Ostrowski.  
 Warsaw, the Grand Theatre,  
 24 February 1882. [Printed on  
 both sides, text in Polish and  
 Russian]. 41x24 cm.  
 Call No.: DZS XIX A7

[90]



Description

# A portrait album



*Album z fotografiami artystów scenicznych*  
[Album with photographs  
of performing artists].  
Produced by the dry bromine-  
gelatin plate technique.  
[1890s-early 20th century].  
Binding 27x21 cm.  
Inventory No.: AFF. III-63

[91]



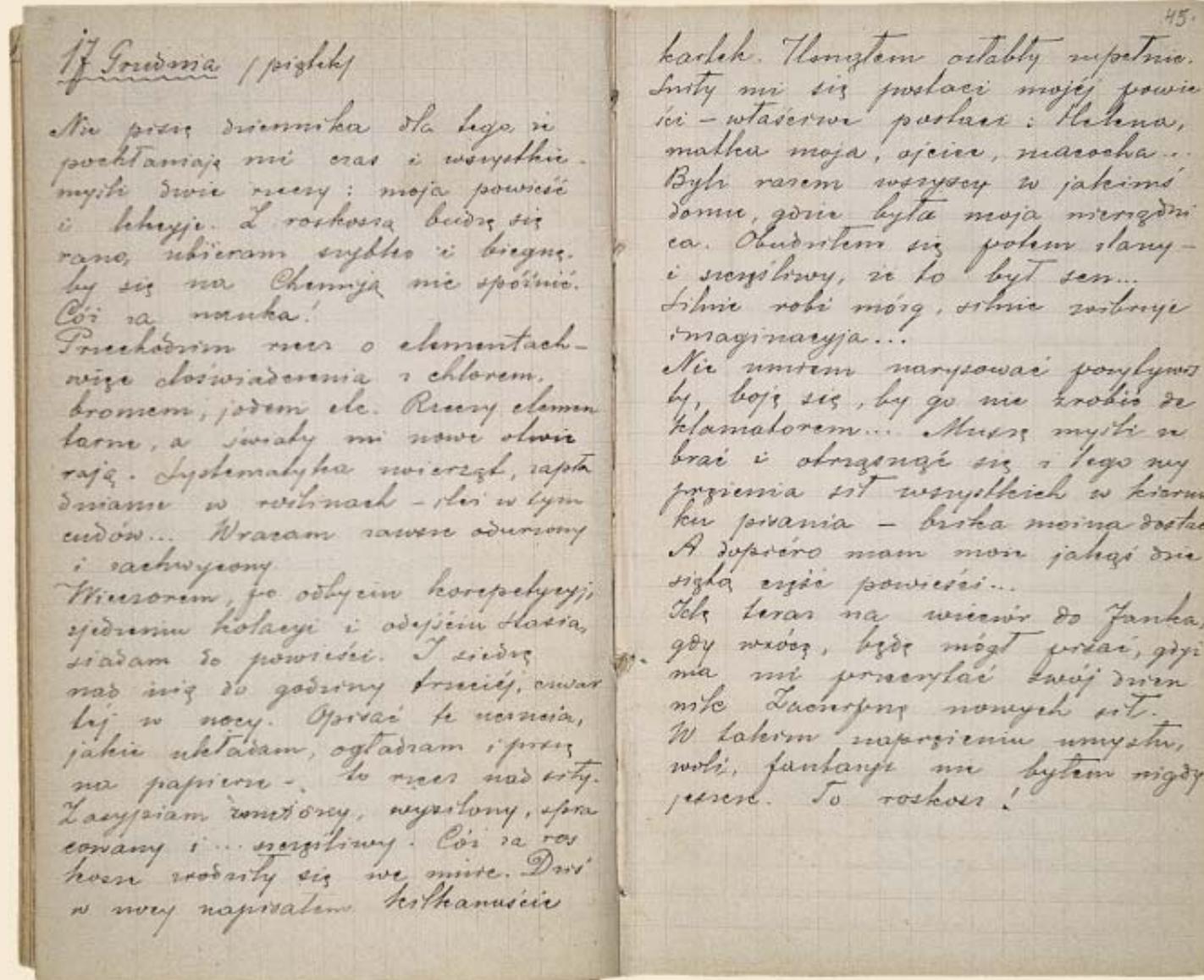
Description



# Stefan Żeromski's Diaries

Stefan Żeromski  
*Dzienniki* [Diaries].  
Manuscript in Polish. 1882-1891.  
18x11 cm, vols. 1-22 (17 notebooks).  
Call No.: rps I 7584

[93]



Description

# A Bettini cylinder

Henryk Wieniawski  
*Obertas* Op. 19 No. 1.  
Played by Dora [Valesca] Becker,  
violin; [pianist unidentified].  
Phonographic cylinder,  
Gianni Bettini Cyl. [No. 1].  
Recorded and produced  
in [New York, 1898].  
Call No.: Fon. C.79

[94]



Description

# A Berliner Gramophone Record



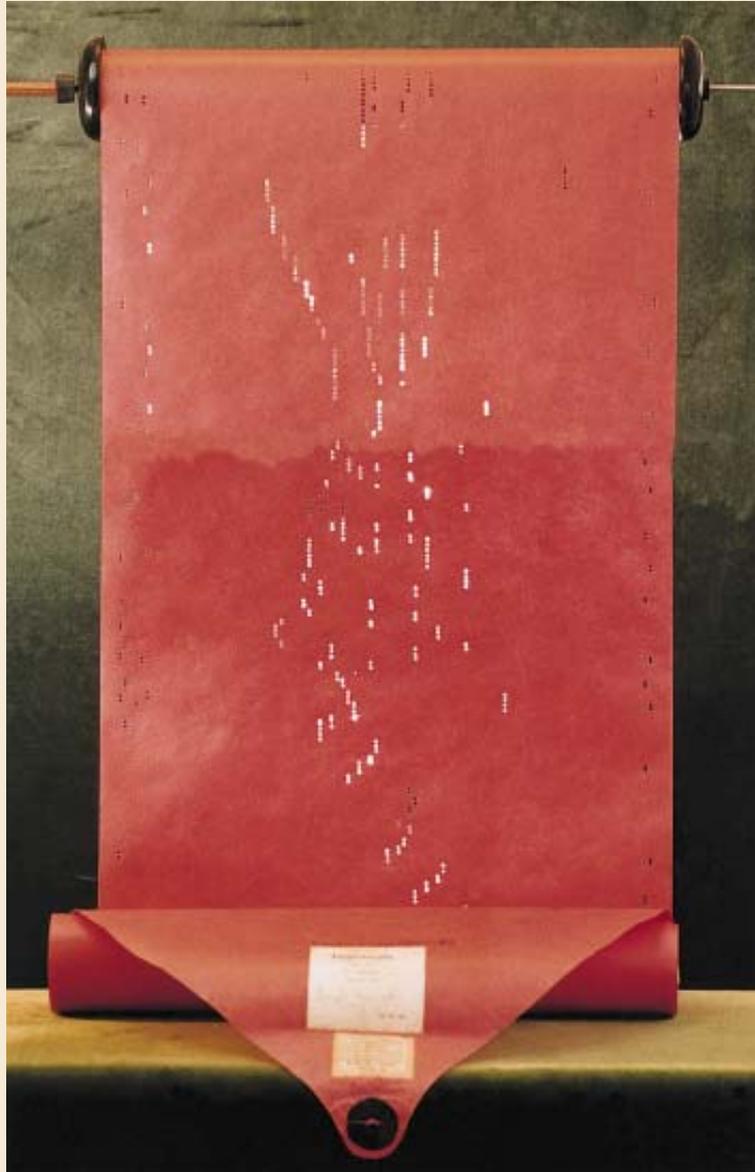
Stanisław Moniuszko  
*Pieśń wieczorna* [Evening Song].  
Sung by Wiktor Grabczewski,  
baritone; [unidentified pianist].  
E. Berliner's Gramophone Record  
22760. Recorded in [Warsaw  
1897-1901], produced in [Riga].  
Call No.: Fon. I.3762

[95]



Description

# Player-roll with a Józef Śliwiński recording



Fryderyk Chopin  
*Impromptu in F-sharp major* Op. 36.  
Played by Józef Śliwiński, piano.  
Welte Mignon player-roll 552.  
Recorded in [Germany], 12.11.1905;  
produced in [Germany], 18.11.1910.  
Call No.: Fon. Rp. 87

[96]



Description

# Player-roll with a Józef Hofmann recording



Fryderyk Chopin  
*Sonata in B-flat minor Op. 35:*  
Third Movement *Marche Funèbre*,  
Fourth Movement *Presto*.  
Played by Józef Hofmann, piano.  
Player-roll Duo-Art 6272.  
Recorded and produced  
in [Great Britain], April 1920.  
Call No.: Fon. Rp. 213

[97]



Description

# Adam Didur's Recordings



Jacques François Fromental Halévy  
*La Juive*: Maledizione  
“Vous qui du Dieu vivant”;  
Giuseppe Verdi  
*Ermani*: Cavatina di Silva  
“Infelice, e tuo credevi”.  
Sung by Adam Didur, bass;  
[pianist unidentified].  
Società Italiana di Fonotipia record  
92224/92225.  
Recorded and produced in Milan [1906].  
Call No.: Fon. II. 12004

[98]



Description

# Recruitment Poster for the Polish Legions

*Legiony Polskie*  
[Polish Legions].  
[Poster, s.l., 1915]. 111x93 cm.  
Call No.: DZS IA 5

[99]



## LEGIONY POLSKIE

Naród polski pokazał, że pomimo długiej niewoli żyje i umie walczyć o swoją przyszłość niezależną; po raz pierwszy od dziesięcioleci stanął na równi z innymi narodami przez stworzenie LEGIONÓW POLSKICH.

Z własnej woli, nie z nakazu, tysiące ochotników z całej Polski poszły w bój przeciwko Rosji, najokrutniejszemu ciemiężcy Polski. Za ucisk i krzywdy ludu, za Sybir i szubienice, za znieprawianie duszy młodzieży i tłumienie życia narodowego niosą pomstę, o której marzyły pokolenia. Ostrzami bagnatów krzeszą zapomniane prawo Polski.

Na polach bitew, pod Laskami, Krzywopłotami, Nadworną, Limanową, Rafajłową, Łowczówkiem wskrzesiły już Legiony sławę żołnierza polskiego, którego umiłowanie wolności prowadzi do bohaterstwa. Ochotnicy od roli, z warsztatów, fabryk i szkół wzbudzają podziw, uzyskują najwyższe odznaczenia za czyny rycerskie.

Rodacy! W wojnie światowej wyteżają swe siły wszystkie narody. Na walkę krwawą posyłają miliony żołnierzy. Wiedza, że klęski wojny przemina, ale okupić niemi trzeba skarby największe: niepodległy spokojny byt narodowy.

Biada biernym i obojętnym, którzy znoszą cierpliwie okrucieństwa wojny. Z pożogi wojennej nie wszędzie dla nich jutrzienka lepszej doli.

Rodacy! Czas wstać i brać oręż! Departament wojskowy Naczelnego Komitetu Narodowego wzywa wszystkich Polaków, zdolnych do służby wojskowej do Legionów Polskich.

Czeka Was broń, dawno przez Polaka pożądana dla walki z Rosją, czeka Was mundur, chwałą już okryty. Po bratersku Was przyjmą waleczne szeregi, poprowadzą Was polscy komendanci w bój o wolną Ojczyznę.

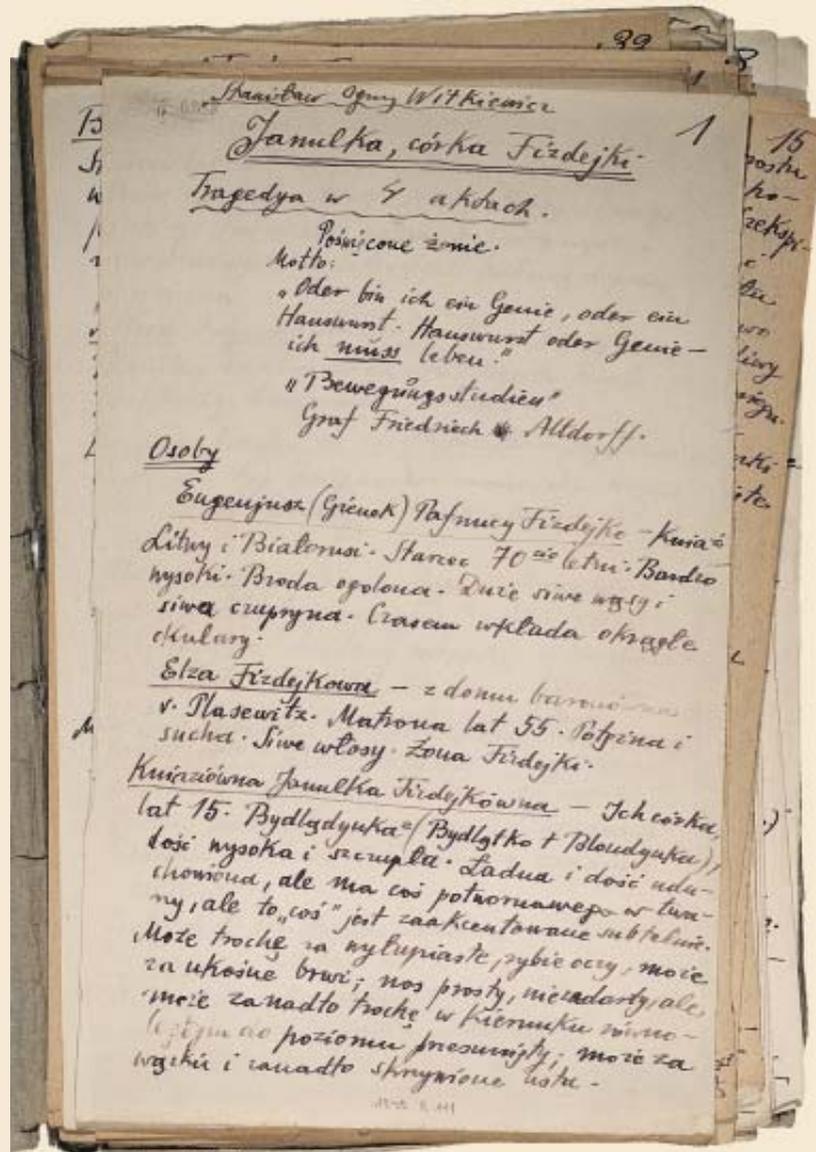
*o pol. żoł. Polak na bagnaty, 19  
Zyjcie, sułtanie, Polaku żyjcie!*

**Warunki wstąpienia do Legionów. - Stanowisko prawne Legionistów.**

<p>Od ochotników wymagany jest skończony 17 rok życia i zdolność fizyczna. — Legioniści, narówni z żołnierzami c. i k. armii regularnej posiadają pod ochroną prawa międzynarodowego, gdyż są zaprzysiężeni wedle roty przysięgi dla obrony krajowej. Nie można ich przemoc traktować jak buntowników.</p>	<p>Legiony posiadają wszystkie rodzaje broni: prochów, żelaz i artylerji. Żołnierza pobieraają żołd, mieszkani i oficerowie gade z funduszu państwowego na równi z oficerami i żołnierzami c. i k. armii.</p> <p>Żywność, umundurowanie i uzbrojenie otrzymują legioniści według norm przepisanych dla wojska regularnego.</p>	<p>Rodziny legionistów otrzymują zapomogi z funduszu państwa. Inwalidzi, którzy w służbie wojskowej utracili zdolność zarobkowania, mają prawo do zapotrzebowania.</p> <p>W każdym szpitalu wojskowym oraz w wielu szpitalach legijonistów mogą się leczyć bezpłatnie.</p>
--	--	--

Description

# A Drama by Stanisław Ignacy Witkiewicz



Stanisław Ignacy Witkiewicz  
*Janulka, córka Fizdejki.*  
*Tragedya w 4 aktach*  
[Janulka, the Daughter of Fizdejka.  
A tragedy in four acts].  
Manuscript in Polish, 1923.  
36x22.5 cm and less. 91 lvs.  
Call No.: IV 6237

[100]

Description

# Karol Szymanowski's *Stabat Mater*

3 *Pieśń święta (colla partey)*

Handwritten musical score for the first page of the work. The score is written on ten staves, including vocal parts (Soprano, Alto, Tenor) and orchestral instruments (Flute, Clarinet, Violin, Viola, Cello, Double Bass). The tempo is marked 'Andante sostenuto'. The score includes various musical notations such as notes, rests, and dynamic markings.

*Pamięci Ścibille Kuzstallowej*

*Stabat Mater*

*Andante sostenuto* *Op. 53* *Karol Szymanowski*

Handwritten musical score for the second page of the work. The score continues the vocal and orchestral parts. It includes a small circular stamp at the bottom center.

Karol Szymanowski  
*Stabat Mater* Op. 53  
For soprano, alto, baritone,  
mixed choir and orchestra.  
Text: a medieval Latin sequence,  
translated by Józef Jankowski.  
Score. Autograph, 1926.  
35x27 cm, 1 leaf+56 pp.  
Call No.: Mus. 235 Cim.

[101]



Description

# Archives of the Nałkowski family

Warszawa, 29. III. 37.  
Karol Szymonowski umarł. W jego pamięci to była  
prawda, to „nie strasza”, której nie chęłat no-  
wac w latach. Cate to nie emi erie ierficiwie,  
oddalenie, samotność, doremność – rambustoię  
tym faltem. Kraur noisł mi wstędy, ie ab wy-  
krosicic niety, ko frustal fali, ale frustar  
mówie. A takie, ie rzeęd praeosai. – Najud  
radio warszawskie, forniej rōnie nune staję  
europęjskie frustakaty to wiaolowic. Umart  
w horamie, w scudtorium.

Warszawa, 30. III. 37.  
W piemach dricijorych defeso: anty kuty. Pa duc-  
eigē duc frud rēwāreis, następi to fozgras emie. Z  
w horamie

. ducach cufic  
iedricie w usey.  
owuy jęp siostec

Warszawa, 1. IV. 37  
z na wchaym wie-  
- Nje będz maigo-



Archiwum rodzinne Nałkowskich.  
Mid-19th to Late 20th century.

81 specimens.

Call No.: rps akc.

13 797-13 813, 13 886-13 892,

14 060-14 116

[102]



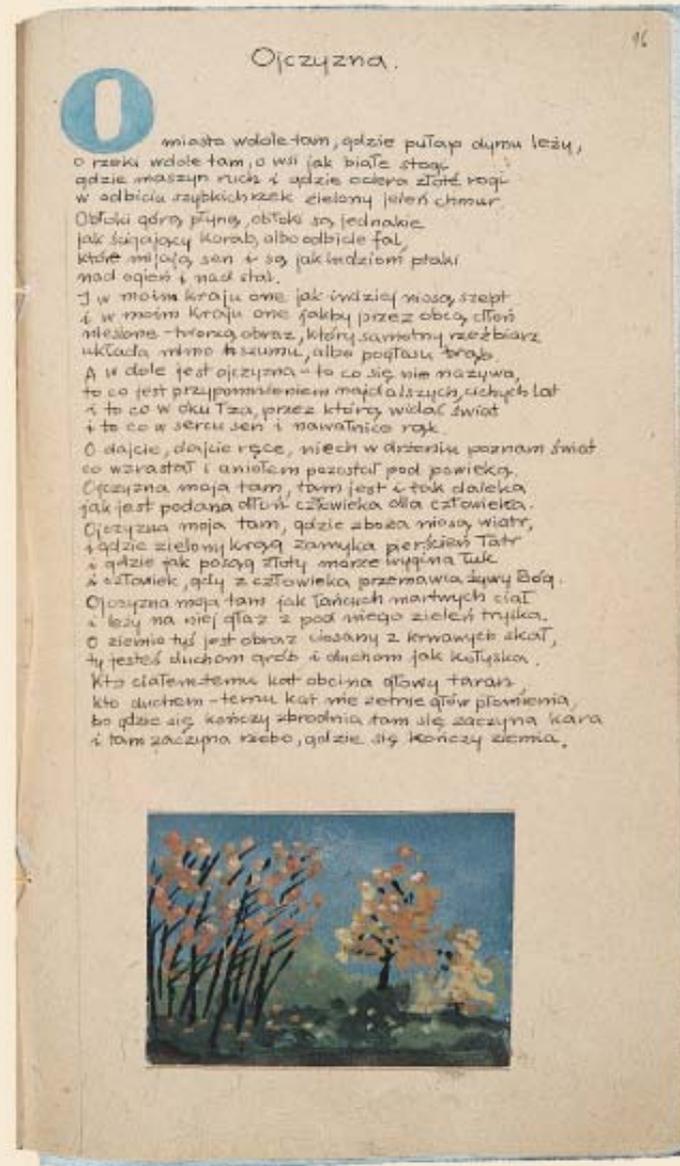
Description

# Krzysztof Kamil Baczyński's Poetry

Krzysztof Kamil Baczyński  
*W żalu najczystszy*  
[In Purest Grief].  
Manuscript in Polish. 1942.  
23x14 cm, 20 lvs.  
Call No.: rps II 7978

[103]

Mojej ukochanej Basienice  
w dniu naszego ślubu  
Krzysztof.  
dn. 3/VI/1942r.



Description

# A Composition by Witold Lutosławski

À la mémoire de Béla Bartók

MUZYKA ŻAŁOBNA \* MUSIQUE FUNÈBRE  
muzyczna żałobna \* pour orchestre à cordes  
d. 88 PROLOG PROLOGUE  
Witold Lutosławski (1952)

The left page of the manuscript shows the beginning of the 'PROLOGUE' section. It features multiple staves for string instruments, including Violins I and II, Violas, and Cellos/Double Basses. The notation is dense with rhythmic patterns and dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte). The score is written in pencil on aged paper.

24. APOGEUM  
APOGÉE  
apogee (apogée, apogee, apogee)

The right page of the manuscript shows the 'APOGEUM' section. It continues with multiple staves for string instruments. The notation includes complex rhythmic figures and dynamic markings. The score is written in pencil on aged paper.

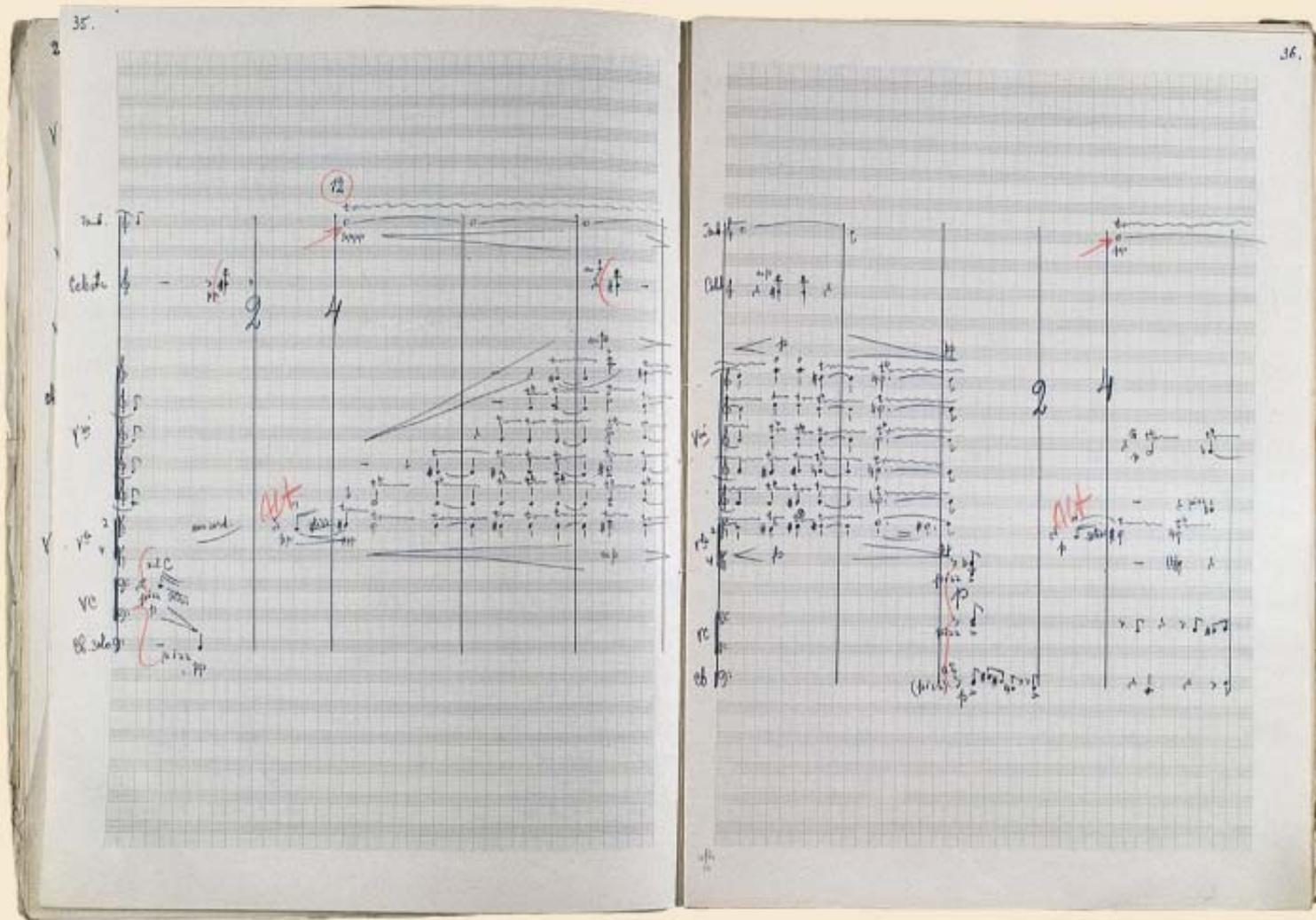
Witold Lutosławski  
*Muzyka żałobna* [Funeral Music].  
For String Orchestra. Score.  
Autograph. 1958. Paper, pencil.  
35x25 cm. 1 leaf+32 pp.  
Call No.: Mus. 532 Cim.

[104]



Description

# Grażyna Bacewicz's Scores



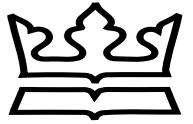
Grażyna Bacewicz  
*Muzyka na smyczki, trąbki i perkusję*  
[Music for strings, trumpets  
and percussion].  
Score. 2 autographs. 1958.  
43.5x28 cm, 32 lvs.  
Call No: Mus. 537 Cim.  
35x25 cm, 35 lvs.  
Call No.: Mus. 4852

[105]



Description

# The New Testament



*Testamentum Novum.*

Manuscript in Latin, illuminated.

8th century. Parchment, 35x27 cm, 241 lvs.

15th century binding,  
wooden boards and leather.

Call No.: rps akc. 12400

[1]

The oldest manuscript in the National Library and the earliest complete codex in the possession of any Polish collection. This manuscript, which contains the full Latin text of the New Testament, was written in the 8th century, most probably in the Moselle region. The note on leaf 6 –“Ex libris Imperialis Monasterii s. Maximini” – indicates that the codex comes from the Benedictine abbey in Trier, which was founded near the grave of the bishop of Trier, St. Maximin.

This manuscript, which was to be protected from theft by the anathema on leaf 5: “Codex sancti Maximini. Si quis eum abstulerit anathema sit in eternum. Amen” – remained at the Benedictine abbey in Trier until the 15th century, perhaps even until the end of the 18th. Found in an attic in Koblenz in 1894, it was transferred by Professor Wilhelm Weissbrodt to the library of the Hosianum Lyceum in Braniewo about 1900. The collections of the Lyceum were scattered during World War II and almost completely destroyed. *Testamentum Novum* survived in private hands and was purchased by the National Library in 1986.

The codex has survived to our day minus a large part of the lower right corner. What remains intact is the simple 15th century binding made of oak boards with chamfered edges.

The text was written by several copyists in careful round Carolingian minuscule in one column. It is modestly decorated with a few simple initials with zoomorphic motifs and interlace on a red, green and yellow field. In the calendar part, the text is decorated with a pen-drawn frame.

The page reproduced here (leaf 2) shows the table of canons and the verse number of the Gospel in an arcaded Romanesque frame. The ornamentation and interlace reveal the influence of insular ornamentation, characteristic of medieval Ireland.

# The Tyniec Sacramentary



Sakramentarz tyniecki. *Sacramentarium*.  
Manuscript in Latin, illuminated.  
Ca. 1060-1070.  
Parchment, 28.5x22.5 cm, 237 lvs.  
17th century binding,  
wooden boards and leather.  
Call No.: rps BOZ 8

One of the first liturgical manuscripts to have appeared in Poland, the *Sacramentarium* contains prayers for the priest celebrating Mass. It also contains the oldest musical notation in Poland in chironomic form (from the middle of the 11th century, along with a later one from the 12th century).

*The Sacramentarium* was written ca. 1060-1070 in the Cologne diocese. It is one of the few surviving codices in Poland which are known to have been in Polish lands in the early Middle Ages. Brought to Poland and offered to the abbey at Tyniec, it was used until at least the 13th century. It was stolen during the Swedish invasion in the 17th century. Repurchased in Krakow, it returned to Tyniec, probably without the original binding.

The brown leather binding in which this tome has survived was made in the 17th century at the Tyniec abbey. On the front and back part of the cover is an oval ex libris imprinted in gold, along with the crest of the abbey and the inscription: "DIVI TUTELLARES COENOBI TYNECENSIS".

In 1814 the *Sakramentarz tyniecki* was bought by Stanisław Kostka Zamoyski and included in the library of the Zamoyski Estate. During World War II the Nazis tried to take the manuscript to Berlin, but thanks to the endeavours of librarians, scholars and diplomats, they left it in the Zamoyski Library. After the Warsaw Uprising the manuscript was secretly evacuated under the aegis of operation Pruszków and hidden in the collegiate church at Łowicz, where it survived until the end of the War. In 1946 it found its way to the National Library together with all the deposits of the Library of the Zamoyski Estate.

The sumptuous form of *The Sacramentary* indicates that the codex belonged to the so-called king's manuscripts, which not only performed a liturgical function, but also reflected the monarchy's splendour. It contains 38 pages written in gold and silver letters on purple-tinted parchment, as well as two figurative miniatures and two full-page plaited initials – *V* and *D*. Thanks to the high artistic level of the decorations, the clear and expressive composition of the figurative miniatures and the expressiveness of the slightly stiff drawing, the illuminations are among the best works of the late phase of the Ottonian painting school in Cologne.

Preceding the Mass prayer known as Preface (leaf 32), the miniature reproduced on the adjoining page is an image of *Maiestas Domini*, the Lord in full majesty. Surrounded by a luminous mandorla, Christ is seated on a rainbow. He blesses the world, leaning His left hand on an open book with the Latin inscription: "REX REGU[M] ET D[OMI]N[U]S DOMINANTU[M]". He is attended by two seraphim in poses expressing adoration and by four "living creatures" symbolising the Evangelists: Matthew is symbolised by a man, John by an eagle, Mark by a lion and Luke by an ox.

[2]

a

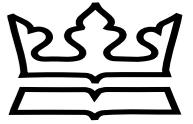
b

c

d

Back

# The Lectionary



*Evangelistarium.*

Manuscript in Latin, illuminated.

Beginning of the 11th century.

Parchment, 15.5x10 cm, 151+II lvs.

Binding from the 17th century,

wooden boards and leather.

Call No.: rps I 3311

[3]

The oldest hand-written lectionary in Polish libraries. It was written about 1000, only a few of the ornaments having been added in the second quarter of the 11th century. The West Frankish and Anglo-Saxon influences, clearly visible in the writing and decorations, indicate that the *Evangelistarium* was probably written in the border region between France and Flanders.

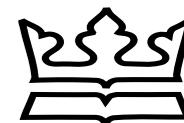
The history of *The Lectionary* is unknown. There is no indication that it was used upon the territory of Poland. It was probably purchased abroad by one of the Załuski brothers. After the Kościuszko Insurrection the codex was carried away to St. Petersburg together with the collections of the Załuski Library. It was recovered after the Treaty of Riga (1921) and turned over to the National Library. In 1939 it was evacuated to Canada, from where it returned with other treasures twenty years later.

The manuscript is a combination of an evangelium and an evangelistary. The first part contains readings for the Mass in Biblical order (over 70 pericopes from the four Gospels), followed by Gospel readings arranged in the order of the liturgical year. It is ornamented with three full-page miniatures and initials with plant and animal motifs.

The figure of St. Luke on the reproduced page (leaf 53) is enclosed by columns linked by a trefoil arcade. The saint sits near the pulpit and trims his quill with a large knife. The proportions of the saint are somewhat lacking in harmony, but the strongly marked folds of his robe are drawn with a certain skill. The composition is supplemented by the Evangelist's symbol: a winged ox. The inscription "MARCUM" above the miniature indicates that the copyist had originally assigned this page to St. Mark's Gospel, which ends on the preceding page.

Back

# The Supraśl Codex



Kodeks supraski. *Mineja čet'ja na mart.*  
Manuscript in Old Church Slavonic.  
11th century. Parchment, 30.8x22.7 cm, 151 lvs.  
20th century binding, wooden boards and leather.  
Call No.: rps BOZ 201

[4]

One of the world's earliest Old Church Slavonic manuscripts written in the Cyrillic alphabet, the oldest monument of Slavic writing in Poland. It contains the final fragment for March of the *Mineja čet'ja*, that is, an Orthodox Church book with hagiographic texts arranged according to the calendar of yearly feasts.

The *Kodeks supraski* was probably written in eastern Bulgaria at the beginning of the 11th century (some scholars think it dates from before 1014). Its history is unknown until 1823, when it was found by Father Professor Michał Bobrowski in the Basilians' Uniate monastery in Supraśl near Białystok. During preparations for publication, the manuscript was divided into two parts and sent away to be copied. The first part (118 leaves) was not returned; it is now in the University Library at Ljubljana. The second part was sent back, but 16 of its 167 leaves were taken out in still unexplained circumstances and today are found in the Russian National Library in St. Petersburg.

After the death of Professor Bobrowski, the remaining 151 pages were probably acquired by the well-known collector Władysław Trębicki and then by the Library of the Zamoyski Estate. This manuscript, stolen by the Nazi invaders in November 1939 and deposited in the treasury of the Chief Office for the Security of the Reich in Berlin, was returned to the Zamoyski Library during the War. Seized by the Nazis again in October 1944, it disappeared for many years. In 1967 it was purchased in the United States from an anonymous person thanks to the endeavours of librarians from Harvard University and the munificence of Herbert Moeller. In the following year it was transferred by the Polish Embassy to the National Library in Warsaw.

*The Codex* has attracted the interest of scholars ever since Professor Bobrowski discovered it. It was published in full for the first time by Franc Miklosich in 1851.

Its simple decorations consist of ink-painted initials and vignettes in south-Slavic style, similar to old Byzantine style. On the page reproduced here (leaf 123) the initial *M*, with a straight vignette, begins the life of Jacob the Monk.

Back

# The Anastasia Evangelistary



Ewangeliarz Anastazji. *Quattuor Evangelia*.  
Manuscript in Latin. 12th century.  
Parchment, 33.5x20 cm, 66 lvs.  
Period binding, wooden boards  
and silver plate.  
Call No.: rps II 3307

[5]

A 12th century manuscript containing fragments of the Gospels of Matthew, Luke and John as well as commentaries by St. Jerome and the Venerable Bede. It owes its value first and foremost to its artistic silver binding. It is not known where the manuscript was written. It can be assumed that its patroness was the Anastasia presented on the cover - this may have been the name used in Poland by the Ruthenian princess Wierzchosława, wife of Poland's prince Bolesław Kędzierzawy (Boleslaus the Curly). Kept at the monastery of canons regular at Czerwińsk, the manuscript was offered by the bishop of Płock, Adam Prażmowski, to the Warsaw Society of the Friends of Science after the dissolution of the order in 1819. After the November Uprising of 1830-1831, the codex, together with other collections of the Society, was carried away to St. Petersburg. From 1852 to 1862 it was in the Hermitage. Recovered after the Treaty of Riga, it was transferred to the National Library. In 1939 it was evacuated to Canada, from where it returned twenty years later.

The binding, made of wooden boards covered with silver plate partially gilded, is adorned with repoussée pictures of the *Crucifixion* and *Maiestas Domini*. The proportions of the figures, the outline of their faces, the softness of their robes and concern for detail indicate that the artist was linked to the centres on the Mose which were then known for the artistry of their decorative ornamentation.

On the front cover, destroyed in the middle, only the hands of the crucified Christ have survived. The image of Anastasia kneeling at the cross has also been damaged, but she can be identified by the inscription. The Holy Virgin and St. John stand at the cross. The composition of the relief on the lamina is enclosed by a rectangular frame of ornamented fillets. Above the transverse beam of the cross are medallions with personifications of the Sun (Sol) and the Moon (Luna). By including Anastasia in his representation of the Crucifixion the author emphasised his patroness' piety.

On the back cover is a representation of *Maiestas Domini*: Christ, sitting on a mensa-shaped throne, administers a blessing with His right hand and holds a closed book in His left hand. On either side of His head are the letters *Alpha* and *Omega*. In the corners of the binding are four "living creatures": a man symbolises Matthew, an eagle stands for John, a lion for Mark and an ox for Luke.

Back

# The Old Holy Cross Annals



Rocznik świętokrzyski dawny.  
*Epistola s. Pauli Apostoli cum glossis.*  
Manuscript in Latin.  
Beginning of the 12th century.  
Parchment, 22x14 cm, 40 lvs.  
19th century binding, half leather.  
Call No.: rps II 3312

[6]

Annals dating from the first half of the 12th century, the oldest extant monument of Polish historiography. It originated either in Gniezno or Krakow and comprises: entries concerning events that took place between 948 and 1119, copied from *Annales Regni Polonorum deperditi*, the oldest known Polish chronicle (which, however, has not survived); entries from the period between 1119 and 1122 in continuation of *The Annals*; information from 1136; and a few supplementary notes added in the 15th century.

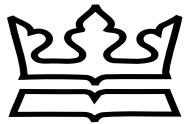
The *Rocznik świętokrzyski dawny* was written in one or two columns without ornamentation on the three last clean pages of an earlier codex. That codex, probably a work of the school of Laon (northern France), comes from the beginning of the 12th century and contains *Epistolae canonicae* with Walafrid Strabon's marginal glosses and Anselm of Laon's (d. 1117) interlinear glosses. From at least the 13th century it belonged to the Krakow chapter, and from the middle of the 15th century it belonged to the Holy Cross monastery on Łysa Góra. In the middle of the 18th century it was acquired by the Żaluski Library and then shared its fate. Recovered after the Treaty of Riga, it was transferred to the National Library. It was evacuated to Canada in 1939 and returned from there twenty years later.

The text of *The Annals* was found in the codex by Wilhelm Arndt in 1864. He published it later in the prestigious *Monumenta Germaniae Historica* together with Richard Roepell. Because of the tragic history of Polish collections, Poland's oldest existing chronicle was first published by German researchers at a time when the codex was in the Imperial Public Library in St. Petersburg. It was given the title *Rocznik świętokrzyski dawny* by its first Polish editor, August Bielowski.

The hand on the reproduced page (leaf 38v) points to the news of the arrival in Poland in 965 of the Czech princess Dobrava – “Dubrovka venit ad miskonem” – and the baptism of prince Mieszko I in 966 – “Mysko dux baptizatur”. Both items of news were wrongly dated 966 and 967, most probably as the result of a mechanical error made in copying.

Back

# The Wilanów Psalter



Psalterz wilanowski. *Psalterium*.  
Manuscript in Latin and French,  
illuminated.

About the middle of the 13th century.

Parchment, 15.5x10.5 cm, 170 lvs,

19th century velvet binding.

Call No.: rps I 8003

A 13th century hand-written psalter which, thanks to its excellent painting technique, perfect drawings and conscientious execution of full-page miniatures, is regarded as one of the best works of Paris studios in the early Gothic period. The names of the saints in the liturgical calendar indicate that the Psalter was to be used in northern France.

*The Psalter*, probably purchased in Paris at the beginning of the 19th century for Stanisław Kostka Potocki's Wilanów Library, was transferred in 1932 to the National Library together with the Wilanów collections. In 1939 it was evacuated to Canada, whence it returned twenty years later.

The manuscript is written on quality parchment in careful Gothic minuscule in one column. It is ornamented with 4 full-page miniatures, six figurative initials (which, in keeping with the principle adopted for this kind of psalter, mark the beginning of psalms), small calligraphic initials and colourful interlines. The initials and miniatures were done by two different artists.

The scenes from Christ's life – *The Betrayal*, *Christ's entry into Jerusalem*, *the Three Maries at the Tomb*, and *The Flagellation* – stand out by the drama of the situation. The artist concentrated on the persons. The slim, tall, slightly bent figures with individualised faces are graphically modelled. The folds of their garments

envelop their bodies softly. The compact, tight composition of the individual scenes, developed in the foreground and the background, seems to burst the ornamental frames in which they have been set. Despite their small size, the miniatures give the impression of monumental works. Deep sapphire, combined with various hues of red, predominates among the colours. The background is thickly laid with gold leaves.

The miniatures were inserted in between the pages with psalms most probably when the codex was being bound (illustrations of this kind were usually placed in the prologue). It is not known when the other five full-page miniatures that once adorned the manuscript were removed from it. *The Crucifixion* is now at the Museum of Fine Arts in Boston, *The Adoration of the Magi*, *The Offering in the Temple*, *The Flight to Egypt* and *The Baptism* are in R.E. Hart's collection at the Blackburn Museum and Art Gallery.

The scene reproduced here of *The Betrayal* (leaf 8v), which illustrates ad litteram the Gospel version, is presented against a gold background under a large arcade. The miniature is surrounded by a frame ornamented with crosses and interlace. On the text page (leaf 9r) the historiated initial with an image of King David as well as *The Psalter's* characteristic ornamentation and marginalia are in blue, red and gold hues.

[7]

a

b

c

d

e

f

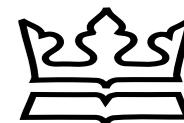
g

h

i

Back

# The Cistercian Gradual



*Graduale cisterciense.*

Manuscript in Latin, illuminated. 13th century.

Musical notation: Lorraine neumes.

Parchment, 37x29 cm, 98 lvs.

Period binding, wood and leather.

Call No.: rps akc. 9757.

One of the oldest extant graduals in Poland, all the more valuable as it contains a Polish liturgical calendar and many additions reflecting the evolution of choral singing over centuries.

It is not known when and where this codex was written. It must have been before 1317, for the calendar does not include the feast of Corpus Christi, which was introduced into Church practice that year. The songs about St. Jadwiga of Silesia, added on pp. 1 and 82, may signify that the codex existed as early as in 1267 (the canonisation of Jadwiga). However, it cannot be ruled out that these songs, like the Ordonnance of the Mass placed on the margins (i.e. the sets of songs: introit, gradual, the Alleluia verse, *offertorium* and *communio*) for the feasts of St. Wojciech (Adalbert) and St. Stanisław were added in Poland and that the *Graduale* was written earlier outside the country.

The manuscript was kept in the Baworowski Library in Lwów (Lviv) from the middle of the 19th century until World War II, when it was transferred along with other collections of that library to the Ossoliński National Library. After 1945 it came into the possession of the National Library.

The *De tempore* part opening *The Gradual* consists of 112 propria for the Sundays and feasts of the whole ecclesiastic year. Part Two, *De sanctis* (for saints' feasts from St. Stephen to St. Thomas the Apostle) comprises 140 propria (98 original and 42 added later). The next part of *The Gradual* consists of *Ordinarium missae items* (*Kyrie, Gloria, Sanctus, Agnus Dei* and *Credo*). This is supplemented by later additions: *Commune sanctorum*, six sequences devoted to the Holy Virgin and propria for votive masses (for sick persons, journeying persons, with request for good weather or rain and also for deceased persons). A number of Polish phrases are found among the later inscriptions. The manuscript also contains 12 hymns sung at the beginning of a conventual mass during the Tierce.

*The Gradual* is most probably of Cistercian provenance. This seems to be indicated by: the musical notation, the Alleluia list for Sundays and holy days adopted by the *Codex normalis* and compulsory for all scriptoria of the Cistercians from about 1190; the introductory notes in *Ordinarium Missae* –“in diebus quando laboramus”, “in diebus quando non laboramus”; and by the inclusion of saints from the Christmas period in the *De sanctis* part.

What is remarkable is the relatively rich illumination of the codex (3 miniatures and over a dozen initials), not typical of the Cistercian tradition. Winding lines and over-stylised acanthus leaves are the main decorative element. Red dominates in a rich palette of colours. The page reproduced here (leaf 1v) shows the “Ad te levavi” introit for the first Advent Sunday.

[8]

Back

# The Revelations of St. Bridget



*Revelationes sanctae Birgittae.*  
Manuscript in Latin, illuminated.  
About 1375-1395.

Parchment, 26.5x18 cm, 425 + II lvs.  
15th century binding, wooden boards  
and leather. Call No.: rps II 3310

*Objawienie św. Brygidy – Karta*

*Malinowskiego* [The Revelations of St. Bridget – Malinowski folio]. Manuscript in Polish. Middle of the 15th century.  
Parchment, 33x29 cm, 2 lvs. Call No.: rps 8007

This richly decorated manuscript, one of the earliest surviving copies of the original version of *Revelationes*, was written down between 1373 and 1377 by Alfonsus de Vadaterra. An important work of medieval Swedish religious literature. There were several versions of the work. They were repeatedly copied and translated into other national languages as a result of the canonisation process of the Swedish mystic, begun in 1391 – and brought to a close by John Paul II in 1999, when the pontiff recognised St. Bridget as one of Europe's three patronesses.

The manuscript in question originated in Italy, perhaps in Naples, between 1375 and 1377. It probably belonged at first to Mistrz Mateusz [Master Matthew of Krakow] (ca. 1345-1410). Two works of Adam Easton, *Defensio regulae s. Birgittae* and *Epistola ad abbatissam et conventum in Vadstena*, were added to it and in this way a codex was formed which Mateusz brought with him to Krakow about 1396. From at least the 17th century the book was in the library of the prebendaries in the Holy Cross Chapel of the Krakow Cathedral, and at the end of the 18th and the beginning of the 19th century it belonged in turn to Michał Sołtyk, a Krakow canon, and Grzegorz Puchalski, who in 1819 presented it to the Warsaw Society of the Friends of Science. After the November Uprising (1830-31) the codex, together with the Society's library, was

carried off to St. Petersburg. Recovered after the Treaty of Riga, it was transferred to the National Library. In 1939 it was evacuated to Canada.

The manuscript has six figurative initials painted in tempera and gold and linked with decorative borders, as well as 409 large red-blue calligraphic initials with a rich filigree design.

The only full-page miniature (leaf 226v) shows an episode from the life of St. Bridget (1302-1373), namely, her vision during a journey. The attractive scene presents the saint at the head of a procession, the castle to which she is going and an expressive picture of her revelation: Christ and His Mother enthroned in full glory and also a monk climbing a 'spiritual ladder' to heaven. A beam of light runs from Mary's womb to the eyes of the visionary.

In the initial *U* set against a gold background on the neighbouring leaf is the figure of St. Bridget. The saint raises her hands towards Christ and Mary, who are presented in a mandorla supported by six angels. Next to the initial is an incipit adorned with a red and blue filigree. On the margin is a colourful frame made of interlace, vines and images of birds.

Shown herewith: a surviving fragment of the first translation of *Revelationes sanctae Birgittae* into Polish, the so-called *Malinowski folio*. It is believed that the translation was done at the end of the 14th century for Queen Jadwiga [Hedvig d'Anjou] or somewhat later for Zofia [Sophia], the fourth wife of King Władysław II Jagiełło [Vladislaus II Jagiello].

The folio was part of a book written in the middle of the 15th century. It was used as a cover for another manuscript not later than the 17th century. Found by the eminent Slavicist Professor Lucjan Malinowski (1839-1898) at the end of the 19th century, it was lost after his death. In 1948 it was rediscovered in the National Library, where it most probably had arrived together with Adam Antoni Kryński's legacy in 1933.

[9]



Back

# The Chronicle of Gallus Anonimus



*Cronicae et annales polonicae. Kodeks zamojski*  
[Zamoyski Codex]. Manuscript in Latin and  
Polish. 14th/15th century.  
Parchment, 25.5x17.5 cm. 98 lvs.  
20th century leather binding.  
Call No.: rps BOZ 28

A codex of exceptional importance, containing the oldest known copy of the *Kronika* of Gallus Anonimus along with other sources to Poland's history, among them: the Traska Annals brought up to 1340, supplemented and corrected by Jan Długosz; the Hungarian-Polish Chronicle, *Żywot św. Stanisława* [the Life of St. Stanisław], a work of Wincenty of Kielcza in a version probably of about 1312; notes concerning the Łaski family; and the *Pieśń o zabiciu Andrzeja Tęczyńskiego* [Song of Andrzej Tęczyński's murder] in Polish.

The main part of the *Codex*, written by one hand, was completed before 1427. It is not known where it originated nor who selected the texts. In the years 1425-1515 it probably belonged to the Łaski family. Before 1448 it was borrowed by the Gniezno canon Sędziwój of Czechło, who rendered it accessible to Jan Długosz. The chronicler made use of the information contained in Gallus Anonimus' work and in the Traska Annals in his *Annales seu Cronicae incliti Regni Poloniae*.

The fate of the *Codex* is unknown until 1848, when Waław Aleksander Maciejowski found it in the Library of the Zamoyski Estate. In December 1944 the *Codex* was taken from Warsaw and hidden in the collegiate church in Łowicz. It found its way to the National Library together with the deposits of the Zamoyski library.

This oldest chronicle of Poland, a work of an anonymous chronicler who was named Gallus by the 16th century writer and historian Marcin Kromer, originated at the court of Bolesław III Krzywousty [Boleslaus the Wry-Mouthed] probably before 1117. It has three books; the first concerns the legendary beginnings of the Piast dynasty, the second and third books are devoted to Bolesław Krzywousty. Using a form akin to court and knight epics, Gallus composed *gests*, that is, stories about war deeds. He was undoubtedly an educated man for he referred to and cited many ancient and medieval authors.

*The Chronicle*, which is highly regarded of as an historical source, is also interesting from the literary point of view. Its composition is subordinated to the content, chronology and connection between individual events. The historical narration is enriched by fictional elements: speeches, letters, songs, legends, anecdotes. It is written in rhymed Latin prose, intersected with rhythmic and metrical verses.

The first edition of the work, prepared by Jan Szlachtowski (in co-operation with the German scholar Rudolf Koepke), appeared in 1851 in *Monumenta Germaniae Historica*.

The page reproduced here (leaf 21) presents the final fragment of the preface (in letter form) to Book I: a rhymed summary of the book, a story about the birth of Bolesław Krzywousty beginning with the words "Boleslaus dux inclitus", and the preface "Quoniam orbis terrarum", whose incipit is adorned with a large red initial.

[10]

□□□□□□  
□ a □  
□□□□□□

Back

# The Holy Cross Sermons



*Kazania świętokrzyskie*  
[The Holy Cross Sermons].  
Manuscript in Polish. 14th century.  
Parchment, 18 strips, 20.5x1.5 cm  
and less. 20th century binding,  
wooden casket with glass.  
Call No.: rps 8001

The oldest (fragmentary) record of Polish prose and the oldest record in the Polish language in the collections of the National Library. The following texts have survived from a 14th century collection of sermons: a text about St. Catherine and fragments of five other texts, namely, for Michaelmas, St. Nicholas' day, Christmas, the Epiphany and Candlemas.

The sermons, later named *Kazania świętokrzyskie*, were found by Professor Aleksander Brückner in St. Petersburg in 1890, in the cover of a codex containing St. Jerome's *Praxapostulos*. A medieval bookbinder had cut the old parchment pages with the sermons into strips and used them to strengthen the individual quires of *Praxapostulus*, which probably originated in the monastery of canons regular at Miechów in the first half of the 15th century. After 1459, this codex was kept at Leżajsk and then in the Holy Cross monastery in Łysa Góra, after the dissolution of which it found its way to in the library of Warsaw University. In 1833 it was carried off to St. Petersburg together with the Library's collections and placed in the Imperial Public Library. In 1925 *The Sermons* returned to Poland as a separate item within the terms of the Treaty of Riga. After their transfer to the National Library, they were bound and placed in a special casket. In 1939 the manuscript was evacuated to Canada and returned to Poland twenty years later.

The parchment strips with the sermons, taken out of the codex and set in order by Aleksander Brückner, form one double leaf written over on both sides (13 strips) and the lower part of another leaf (5 strips). The text, copied by the scholar from the original and published in 1891, at once aroused the interest of researchers. On the basis of an analysis of the language, it has been assumed that the manuscript is a slightly later copy of a 13th century original.

The author of *The Sermons* – for most probably this was an original work – was a man of great literary and intellectual culture, endowed with rhetorical talent. The sermon for St. Catherine's day, clasped together by a quotation from the *Song of Songs*, is notable for its ingenious composition. The other texts are also of great artistic value. They are written in a rich language full of synonyms and deliberate repetitions, in sentences which do not avoid rhyme. Their solemn tone must have appealed to the listeners' feelings.

The reproduced page (leaf Cr) contains the final fragment of the Christmas sermon.

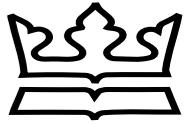
*A przeto iże nie miał w swem narodzeni, gdzieby swą g[łowę podkłonił],  
togo[ł]da przed wotem a przed ostem w jastkach S[yn Boży położon]  
był, bo dziewica Maryja aż pieluszek dobrych [w to wrzemię]  
nie imiała, a tego[ł]da ji we złe chustki ogar[nęła Invenerunt]  
eum pannis involutum et positum in presepio. Należli ji, prawi, p[ieluszkami]...  
ogarnienego a w jastkach położonego. Toć wiem wielikie u[bostwo krola]  
tako czsnego, iż j[eść] tako śmierne przyszcie i tako śmierne narodzenie [imiał tet],  
jenże przez początką z Bogiem Oćcem jeść krolewał. Toć i jeść iże idzie tobie  
krol ubogi na to, iżby ty w ubostwie nie styskował.*

[11]



Back

# The Florian Psalter



*Psalterz floriański. Psalterium trilingue.*  
Manuscript in Latin, Polish and German,  
illuminated. About 1370 – beginning  
of the 15th century.  
Parchment, 32x22.5 cm, 297+IV lvs.  
Binding from 1564, wooden boards  
and leather.  
Call No.: rps III 8002

A manuscript of priceless value for the history of Polish culture and the Polish language. In addition to the Latin and German versions, it features all psalms and the accompanying prayers in Polish. It is the first surviving translation of the psalms into Polish and the oldest relic of the Polish language that has survived in full.

The manuscript was written in Małopolska [Little Poland], most probably in Krakow. The manner of its writing and calligraphy indicate that the *Psalterz floriański* was written in three stages: the first in the 1370s, the second in the fourth quarter of the 14th century, and the third at the beginning of the 15th century.

*The Psalter* was probably prepared for Queen Jadwiga d'Anjou, but because of her premature death in 1399, work on illuminations was interrupted. It was resumed after a short break. From 1637 the codex was kept in the library of the abbey of canons regular in Sankt-Florian in Austria, where it was discovered by the local librarian, Father Josef Chmel, in 1827. In 1931 *The Psalter* was purchased by the Polish government and handed over to the National Library. Evacuated to Canada in September 1939, it returned to the National Library twenty years later.

*The Psalter* is written on parchment in two columns. Each verse is repeated three times: the Latin text is followed by its Polish and then German equivalent. The verses opening each language version are marked by colour initials: the Latin verses, on the whole, by gold initials, the Polish verses by blue ones, and the German verses by red initials. The first, earlier and richer part of the codex includes presentations of fantastic animals and figures referring to astrological and religious symbols. The illuminations in the second part come from the 15th century and are more modest. They are the work of a Krakow illuminator known as the Master of the 'Hutters' Bible', known from many extant works.

The reproduced page (leaf 53v) with Psalms 32 and 33 is adorned with two angels in the bottom margin. One of them holds the monogram *mm* (its meaning is still unclear) and the other holds the coat of arms of the Hungarian Anjou dynasty: a crest presenting an eagle with a horseshoe in its beak. This is what has given rise to the conjecture that the codex had been meant for Queen Jadwiga. This element was painted alongside the unfinished floral motifs created in the first phase of the work on illuminations.

The page is also decorated with small initials marking the individual language versions, a large four-colour initial *B*, the heads of Gorgon-Medusa and a dragon placed between the columns. Interspersing the lines there are colour additions interpreted as astrological ideas, they present a peacock, a bat, a lizard with a human head swallowing its tail, five dragon heads, a human head with a flute in the mouth, a veronica, a whale, dragons linked by their necks, and a bird.

[12]

a

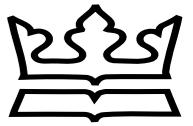
b

c

d

e

# The Parisian Calendar



*Calendarium Parisiense.*  
Manuscript in Latin, illuminated.  
The fourth quarter of the 14th century.  
Parchment, 24.5x18 cm, 6+II lvs.  
18th century binding, leather.  
Call No.: rps II 3309

[13]

One of the most beautifully decorated French medieval manuscripts in the possession of the National Library. It was probably written in one of the numerous late 14th century Parisian scriptoria which produced manuscripts notable for their solicitous workmanship and their high artistic level of illuminations.

*Calendarium Parisiense*, the initial fragment of a larger whole, most probably of a breviary, was brought to Poland from France by Józef Andrzej Załuski in the first half of the 18th century. When the Załuski Library was taken over by the state, King Stanisław August Poniatowski had it bound. The binding featured the king's cover ex libris and the inscription: "PATRIAE PATRIS STANISLAI AUGUSTI CURA ET LIBERALITATE REGIA MDCCLXXV". After the Kościuszko Insurrection the Russians took the manuscript to St. Petersburg, together with the Załuski Library. It was in the Hermitage for some time. Recovered after the Treaty of Riga, it was transferred to the National Library. Evacuated to Canada in 1939, it returned to Poland twenty years later.

Each of the 12 pages of the *Calendarium Parisiense* opens with a Latin hexameter indicating holidays according to the Roman tradition. This is followed by information in four columns on the number of days and the length of the nights and days of each month. In the first column are the days of the astronomical calendar according to the lunar cycle, in the second the days of the week according to the Church calendar with Sundays singled out. In the third and fourth columns are the calends, nones and ides of the Julian calendar. In the fifth column are church feasts and the names of saints (the names of saints worshipped in Paris are in gold).

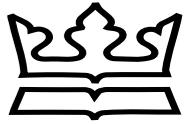
All the pages of the manuscript are bordered with fillets with branches of gold-leaved hawthorn shooting from them. The precision of the drawing and the fine, carefully chosen colour scheme (gold, ultramarine, carmine, delicate whitenings) are most remarkable. At the bottom of the page two medallions have been worked into each side of the border. They are no less elegantly drawn and their colour scheme is enriched by green, yellow and brown. They present occupations typical of each month's work and Zodiac signs. The writing is in calligraphic Gothic minuscule executed in black ink, gold leaf, ultra-marine, pink carmine and vermillon.

The reproduced page (leaf 1) of the January calendar is decorated with medallions suitable for winter: a burgher warming himself by the fireplace and the sign of Aquarius.



Back

# Le Roman de la Rose



Guillaume de Lorris, Jean de Meun (Meung)  
*Le Roman de la Rose*.

Manuscript in French, illuminated.

About 1390. Parchment, 30x24.5 cm, 254 lvs.

18th century binding, leather.

Call No.: rps III 3760

The most famous medieval allegorical poem in French. A work of two authors, Guillaume de Lorris (d. before 1260) and Jean de Meun (ca.1240- ante 1305). It is referred to by many writers in various epochs and is ever present in Western European culture. Calligraphed in flowing cursive and subtly decorated, the copy of *Le Roman de la Rose* in the possession of the National Library is thought to be the most beautiful of the three surviving handwritten copies of this work in Polish collections.

The first part of the story, written by Guillaume de Lorris, probably in the years 1225-1230, is a love story told in medieval convention. The hero of the poem seeks his lady-love, magically turned into a rose. His dream and allegorical figures reflect the next stage of the hero's love. Against the background of this lyrical story, inspired by the poetry of troubadours, a kind of guide to *ars amandi* or a treatise on courtly love, Jean de Meun added in 1268-1282 a great philosophical poem in which he expressed bold opinions on the universe, nature, religion, morality and social relations. The allegorical figures in this part of the book are stylistic figures used to explain philosophical questions. This work – a testimony to the state of knowledge of educated social strata in 13th century France – is a sort of medieval encyclopaedia.

The codex, which in addition to *Le Roman de la Rose* also contains *Rondo*, *Treasury* and the *Last Will* of Jean de Meun, was probably made in Paris about 1390. At the turn of the 15th century it belonged to the d'Aumont de Guernsey family. In the first half of the 15th century it was kept in the collection of Waclaw and Rozalia (née Lubomirska) Rzewuski at Sawrań. In 1832 the collection was confiscated and carried off to St. Petersburg. The codex was recovered after the Treaty of Riga and transferred to the National Library. Evacuated to Canada in 1939, it was repatriated twenty years later.

The first part of the codex with the text of *Le Roman* was ornamented with 40 miniatures in the workshop of the 'Master of Polykratyk' where works distinguished by a decorative, elegant style were created. Thirty-nine miniatures set in rectangular frames of golden fillets occupy one column of the text. They are drawn in pen washed with ink and are sparingly supplemented by accents of colour.

The only large colour miniature on the first page (leaf 1) of the codex is a two-part composition set in a frame of columns and an attic with crenelles and towers. The left part of the miniature shows the hero of the story asleep; the right part presents a scene from his dream. The blooming rose bush set against a gold background symbolised the hero's lady-love: the Rose of the story.

The page is adorned with a subtle frame of gold and colour fillets and stylised sprigs of hawthorn, with golden leaves shooting from the frame. The decoration is supplemented by grotesque heads in the corner medallions: Cupid playing the lute and a dog chasing a hare. In the bottom margin is the coat of arms of the d'Aumont de Guernsey family.

[14]

Back

# Abbot Mściśław's Gradual



Graduał opata Mściśława.  
*Graduale de tempore et de sanctis.*  
Manuscript in Latin, illuminated.  
About 1390. Musical score: nota quadrata.  
Parchment 55.5x38 cm, 328 lvs (656 pp.).  
16th century binding, wooden boards  
and leather.  
Call No.: rps akc. 10 810

A 14th century liturgical book with artistic decorations made by illuminators from Małopolska. It contains songs to be sung during Mass on all feast days of the liturgical year. It was Mściśław, abbot of the Tyniec monastery (1386-1410), who inspired the writing of the *Gradual*. His image was placed on the first page of the codex.

After the dissolution of the Tyniec monastery in 1817, the manuscript, together with a part of the library, was transferred to the Library of Lwów University. The National Library acquired it after the Second World War.

*De tempore*, the opening part of the *Gradual*, consists of songs for Sundays and all feast days of the ecclesiastical year. Part two, *De sanctis*, consists of songs for saints' days, from the feast of St. Lucy (December 13) to the Immaculate Conception of the Holy Virgin (December 8). The Polish saints Wojciech, Stanisław and Jadwiga of Silesia, were taken into account in the calendar. The next parts are *Commune sanctorum*, *Sequenciarum* and *Ordinarium missae*.

The *Gradual* was used for a long time. This is indicated by the additions from 1569 and by the index dating from 1632 as well as by the careful 16th century binding consisting of wooden boards covered with blind-tooled white leather with raised-brass ornamental corners and a plaque with a boss in the centre.

The decoration of the manuscript was done by two painters and completed by a third. The formally uniform illuminations are in the style characteristic of the art of Bohemia and Silesia in the last few decades of the 14th century. The pages of the codex are adorned with 11 initials with figurative miniatures and floral decorations on the margins. The graphically presented persons have softly outlined shapes and the robes flowing down their bodies form a kind of plinth at their feet. Rich acanthus leaves entwine the pages of the codex. Various hues of red and green as well as blue predominate among the pure, refined colours. Ochre, ginger-brown and brownish violet hues as well as white, black and gold leaf, sometimes covered with delicate drawings, complete the colour scheme.

In the initial *B*[enedicta sit sancta trinitas] (p. 348) is a miniature showing Christ enthroned and an archangel holding the crown of the Pantocrator above Him. Large gold leaves fill the background of the initial and the halo.

In the initial *A*[d te levavi] is an image of St. Gregory the Great (r. 590-604), who is adored by abbot Mściśław (p. 5). The pope, a reformer of the liturgy, is working on a musical notation.

[15]

a

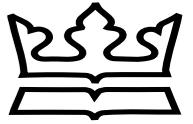
b

c

d

Back

# A Manuscript with polyphonic music 'Kras. 52'



Musical manuscript 'Kras. 52'.  
*Miscellanea theologica*. Manuscript in Latin.  
Second quarter of the 15th century.  
Black mensural notation. Paper, 30.4x22 cm,  
206 lvs. 19/20th century binding.  
Call No.: rps III 8054

[16]

The codex in question, known as the 'Kraśiński manuscript', 'Manuscript No. 52', 'Kras.' or 'Kras 52', is made up of two different parts joined together by a much later binding. The first part, written by one scribe – most probably Piotr of Kazimierz – on paper dating from the first half of the 15th century, consists of a small collection of sermons, a copy of anonymous *Gesta Romanorum* dated 1455, and short theological treatises. The second part (sets XVI-XVIII, i.e. leaves 173-205) consists of 36 polyphonic compositions from the first half of the 15th century. These three musical sets are extremely valuable for they are among the oldest treasures of Polish polyphonic music. Among them are seven (of the nine known) works of the Polish composer Mikołaj of Radom: two cycles *Gloria-Credo*, *Magnificat* in which the Burgundian fauxbourdon is used, and two ballades. Stanisław Ciołek's text honouring the Polish royal family was added to one of them, namely to *Hystoriographi aciem* (1426).

The provenance of the manuscript is not known. There is much to indicate that 'Kras. 52' is a draft copy written in Poland in the 1430s within the milieu of Mikołaj of Radom. The paper of the musical documents comes from northern Italy and dates back to 1436-1440. The compositions must have been written separately but at short intervals, for the type of repertoire is the same. They were probably copied by the same scribe in black mensural notation, used till about 1450. The fact that the manuscript includes

works of the main representatives of the final French-Italian phase of the *Ars nova*, Johannes Ciconia, Etienne Grossin and Antonio Zacharias of Teramo, makes it a treasure of European importance. The manuscript resembles the patterns used in northern Europe at the turn of the 14th century. At the same time, it testifies to links between the musical culture of northern Italy and Polish artistic milieux.

The manuscript was in Konstanty Świdziński's collection until 1857. Thereafter it was kept in the Kraśiński Library. Seized by the Nazis during World War II, it was found by Karol Estreicher in Munich in 1948 and returned to the National Library in Warsaw.

The reproduced first page of the musical part of the codex (leaf 173r) features the beginning of a hymn in honour of Krakow, *Cracovia civitas* (1426), written by Stanisław Ciołek to music composed by an unknown master, perhaps Mikołaj of Radom. The highest voice of the composition (discantus), with a text written below the notes, comes to an end in the middle of the sixth staff where the second voice, the contratenor, begins. The third voice, the tenor, stricken off and erased (staves 7 and 8), was correctly inserted in another place of the manuscript. This is explained in a barely legible note placed on the right-hand bottom of the page in about 1900 by Aleksander Poliński, a prominent historian of Polish music.



Back

# The Wilanów Book of Hours



Godzinki wilanowskie. *Horae Beatae Mariae Virginis ad usum ecclesiae Romanae*. Manuscript in Latin and French, illuminated. Ca. 1455-1465. Parchment, 23x16.5 cm, 191 lvs. 18/19th century leather binding. Call No.: rps II 8004

A luxurious prayer-book for lay persons from the middle of the 15th century. As indicated by the names of saints in its liturgical calendar, it was meant for use in northern France. Among the many artistically decorated hand-written Hours in the possession of the National Library, this one stands out by the high level of its decorations. The artistry of its miniatures, initials and borders, along with the quality of its drawings and colours are characteristic of mid-15th century Flemish illumination art.

It was bought in France by Stanisław Kostka Potocki at the beginning of the 19th century (most probably in 1808-1809). Kept in the Wilanów Library, it was transferred to the National Library together with the Wilanów collection in 1932. Evacuated to Canada in 1939, it returned to Poland twenty years later.

The pages which begin each of the 14 parts of *Horae Beatae Mariae Virginis* are richly decorated by the Master of the 'Ghent Privileges'. From the large initial filled with gold leaf and a red, dark blue and white filigree descends a similarly decorated frame enclosing the text. Smaller initials, also in gold, are supplemented by a red and blue filigree drawn in pen, as are the spaces between verses. The attractive border is made up of floral runners with golden leaves in between which are multicoloured leaves of "Gothic acanthus". This is supplemented by small flowers and fruits, blueberries and wild strawberries.

Similar frames and borders surround the full-page figurative compositions (10 have survived) which precede each part of *The Hours*. The slim figures in soft robes presented in them are frequently placed in a landscape divided into parts. One can sometimes notice the artist's endeavour to use air perspective. The other pages are decorated with vertical borders placed on the outer margins. There are many small initials, interlines and decorations in blue, pale pink and gold in the text. The twelfth part of *The Hours* is adorned with five figurative initials.

The miniature *Annunciation to the Shepherds* (leaf 68v) opens the service to the Holy Virgin. An angel emerges from a starlit sky, holding a banderole with the inscription "GLORIA IN EXCELSIS DEO" in its hands. The shepherd and shepherdess who sit on the grass listening at rapt attention to bagpipe music do not seem to notice the angel. A shepherd leaning against a stick and a dog with its eyes fixed on the sky do see the angel, who heralds the birth of the Saviour. This idyllic scene is set in a vast, hilly landscape.

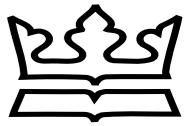
[17]

a

b

Back

# The Works of Flavius



Iosephus Flavius *Antiquitates Iudaicae*,  
*libri XX*; *De bello Iudaico*, *libri VII*.  
Manuscript in Latin, illuminated. 1466.  
Parchment, 45x32.5 cm, 224 lvs.  
Period binding, wooden boards and leather.  
Call No.: rps BOZ 1

[18]

Among the extant copies of the Jewish historian's works in Polish collections, this is the only illuminated manuscript and the only one containing the full texts of his most important works, *Antiquitates Iudaicae* and *De bello Iudaico*. Flavius (ca. 37-103), a participant in the Jewish uprising against Rome, was taken prisoner in 67. He was later freed by Emperor Vespasian and granted Roman citizenship. In *Antiquitates* he presents the history of the Jewish nation from the beginning of the world to the outbreak of the uprising against Rome. In *De bello Iudaico* he describes the uprising of 66-70.

The codex presented here, commissioned by Maciej Skawinka, abbot of the Tyniec Benedictines, was copied in 1466 by the abbey's organist Maciej in meticulous Gothic script in two columns. The manuscript remained in the possession of the abbey until 1815, when it was sold to Stanisław Kostka Zamoyski. It was transferred to the National Library together with the deposits of the Zamoyski Library.

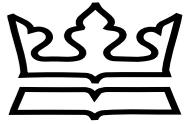
The codex has retained its beautiful Cracovian Gothic binding of wooden boards covered with blind-tooled brown leather, made sometime after 1466. The plaque in the middle of the binding and the ornamental brass corners have been adorned with engravings.

The tome is decorated with 15 stunning initials, seven of which are figurative representations of themes taken from the *Old Testament*. The margins are ornamented by multicoloured floral patterns spreading outward from the initials. Orbs of gold leaves placed along the branches radiate light. Placed within the floral design on the lower margin of the first page of the manuscript is the abbey's coat of arms: two gold keys crossed with a sword on a red shield – the symbols of the apostles Peter and Paul, the abbey's patrons.

The manuscript's decorations are the work of two Krakow illuminators. The majority of the miniatures was painted by the Master of 'Krakow Cathedral's Missal', who was also called the Master of the 'Virgin with the Unicorn'. Among the examples of his workmanship is the initial *I* [n principio creavit Deus celum et terram] with a scene of *The Original Sin*, reproduced on the adjoining page (leaf 19), which opens the story of the creation of the Heavens and the Earth, this being the beginning of Flavius' narrative of the history of the Jewish people.

Back

# Ptolemy's Geography



*Cosmographia Claudii Ptolomaei Aleksandrini [...] manu Domini Nicolai Germani, Presbyteri secularis, descripta. Tabulisque egregie pietis adornata [...] circa Annum 1467. Manuscript in Latin, illuminated. 1467.*

Vol. 1 *Textus*: I-III, 1-43, 43a, 44-72 lvs;  
vol. 2 *Tabulae*: 1-2+3-4 lvs, XXXI tables.  
Parchment, 42x28,8 cm and less.  
20th century leather binding.  
Call No.: rps BOZ 2/I-II

*Geographiké hyphégesis*, the great work of the Alexandrian astronomer and geographer Claudius Ptolemy (ca.100- ca. 168), composed of 8 books and probably 27 maps, was written in about 160. Translated into Latin in 1406 by Jacob d'Angelo, it was named *Geografia*. It is also known under a later name: *Cosmographia*.

The 15th century codex presented here, the only manuscript of the fourth edition of the work whose author was Nicolaus Germanus, belonged to Crown Chancellor Jan Zamoyski in the 16th century. According to family records, it had been offered to him by Pope Gregory XIII. But most probably the manuscript was bought in Paris in 1573 and handed over to the Zamość Academy. It was transferred to the National Library together with the deposits of the Zamoyski Library.

The first of the codex's two volumes contains Ptolemy's work written down in two columns. Each of the eight books opens with a decorative initial with an expanded vertical vignette that extends into the space between the lines of the text or into the margins. The initial of the first book shows the portrait of Ptolemy with a pair of compasses in his hand. The individual chapters are decorated with simple initials. On the first page of the manuscript, bordered with laurel leaf, is a dedication to Pope Paul II (r. 1464-1471), written on a purple background.

The second volume contains 30 maps, 27 of which are old, drawn on the basis of information in Ptolemy's text. Three are new (Spain, Italy and Northern Europe), worked out in accordance with the state of knowledge in the middle of the 15th century. For several centuries the layout of the maps served as a model for geographical atlases. The manuscript opens with the map of Ekumena (the inhabited world known in antiquity). This is followed by regional maps of three continents: Europe (13), Africa (4) and Asia (12). The volume closes with a list of the main lands shown on the maps and their geographical co-ordinates. On the pages preceding all the old maps are texts enclosed by borders richly ornamented with floral motifs of the bianchi girrari type.

The map reproduced here of Ekumena (table 1) is drawn to a scale of 1:33,000,000 on conical projection invented by Ptolemy. The map, with geographical co-ordinates on the frame, presents the hemisphere east of the 0 meridian (which passes through the Western Ocean) up to the eastern confines of Asia – that is, China and Indochina. In the south the map extends to the source of the Nile and in the north to Greenland, which was added by Germanus and presented as a peninsula linked with Scandinavia by a mountain range. In the lands marked "Sarmatia in Europa" there are mountain ranges, rivers and lakes, but no city was marked. In accordance with Ptolemy's view, Africa and Asia are presented as one land with internal seas, Mare Indicum and Mare Prasodum (the Indian Ocean). This is why attempts were made to reach India by going west.

The map, adorned with fanciful images of the twelve winds, is set against a sapphire background, its colour changing into delicate gold and pink hues. As a result light seems to pulsate in the surrounding space. The illuminator may have wanted to show the four elements of which the universe is built: earth and water are the substance of the planet, while air and fire fill space.

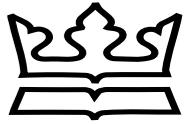
[19]

a

b

Back

# Gothic Metallograph



*Śmierć i dwanaście scen z Ewangelii  
i Dziejów Apostolskich*  
[Death and Twelve Scenes from  
the Gospels and Acts]. Ca. 1475.  
Colour metallograph, 37.2x26.1 cm.  
Call No.: Inc. G. 1

[20]

A Gothic engraving produced in grained metallographic technique presenting Death and twelve scenes from the Gospels and Acts. This is the only existing composition of its kind in the world. This metallograph is a work of great artistic value first and foremost because of the specific graphic technique used in its production: the method of relief printing, typical of woodcuts. Metallography (Metallschnitt) was a phenomenon of medieval engraving in the second half of the 15th century. It was applied for only a few decades and only in the Netherlands and the basin of the Rhine, mainly in Cologne and Basle.

The engraving comes from an incunabulum belonging to the University Library in Lviv, to wit, Leonardus de Utino's *Sermones de sanctis* (Nürnberg, Ant. Koberger, 22.I.1478. 2°), from which it was removed prior to 1939.

*Death and Twelve Scenes* was printed from 13 separate copper plates on ribbed paper with a watermark in the shape of the letter *A*; the watermark identifies the Rheinisch paper mill in Düsseldorf. The plate presenting the central figure, Death cutting off the heads of sinners, was probably made in the workshop of the Master of the 'Madonna from Aachen'. A well known print of this metallograph is in the Berlin gallery of engravings (Kupferstichkabinett, Staatliche Museen Preussischer Kulterbesitz).

The twelve small copper plates presenting scenes from the Gospels with the participation of saints were made by another artist. Each scene carries an inscription in Latin. A print with these scenes was kept at the National Library in Riga before the War. It is now in the Academic Library in Riga.

This metallograph in the possession of the National Library is in perfect state. The sharp outlines characteristic of metallography and the stippled levels are shaded by green and brown paints.



Back

# The Golden Legend



Jacobus de Voragine *Legenda aurea*.  
Manuscript in Latin, illuminated. Ca.1480.  
Parchment, 25.5x17 cm, 354 lvs (708 pp.).  
Binding from 1515, wooden boards and leather.  
Call No.: rps BOZ 11

An excellent hagiographic work of medieval religious literature written down about 1260 by the Italian Dominican Jacobus de Voragine (ca. 1230-1298). It consists of lives of saints and meditations for reading on individual days and religious feasts, arranged according to the Church calendar, starting with the Assumption of the Holy Virgin.

*Legenda aurea*, frequently enriched by the lives of local saints, exerted an enormous influence on Gothic art and literature at the end of the Middle Ages. Frequently copied and printed, in later periods translated into national languages, it always enjoyed great popularity. It was probably translated into Polish as early as the end of the 14th century and a copy of the work (indeed but a small fragment) was found in Queen Jadwiga's book collection.

The codex, notable for its rich illuminations and masterly miniatures, was written about 1480 in northern Italy, most probably in Padua, at the request of Francesco Vendramini, a representative of an influential Venetian family. About 1525 it belonged to Chancellor Krzysztof Szydłowiecki, as indicated by the ex libris printed in Hieronim Wietor's printing house. The manuscript was in Tadeusz Czacki's collection at Poryck at the end of the 18th century and in 1818 was bought for the Puławy collection by Adam Jerzy Czartoryski. Later it was in the Library of the Zamoyski Estate, from which it was transferred to the National Library.

It has retained its precious leather binding. On the front cover the date of its manufacture was blind-tooled: 1515. The decoration of both covers and the spine permit the supposition that the binding was made in Poland.

The book was written by one copyist in careful Renaissance minuscule in italics in one column with small colour initials. The miniatures are the work of two artists: Giovanni Pietro Birago and Antonio Mario Sforza. The decoration of the manuscript was not completed. Of the 80 planned miniatures, 16 remained in the form of drawings. The larger miniatures, covering a whole column, illustrate episodes from the lives of saints. The smaller ones, set in simple square frames, present stylised animals (a falcon, weasel, doe, rabbit, locust, frog and monkey) as well as fantastic creatures (Triton, hybrid, winged putti with fish tails).

Sforza's miniature (p. 324), regarded as the most beautiful of all, presents the vision which led to the conversion of St. Eustace when, during a hunt, he saw the crucifix between the antlers of a deer. The exquisite composition of the extraordinary meeting and the delicate colouring of the rocky landscape, in which the red-black dress of the hunter is the only strong accent, make the miniature a work of art.

[21]

a

b

c

d

e

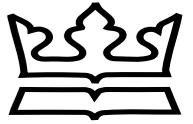
f

g

h

Back

# Jan Zamoyski's Prayer-Book



*Horae Beatae Mariae Virginis  
ad usum Turonensem.*

Lat. et. Gall. [Chablis?, Petrus Le Rouge  
1485/1486]. IBP 5751.

Ex perg. (10.5x8 cm).

Call No.: Inc. Qu. 335

[22]

A unique copy of the oldest known French edition of Hours (most probably *editio princeps*), a faithful imitation of a hand-written *Horae* (*Book of Hours*), a devotional text popular in France in the middle of the 15th century. It comes from the Library of the Zamoyski Estate, where it was acknowledged as an artistic masterpiece and included in the collection of manuscripts (old call number: Cim. 123). It may have been Chancellor Jan Zamoyski's (1545-1605) private prayer-book, which seems to be suggested by the 19th century entry: "Liber precationum Magni olim Joanniis Zamoyski supremi Regni Poloniae Cancellarii".

The *Prayer-Book* contains Hours destined for the diocese of Tours. Like many other incunabula, it has neither the title page nor the colophon. The printer has been identified on the basis of typographic analysis. This was most probably Pierre Le Rouge, owner of a workshop in Chablis from the 1470s, later a well-known Parisian typographer. The date of Easter mentioned in the liturgical calendar has made it possible to establish that the *Prayer-book* was printed approximately in the first half of 1485. It is not known for whom it was meant. The style of decorations, characteristic of the royal court, and the way in which the Holy Virgin is presented lead one to suppose that the *Prayer-Book* may have been meant for a Valois princess, most probably Joan de Francia, daughter of Louis XI and sister of Charles VIII, kings of France.

The *Prayer-Book* is printed in Gothic type on parchment and richly illuminated. The 14 full-page figurative images (90x60 mm) preceding selected texts of the Gospels, the Hours, penitential psalms and prayers for the dead, were painted on woodcuts which the miniaturist covered with gouache.

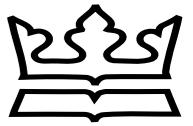
The reproduced full-page miniature showing *The Annunciation* (leaf 16v) is in cool colours with the predominance of blue, green and red, characteristic of all the miniatures of the *Prayer-book*.

The other decorative elements are the exclusive work of the anonymous illuminator (the printer left some 1,700 empty fields for them). They include three small portraits of the evangelists in the initial fields of the text, bejewelled frames, small initials with floral and zoomorphic motifs and plant borders on the margins of some pages. Although these decorations are not the equal of the best examples of the epoch, they are of a high technical and artistic level. An analysis of the iconography indicates that the painter may have belonged to the Tours milieu of artists.

a

b

Back



Ioannes Simonetta  
*Comentarii rerum gestarum Francisci Sfortiae.*  
Ital.: *La Sforziada.*  
Trad. Christophorus Landinus. Milano,  
Antonius Zarotus, 1490. 2°. IBP 5044.  
Ex. Perg. (34x23.8 cm).  
Call No.: Inc. F. 1378

[23]

One of the four surviving illuminated copies of the 1490 edition of Giovanni Simonetta's work, printed on parchment, the only copy signed by the miniaturist. This text about the founder of the Milan ducal dynasty, Francisco Sforza (1401-1447), was written in the 1470s. Within less than twenty years it was brought out by Antonio Zarotto's printing house three times: in 1483 and 1486 in Latin and in 1490 in Italian (in lingua fiorentina). All the editions, some of which were printed on parchment and illuminated, were patronised and promoted by Prince Lodovico il Moro (1452-1508), the de facto ruler of Milan.

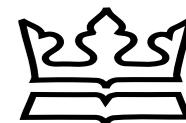
Only one leaf (the seventh) is especially illuminated in all the surviving 1490 parchment copies, meant for the dukes of the Sforza family. In view of their artistic level, the illuminations of the *Sforziada* are regarded as magnificent treasures of 15th century Lombardic art. They were done by Giovanni Pietro Birago, a prominent miniaturist linked to the Milan court. Despite a common scheme, each of the decorated pages is a separate, integral, deeply symbolic work. This has made it possible to establish that the individual volumes were addressed to Lodovico il Moro (a copy now at the British Library in London), Gian Galeazzo (Bibliothèque nationale de France), Galeazzo Sanseverino (National Library in Warsaw) and the ducal library in Pavia (a fragment in the Uffizi Gallery in Florence).

The volume in the National Library was once in the Library of the Zamoyski Estate. It was part of Chancellor Jan Zamoyski's collection and may have been acquired together with a part of the collection of King Zygmunt II August. The hypothesis that his mother Queen Bona Sforza had brought it to Poland has not been confirmed.

Leaf seven, the frontispiece, is adorned with a border with two broader margins (the right and bottom ones) and two narrower ones (the left and upper) and with a portrait of Francisco Sforza in the initial field of the text. The bottom margin presents an allegorical figurative miniature in which the artist concealed real personages of the Milan court in the form of putti. The central figure of the Negress symbolises Lodovico il Moro. The decorations of the other three margins are also full of allusions. Allegorical-heraldic emblems have been placed among Renaissance ornamentation consisting of vases, chandeliers, horns of plenty, precious stones and symbolic figures.

At the bottom of the right margin of the page is a vase and on its rim the signature: *P[RE]SB[YTE]R IO[ANNES] PETR[U]S BIRAGUS FE[CIT]*. This signature has helped to ascertain the authorship of not only the illuminations in all four copies of *La Sforziada*, but also of several other of this artist's works kept in the world's museums and previously considered anonymous masterpieces of 15th century European miniature art.

# The Flowery Triod



*Triod' cvetnaja* [The Flowery Triod].  
[Kraków, Sveboldus Fiol, ante 1491?].  
2°. Var. A. IBP 5397. 31.5x21.5 cm.  
Call No.: Inc. F. 1350

[24]

One of the oldest printed liturgical Byzantine-Slavonic books, an incunabulum from the printing house that was the first in the world to print Old Church Slavonic texts in the Cyrillic alphabet. Even though of the mining superintendent and embroiderer Szwajpolt Fiol (d. 1525 or 1526) and mining entrepreneur Jan Turzon set up their printing house in Krakow, a city belonging to Latin culture, it soon became a well organised and efficient enterprise. This can be testified to by the fact that in a short time it brought out large editions of four liturgical books known to this day, among them the *Triod' cvetnaja* containing Orthodox services for movable feasts in the Easter period, from the feast of the Resurrection (or the Sunday evening of the sixth week of Lent) to the first Sunday after Whitsun (Descent of the Holy Spirit).

The book comes from the now-scattered collection of the Greek Catholic Chapter in Przemyśl and is a typographic variant of the other two copies of this edition which have survived in Poland and are now kept at the National Museum in Krakow and in the Library of the Catholic University in Lublin.

The book appeared undated and without the printers' address. It can be assumed that since on January 13, 1492 the primate and the Gniezno chapter forbade the publication of Ruthenian books and the dissemination of those that had already been printed, the book in question must have been published before the end of 1491. Of the 26 copies of *The Flowery Triod* that have survived (mostly in fragments) only one, found in the Museum of Romanian Culture at Braszow in 1972, has the frontispiece. It carries a woodcut with the scene of the Crucifixion and a banderole with the Krakow printer's name in a Slavonic form. This page may have been purposely removed from the other copies to make their dissemination possible in defiance of the Church's ban.

*Triod' cvetnaja* has 366 leaves, each having a 30-line column. On many pages the text is printed in two colours. This is the most decorative print produced by Szwajpolt Fiol. It is decorated with 62 woodcuts of southern Slav initials with teratological motifs printed from 13 various wood blocks and with many ornaments used previously by the printer and supplemented by new ones. The titles have a literal ornamentation.

The page reproduced (leaf 3r) features the beginning of the text on the resurrection of Lazarus, a text read in the Orthodox Church on the Saturday of the sixth week of Lent.

Back

# The Przemyśl Meditation



*Rozmyślanie o żywocie Pana Jezusa.*

*Rozmyślanie przemyśkie*

[A Meditation on the Life of Lord Jesus.  
The Przemyśl Meditation].

Manuscript in Polish.

End of the 15th century. 21.5x15.5 cm,  
426 lvs. Period binding,  
wooden boards and leather.

Call No.: rps II 8024

[25]

The most extensive monument of Polish medieval prose and apocryphal literature in the Polish language. The codex comes from the end of the 15th century and is probably a copy of an earlier work. Until 1945 it had been stored in the Library of the Greek Catholic Chapter in Przemyśl. But when the Przemyśl bishopric was abolished, it was transferred, together with other manuscripts, to the National Library.

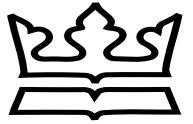
*Rozmyślanie przemyśkie* deals with the life of the Holy Virgin and Christ on the basis of the Gospels and such works as Petrus Comestorus's 12th century *Historia Scholastica* and the 13th century rhymed poem *Vita Virginis Mariae rhythmica*. The anonymous author of *The Meditation* may have used earlier Polish translations of these works. He deserves the credit for selecting the themes and combining them into one coherent whole. Three parts can be distinguished in the work. The first presents the life of the Holy Virgin from her birth up to Christ's childhood. The second is a presentation of Christ's life and mission, a presentation which on the whole agrees with the Gospels. The third part is an expanded description of the Passion of Christ (up to His exchange with Pilate). This description abounds in drastic scenes not presented in the Gospels.

The brisk colourful text is interspersed with prayers. The author uses colloquial expressions in the dialogues and he painstakingly portrays all persons (especially Mary), attaching great importance to realities. This is why this first Polish story about Christ's life is an outstanding work. Alongside *The Florian Psalter*, it is one of the most valuable and one of the earliest monuments of the Polish language. This is why it has long aroused scholarly interest. A phototypic edition of the manuscript worked out by Aleksander Brückner appeared in 1907.

The first page of *The Meditation*, reproduced on the adjoining page, features the following words written in Gothic minuscule: "Poczyna szye rhozmyszlanye o zyuoczye pana iesusza" [The beginning of a meditation on the life of Lord Jesus].

Back

# The Vilnius Agenda



*Agenda sive Exsequiale sacramentorum.*  
Ed. Martinus canonicus Vilnensis.  
Gdańsk, Conradus Baumgart, 10. 6.1499.  
4°. Var. A., IBP 63. (21x16 cm).  
Call No.: Inc. Qu. 141

[26]

An incunabulum printed in Gdańsk, one of five Polish cities where books were printed in the 15th century. Konrad Baumgart, a travelling bookbinder, arrived in Gdańsk about 1495 and made his debut as a typographer there, bringing out at least four prints in the years 1498-1499. The first three small and modest publications appeared in 1498. Two of them are now known from indirect information only; one has survived only in fragments. The fourth publication was printed in 1499. This was the *Agenda*, that is, a liturgical book with regulations valid in a given diocese and prayers which should be said when administering sacraments, performing rituals and during processions. It is an impressive black and red print. Its 62 leaves are adorned with nearly 200 initials.

Baumgart's print was the first agenda printed in Poland. It was printed for the Vilnius diocese and its author was Marcin of Radom, a Vilnius canon. It is known that in 1467 he enrolled for studies at the Krakow Academy, and after being ordained arrived in Vilnius between 1486 and 1495 and became a close collaborator of the local bishop, Olbracht Tabor, who undoubtedly inspired the publication of *The Agenda*.

*The Agenda* exists in two typographic variants, with two different title pages. In variant A the title is fuller. It reads: *Agenda sive exeqniale [!] divinorum sacramentorum per venerabilem viru[m] dominum Martinum canonicum Vilmensis dyocesis edita*. In variant B the title ends with the word "sacramentorum". The name of the diocese was omitted on the title page probably in order to make it easier to sell the book in other parts of the Polish-Lithuanian Commonwealth.

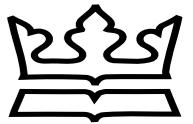
Up to 1939 three copies of the Gdańsk *Agenda* were known, two of the A variant (in the library of the Theological Seminary in Pelplin and in the Tarnowski collection at Dzików) and one of the B variant (in the Ossolineum Library in Lwów). The Nazis seized the Pelplin copy during the War and its fate is unknown; the Ossolineum copy is in the Ossolineum Library in Wrocław.

The National Library acquired the copy from Dzików. It is all the more valuable as it has the original (though restored) binding made by Konrad Baumgart: dark brown calf leather on wooden boards, blind toolings, metal ornament remnants. It has been established that in the 17th century the copy was kept in Toruń and was purchased for the Tarnowski library at Dzików probably at the beginning of the 19th century. *The Agenda* survived World War II hidden together with other treasures in Stanisław Tarnowski's sepulchral crypt in the Dominican church in Tarnobrzeg.

The reproduced first page of the text (leaf 2r) features the most attractive typographic element: the initial *I* (119 mm high).

Back

# Forecast for the Year 1501



Ioannes Glogoviensis *Iudicium Cracoviense*  
*ad a. 1501*. Germ. [Leipzig,  
Martinus Landsberg, 1500].  
4°. IBP 5874. (21x14.5 cm)  
Call No.: Inc. Qu. 449

[27]

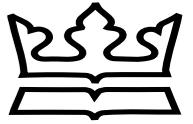
A forecast, not noted in literature, by Jan of Głogów (ca. 1445-1507), professor at the Krakow Academy. The text, in German, was printed in Martin Landsberg's printing house in Leipzig at the end of 1500. The surviving two leaves were found in the binding of a later volume (the whole publication probably had eight leaves).

Prognoses appeared under various titles (*Almanach*, *Ephemerides*, *Iudicium*, *Practica*, *Prognosticon*) and were a genre characteristic of the turn of the 15th century. They contained basic calendar and astronomical information as well as prognoses for a given year. On the basis of the arrangement of planets, forecasts were made about the political events, atmospheric phenomena and natural calamities that would occur in each month of the new year. The prophecies were treated in all seriousness. They were also made by other professors of the Krakow Academy, e.g. Leonard Vitreatoris of Dobczyce and Michał Falkener of Wrocław. Particularly renowned in this field was Jan of Głogów who, like many other Silesians of that period, came to Krakow (1462) in order to study, and stayed there until the end of his life. The range of his interests was most impressive, covering grammar, logic, philosophy, astronomy and geography, and occasionally also other fields of learning, as well. In one of his *Practicae* he prophesied the coming of a black monk who would shake Christendom. The monk was later identified with Martin Luther.

The prognoses were published in Latin and frequently in parallel editions in national languages. These were usually eight- to twelve-page pamphlets in quarto. They were regarded as utility prints, for they lost their value when the year they concerned was over. This is why few copies have survived. Indeed, not even copies, but single pages used by bookbinders to line or strengthen covers. Thanks to this, fragments of another two of Jan of Głogów's prognoses, *Practica Cracoviensis* for 1500 (German version) and the Latin *Almanach* for 1501, also printed by Martin Landsberg in Leipzig, have survived in Polish libraries.

The woodcut on the reproduced title page of *Iudicium Cracoviense* presents personifications of Luna and Jupiter, the heavenly bodies which were to control the year 1501. The woodcut had not been known previously and did not occur among the 63 woodcuts used by Landsberg which were reproduced in Albert Schramm's fundamental work (*Der Bilderschmuck der Fruhedrucke* vol. 13, Leipzig 1930).

# A Book from the Printing House of Stanislaus Polonus



Ioannes XXI, papa *Summulae logicales*.  
Sevilla, Stanislaus Polonus et Iacobus  
Cromberger, 15.4.1503. 2° (30x22 cm).  
Call No.: XVI. F. 960

[28]

A copy of the 1503 edition of *Summulae logicales* brought out by Stanislaus Polonus (d. 1514) and Iacobus Cromberger in Seville, a unique copy in Polish collections. This university handbook for logic, popular from the 13th to the 16th century, consisted of 7 treatises by the Portuguese author known as Peter the Spaniard, the later pope John XXI (d. 1277). In the Seville edition the treatises were supplemented by Johannes Versor's commentary from 1458 and the treatise *De secundis intentionibus* by the Italian Dominican Francesco da Prato.

The copy in the National Library, one of three known copies of *Summulae logicales* printed by Polonus, was purchased in a Los Angeles second-hand book shop in 1977. It once belonged to the British prime minister William Lamb, who was British ambassador to Spain in 1825-1827. The binding of the volume is made of a reused parchment leaf with a fragment of a 13th century manuscript of the *New Testament*.

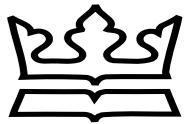
Prints signed by Stanislaus Polonus, notable for their attractive graphic design, light decorations and excellent woodcuts, were regarded as the most beautiful books printed in Gothic type in Spain. They were published in the Seville printing house set up in 1490 by Stanislaus Polonus and Meinard Ungut, who was later succeeded by Jacobus Cromberger. After 1502, they were also printed in a branch office set up by Stanislaus Polonus at Alcalá de Henares near Madrid.

It is not known where Stanislaus Polonus came from nor where he learned his trade. He was brought from the Naples printing house of Matthew the Moravian to Seville by the rulers of Spain, Isabella of Castile and Ferdinand of Aragon.

*Summulae logicales* is printed on 146 leaves in clear Gothic type in two 72-line columns per page, with negative initials, characteristic of Polonus, and wide margins. Being a handbook, it has no special decorative elements.

The title page of *Summulae* is typical of books printed in the Seville printing house: a two-colour print was standard for Polonus. There are many hand-written notes on this and other pages.

# The Missal of Erazm Ciołek



Mszał Erazma Ciołka. *Missale*.  
Manuscript in Latin, illuminated. 1515-1518.  
Parchment, 35x26.5 cm. 231 lvs.  
20th century binding, board and leather.  
Call No.: rps III 3306

[29]

A liturgical book from the beginning of the 16th century, when the Krakow illumination school was at the height of its development. It is beautifully decorated. Using the liquid gold technique, the artists adorned it with figurative compositions and rich ornaments. Stanisław Samostrzelnik (ca. 1480-1541, a Cistercian monk from Mogiła near Krakow), and a distinguished miniaturist, may have participated in decorating the codex.

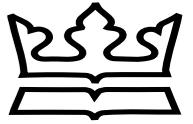
The manuscript was produced at the request of Erazm Ciołek (1474-1512), bishop of Płock, who bequeathed it to the Płock Cathedral. In the middle of the 18th century it found its way to the Załuski Library and shared its fate from that time on. Retrieved after the Treaty of Riga, it was included in the collections of the National Library. In 1939 the codex was sent to Canada. It returned to Poland twenty years later.

The book, written in Gothic minuscule in two columns, is adorned with a full page miniature with the scene of the *Crucifixion* and 19 smaller figurative scenes (miniatures and initials) which illustrate the prayers, songs and readings in the *Missale*. The painters who did the Passion cycle took Albrecht Dürer's woodcuts from the *Little Passion* of 1511 as their model. They placed Ciołek's coat of arms (Sulima), the cross and a bishop's mitre among the Renaissance plants, candelabra and drolleries which decorate some pages. Plant runners, smaller initials set against a gold-leaved background with letters built of floral motifs, flowers and seed vessels, small gold and sapphire initials and ample rubrications add to the richness of this sumptuous manuscript.

The miniature on the page reproduced here (leaf 72v) presents the scene of the *Resurrection*. Christ stands before a stone-sealed sepulchre, traces of wounds still visible on His body. The stone has not been rolled away and the soldier guarding the sepulchre is unaware of the extraordinary event. The rising sun begins to disperse the darkness of the night, making the two Marias and Salome visible in the distance. The colours of the miniature are bright – Christ's flowing red cloak dominates the scene. The figures and the landscape are carefully drawn. Thanks to the use of liquid gold in painting the landscape and the distribution of light on the surface of objects and bodies, the painter added radiance to the colours and produced an effect of glimmering light.

Back

# The Life of Jesus Christ



*Żywot Wszechmocnego Syna Bożego  
Pana Jezu Krysta*

[The Life of God's Omnipotent Son,  
Jesus Christ the Lord]. [Baltazar Opeć,  
author of the Polish version].

Kraków, Hieronim Wietor

[after May 5] 1522. 2° (28x19.5 cm).

Call No.: XVI. F. 3

[30]

The oldest printed book in the Polish language to have survived as a whole. It is regarded as the most stylish and magnificent print brought out by the printing house of Hieronim Wietor (ca. 1480-1546). Published in 1522, it contains a Polish translation of the apocryphal Latin meditational work *Meditationes vitae Christi*, attributed to St. Bonaventura. Its author was probably Giovanni delle Celle, a Franciscan monk who lived in the 14th century. The Polish text, dedicated by the translator Baltazar Opeć to Elżbieta [Elizabeth], the sister of King Zygmunt I Stary [Sigismund I the Old], was supplemented by the tenth chapter of *The Przemysł Meditation*, 28 prayers to Christ (translated from *Speculum passionis Domini*) and 21 religious songs. The whole is preceded by Lentulus' apocryphal letter to the Roman Senate, Pilate's letter to the emperor Claudius, and Joseph Flavius' testimony concerning Christ.

The printing house of Wietor, one of Poland's most prominent printers in the 16th century, operated in Krakow from 1518 to 1546. It brought out about 600 currently known prints (one-third of the books published in Poland at that time), including many ancient classics as well as works by Polish and foreign humanists, among them Erasmus. In the opinion of Alodia Kawecka-Gryczowa: "Wietor's work, both as regards the texts published by him and their graphic form, bears the stamp of a new epoch.

This printing house owner was a distinguished representative of the European humanistic printing art which played such an important role in the development of Renaissance ideas".

*Żywot* [...] *Pana Jezu Krysta* is printed in decorative Fraktur adapted to Polish texts. It is adorned with Renaissance initials with stylised acanthus leaves and a series of 39 full-page woodcuts illustrating scenes from Christ's life made by the eminent German painter and engraver Hans Leonhard Schäufolein, one of the best engravers of book illustrations active in Dürer's circle. The woodcuts made for the Nürnberg edition of *Speculum passionis Domini Nostri Iesu Christi*, which was printed by Udalric Pinder in 1507, were copied in Krakow for Wietor's printing house; they were used only once in his 1522 edition of *Żywot Pana Jezu Krysta*.

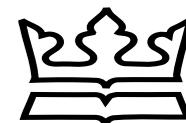
The copy in the possession of the National Library, one of five copies in Polish libraries, comes from the collections of the Library of the Zamoyski Estate.

The pages reproduced here show a woodcut presenting *Jesus before Annas*, an expressive scene of the flagellation (leaf 6v) and, next to it, the initial *Q* opening the text with stylised acanthus leaves, decorated with floral motifs in arabesque form.



Back

# Keyboard tablature written on wood



Musical manuscript. Ante 1528.  
Musical notation: old German keyboard  
tablature. Beech wood. 54x77 cm.  
Call No.: Mus. 2081 Cim.  
*Graduale de sanctis*. Manuscript in Latin,  
illuminated. 1524-1528. Musical  
notation: *nota quadrata*. 74x52 cm,  
155 lvs. Period binding, wood and leather.  
Call No.: rps V 3036.

This is probably the oldest specimen of the old German keyboard tablature that has survived in Poland. Old German keyboard tablatures, a unique system of musical notation for keyboard instruments, in which the tones were indicated by letters and notes, were used in Central Europe from the second half of the 15th century to the middle of the 16th. Only three other specimens of this notation are known in Poland: fragments of a tablature from the third decade of the 16th century, most probably from Lwów (Warsaw Public Library), the ‘Tablature of Jan of Lublin’, written in 1537-1548 in the monastery of canons regular at Kraśnik (Library of the Polish Academy of Sciences in Krakow) and the tablature from the monastery of the Holy Spirit in Krakow, dating from 1548, now lost.

The tablature in question is all the more exceptional as it is written on wood, probably a console on which the organist recorded the compositions frequently performed in the church. In 1528 this piece of wood was used to strengthen the binding of a new *Graduale de sanctis* commissioned by the prior, Father Florian de Monte Regio, for the Augustinian eremites of Krakow’s St. Catherine monastery. The sides of the board were shortened (some 1.5 bars were thus lost), and so were the top and bottom, each by several centimetres. Openings were cut out and two slats were inserted in the middle.

The richly and beautifully decorated codex written down in the monastery’s scriptorium in 1524-1528 by brother Jan, a deacon, was probably used in everyday liturgy for some time. In the 19th century it was first in Tadeusz Czacki’s collection at Poryck, then in the Library of the Warsaw Society of the Friends of Science, and, after the collapse of the November Uprising, it was carried away to St. Petersburg. Retrieved after the Treaty of Riga, it was placed in the National Library. During the War it was transferred by the Germans to Krakow and did not return to the National Library until the late 1940s. During conservation work in 1968 the board with the tablature was discovered in the front cover of the codex.

Nearly half of the 201 bars of the notation are legible, which makes it possible to reconstruct the compositions: a four-part arrangement of the *Congaudent angelorum* sequence for the feast of the Assumption, and *Kyrie* [*Cunctipotens Genitor*]. *Graduale de sanctis* also contains a monodic arrangement of *Congaudent*, which would imply that the compositions recorded in the tablature were performed in the Krakow monastery. The organist Paweł, known to have been with the Krakow Augustinians in 1521-1522, may have been the scribe who wrote the tablature.

Shown herewith: the photograph of the board is the front cover of the *Graduale*, a typical early Renaissance Krakow binding. The title and date of the codex are visible among the fastenings and decorations of the leather: on top “GRADUALE MDXXVIII” and at the bottom “DE SANCTIS”. Next to this is one of five figural miniatures: the initial *V* with the image of St. Catherine, patroness of the monastery, (leaf 41v) decorated on three sides with a border filled with bouquets of flowers and wild strawberry leaves.

[31]

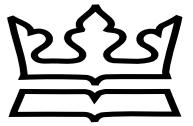
a

b

c

Back

# The Lithuanian Statute



*Statut litewski pierwszej redakcji z 1529 r. oraz przywileje dla W. Ks. Litewskiego. Kodeks Olbrachta Gasztołda kanclerza w. lit.*

[The Statute of Lithuania, in the first edition from 1529 and the privileges for the Grand Duchy of Lithuania. Codex of Olbracht Gasztołd, the Chancellor of the Grand Duchy of Lithuania]. Manuscript in West Ruthenian. First half of the 16th century. 21.5x16 cm, II+229 leaves (458 pp.). Period binding, wood and leather.  
Call No.: rps BOZ 77

[32]

An outstanding monument to the Grand Duchy of Lithuania's legislation, the first of the three statutes adopted in Lithuania in a mere sixty years. Drafted in 1522, it was adopted by the Vilnius Diet in an amended, supplemented version in 1528-1529. It was the first codification of the Lithuanian legal system. Thanks to this statute, the Grand Duchy, "a country which in the 16th century was experiencing a period of economic, social and cultural development, but was not in the forefront of Europe at that time, came to occupy a prominent and indeed singular place in the field of legislation" (Juliusz Bardach).

*Statut litewski* included regulations of civil law, penal law and judicial procedure, and defined (in 13 chapters divided into 282 articles) the state system and social organisation of the Grand Duchy. Based on caselaw and individual privileges and containing certain borrowings from Roman, Ruthenian, Polish and Saxon-Magdeburg laws, the *Statute* was to be binding on all inhabitants of the Grand Duchy of Lithuania.

The Codex containing the *Statute* belonged to the promoter and co-author of this codification, Olbracht Gasztołd, Lithuanian Chancellor and Voivode of Vilnius (d.1539). It was acquired by the Library of the Zamoyski Estate before 1856 and after World War II was transferred to the National Library.

The *Statute* is written in West Ruthenian, the official language of the Grand Duchy used in the chancellery and in literature, enriched by elements of Church Slavonic and, as regards legal terminology, by Polish. The text is adorned by ribbed initials and the titles of chapters.

The first of the pages reproduced here (p. 417) presents the text of the first two paragraphs of Chapter XI dealing with penalties for injuring and killing a servant, a bee keeper or a craftsman. The second page (p. 93) presents the preamble to the *Statute* with the *Bogurodzica* (an early mediaeval hymn to the Holy Virgin). The 17 stanzas of the hymn are written in a mixture of Polish and West Ruthenian.

Back

# The Catalogue of Gniezno's Archbishops



Ioannes Długossius  
*Catalogus archiepiscoporum Gnesnensium.*  
Manuscript in Latin, illuminated. 1531-1535.  
Parchment, 31x24 cm, 145 lvs.  
19th century leather binding.  
Call No.: rps BOZ 5

[33]

A richly and skilfully ornamented manuscript with 46 full-page miniatures; an important specimen testifying to the artistic standing of Stanisław Samostrzelnik's painting studio in Krakow. Work on the codex, commissioned by Piotr Tomicki (1464-1535) bishop of Krakow and Vice-Chancellor of Poland, was started in 1531. The decorations were not completed because of the bishop's death, whereupon the manuscript became the property of his nephew, Primate Andrzej Krzycki (1482-1537). Offered by the next owner, Chancellor Jan Zamoyski (1545-1605), to the library of the Zamość Academy, it was transferred, together with the collection of the Zamość Academy, to the Library of the Zamoyski Estate at the beginning of the 19th century.

The *Catalogus* is a copy of a work written by Jan Długosz in 1460-1472 and is almost contemporary with the extinct autograph in which the chronicler presented the archbishops of Gniezno and the bishops of Krakow in chronological order. The information on their families, their activity and the churches they founded showed the continuity and rank of the offices they held.

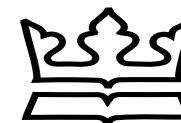
The significance of Długosz's text is enhanced by the iconographic setting of the *Catalogus*. It comprises renderings of the bishops in their ceremonial robes. They are portrayed within various chambers – ones opening up to landscapes – usually seated on thrones or stone benches, less often at the pulpit. The composition is made complete through the inclusion of the dignitaries'

coats of arms, or sometimes the images of their patron saints. The borders of some pages feature medallions with antique Sarmatian images of Poland's old rulers, among them, Bolesław I Chrobry [Boleslaus I the Brave] and Władysław Jagiełło.

*The Catalogue's* illuminations, done by Stanisław Samostrzelnik, his colleagues and imitators, are the result of the superb craftsmanship of the workshop, which found its expression in the richness of the painting techniques employed. The artisans managed to attain a balance between the variety of decorative elements through the art of composing the leaves of the manuscript into an artistically conceived whole. A crucial factor in the work's decorative value is played by the vitality of the rich colours skilfully harmonised by the radiance of liquid gold. The manuscript's decorations, both in their conceptualisation and their artistic means, draw upon the art of painters and wood-engravers in the service of Emperor Maximilian I. This resemblance is fully explained by the ties of both of Samostrzelnik's protectors – Crown Chancellor Krzysztof Szydłowiecki and bishop Piotr Tomicki – with the Hapsburg court. The miniature of St. Stanisław (leaf 2) is distinguished by its unique sumptuousness. The patron saint of the Kingdom embraces in his "robes of care" the adoring King Zygmunt I Stary along with the dignitaries of the court accompanying him, among them bishop Tomicki.



Back



Eike von Reggow  
*Remissorium mit sambt dem Weichpilde und Lehnrecht.*  
Augsburg, Hans Otmar, Johann Rynmann,  
1508. 2° (32.5x23 cm).  
Call No.: XVI. F. 2339  
*Novum Testamentum Graece et Latine.*  
Ed. Erasmus Roterodamus. Basel,  
Johannes Froben, 1527. 2° (32.5x23 cm).  
Call No.: XVI. F. 2314

Two volumes from the private library of the Warmian bishop Jan Dantyszek (1485-1548), one of the most prominent representatives of European culture in the first half of the 16th century. The bishop was a poet, bibliophile and diplomat in the service of the Polish king, Zygmunt I Stary. Dantyszek's book collection was large even during his studies in Greifswald and Krakow, and it increased further afterward.

The bishop's residence in Lidzbark became, like a Renaissance court, a centre of cultural life: the library, art gallery, astronomical, geographical and numismatic collections were used to train Catholic priests and raise the general level of culture and education in Prussia. Dantyszek's book collection, furbished by him with ownership marks, was an integral part of the castle collection in Lidzbark Warmiński until the bishop's death. As time went on, the collection disintegrated. Divided between the library of the Jesuit Collegium Hosianum at Braniewo and the cathedral library in Frombork, it was plundered during the Swedish wars in the 17th and early 18th centuries. Many books found their ways into private collections and are now located in Swedish and German libraries, but rarely in Polish ones. The copies discussed here (two of the three kept at the National Library) come from the collection of the former Municipal Library in Königsberg (Stadtsbibliothek Königsberg).

*Remissorium*, a book purchased by Dantyszek probably in Augsburg in 1516, has three ownership marks. On the reproduced title page is Dantyszek's signature (*Joannes Dantiscus*) and a woodcut ex libris with an early variant of Dantyszek's coat of arms (a two-field shield, the black imperial wing in the white field and the white Polish wing in the black field). The second, later ex libris placed on the flyleaf of the front cover comes from Hieronim Wietor's Krakow workshop from 1530-1532. It consists of a six-line printed text and a woodcut with Dantyszek's two-field coat of arms adorned with labara, an open helmet with wings and the lute. In the upper corners are signs of places which Dantyszek visited as a pilgrim: the cross of the Jerusalem Sepulchre, the emblem of the tomb of St. Catherine on Mount Sinai. Both book plates are among the earliest ownership marks of the kind in Poland.

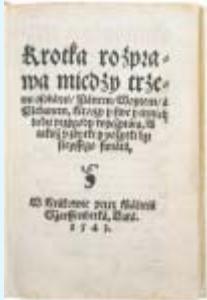
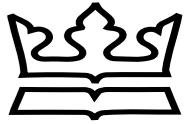
On the binding (wood, brown calf leather, blind and gold tooling) of the 1527 Basle edition of the New Testament is a heraldic cover ex libris in the form of a four-field shield with Dantyszek's coat of arms – two wings, a sword and a knotted stem surrounded by the emblems of pilgrimages to Jerusalem, Mount Sinai, Rome and St. James' grave in Compostela. Above the heraldic shield are the bishop's insignia: the mitre, the stole and the crosier. The words: "IOAN[nes] DAN[tiscus] EP[iscopu]s VAR[miensis] 1539" are impressed on the binding.

[34]



Back

# Mikołaj Rej's Short Discussion



Mikołaj Rej *Krótka rozprawa między trzema osobami*  
*Panem, Wójtem a Plebanem*

[A Short Discussion Between Three Persons:  
a Squire, a Bailiff and a Priest].

Kraków, Maciej Szarfenberg, 1543. 8° (15x10 cm).

Call No.: XVI. O.1110

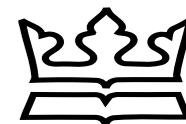
[35]

A unique copy of the first printing of Mikołaj Rej's (1505-1569) most famous work, published in Krakow in 1543 under the pseudonym Ambroży Korczbok Rożek. The earliest mention of the copy was made in July 1838 by the Krakow bookseller and collector Ambroży Grabowski, who copied the work and, two years later, published ten lines of the text in "Starożytności historyczne polskie" [Polish Historical Antiquities], suggesting that the work may have been written by Mikołaj Rej. The copy of *Krótka rozprawa* belonged then to a bookseller named Tusiecki (also known as Wiewiórowski), of whom nothing more is known. It then turned up in Count Adam Potocki's Krakow library. On its basis a full text was published in 1892 in the series Biblioteka Pisarzy Polskich [The Library of Polish Writers]. When in 1927 Professor Ignacy Chrzanowski and Professor Stanisław Kot wanted to gain access to the first edition, it turned out that the copy had disappeared in unknown circumstances. It was found after World War II in the Potockis' Krzeszowice collection, transferred to the National Library. The book was in good shape except for some minor damage to the last three pages.

*Krótka rozprawa* was written as a political pamphlet reflecting the views of the nobleman's democracy. Rej's work – in the form of a dialogue, a form frequently used in Renaissance publicistic writings – raises most of the political, religious and moral questions topical at that time. It has 2,100 lines of flowing octosyllables and is written in a lively colourful language, full of humour, mockery and allusions. In Mikołaj Rej's biography, which may have been written by Rej himself, it is mentioned together with other dialogues as a work for peasants. Regarded by Aleksander Brückner as Rej's best work, overvalued by Marxist historians of literature, it unchangeably occupies an exceptional place in Polish literature.

Back

# Andrzej Frycz Modrzewski's Book On the Church



Andrzej Frycz Modrzewski *Liber de ecclesia*  
(*Commentariorum de Republica emendanda liber IV*).  
First printing [Kraków, Łazarz Andrysowic,  
1550/1551]. 8° (15x10.5 cm).  
Call No.: XVI. O.763 adl.

[36]

One of the three fragmentary copies of the unfinished first edition of the book *Liber de ecclesia* confiscated by the Church censors. The treatise, in which Andrzej Frycz Modrzewski (ca. 1503-1572) proposed a reform of the Church and guarantees of freedom of conscience and tolerance, was to be published in connection with the Council of Trent, scheduled to reconvene on May 1, 1551. Frycz Modrzewski wanted to submit his reform plan for discussion before preparing instructions for the envoys who were to attend the Council, believing that a discussion referring to the authority of the Scriptures would lead to reconciliation between the different denominations.

Church intervention blocked publication when a large part of the text had already been printed by the printing house of Łazarz Andrysowic in Krakow. The author tried in vain to include the text in his greatest work *O poprawie Rzeczypospolitej* [On the Reform of the Commonwealth], which was then being printed by the same typographer. The title page of this edition – *Commentariorum de Republica emendanda libri quinque* [...] *liber primus de moribus, secundus de legibus, tertius de bello, quartus de ecclesia, quintus de schola* – indicates that the work was to have five books: on customs, laws, war, the Church and schools. Only the first three books were published. A full edition of the work, including the books *De ecclesia* and *De schola*, was published in Basle in 1554.

This is what Frycz Modrzewski wrote in the preface concerning the Krakow edition: “Thus, having committed myself to bring out my work in five books, I published but three. Though I had announced the remaining books in the title, my work included them not. Verily, they had been commenced, but their completion was hindered by certain among the people who, though virtuous and learned, were sore with fear. They trembled lest the publication of my book deal a blow to the religion of our immortal God. Insofar as my design and endeavours were utterly contrary, it pained me greatly to hear that the multitude was being told that the printing of Frycz’s further books had been forbidden so that the faith be harmed not”.

The Basle edition of *Commentariorum de Republica emendanda libri quinque* earned Modrzewski European fame, but the Polish translation of the text by Cyprian Bazylik of Sieradz (Łosk 1577) did not include *Liber de ecclesia*.

A large part of the first Krakow edition of the *Liber de ecclesia* (36 leaves, 9 quires signed A-I<sup>4</sup>) has survived. Each of the three surviving copies has a different number of leaves. The copy in the library of Wrocław University has 32 leaves (A-H<sup>4</sup>), the one in Krakow’s Jagiellonian Library 8 leaves (A<sup>4</sup>, I<sup>4</sup>). The National Library’s copy has 27 leaves (A-F<sup>4</sup>, G<sub>1-3</sub>); it comes from the Krzeszowice collection, having been bought together with Antoni Helcel’s collection by Count Adam Potocki in 1870. It was transferred to the National Library after the Second World War.

Back

# Sigismundi Augusti Regis Poloniae Monumentum



The largest surviving collection of 'Monumenta', that is, books from the library of King Zygmunt August (1520-1572). They are called 'Monumenta' from the ownership formula on their bindings. From a collection which once numbered 4,000 volumes, the National Library now possesses 164 works in 106 volumes.

[37]

Zygmunt's library, which had been systematically assembled by the monarch at the castle in Vilnius from 1547, was regarded as one of the richest and most magnificent private book collections in Europe in the king's time. His book collection continued to increase, for using his own funds, Zygmunt August sent special envoys to buy books for him throughout the Polish-Lithuanian Commonwealth and abroad. His collection was also enriched thanks to gifts from authors, publishers and rulers of neighbouring states.

The king's magnificent library was perfectly up-to-date. It reflected all the greatest achievements of Renaissance thought in all fields of learning and testified to the king's personal interests. It was kept in order and looked after by Jan of Koźmin, Stanisław Koszucki and Łukasz Górnicki. In 1565 the collection was transferred to Tykocin, some volumes going to the Royal Castle in Warsaw. According to the king's last will, the library was to be given to the Jesuit collegium in Vilnius. But owing to the endeavours of Anna Jagiellon, the executrix of her brother's will, some books were given to court officials, private persons and various Church and secular institutions. Chancellor Jan Zamoyski received many books. As time went on the library shrank as a result of inheritances, changes in ownership, forced transfers, wartime cataclysms, plunder and the indolence of its owners.

Until 1944 the National Library had 88 works in 75 volumes, mainly from the old Załuski Library which had been recovered thanks to the Treaty of Riga. But these works were incinerated together with other treasures after the collapse of the Warsaw Uprising. The Library's present collection of 'Monumenta' is, but for a few exceptions, a deposit of the Library of the Zamoyski Estate. Other extant royal books are in 22 Polish libraries and 26 foreign ones in 12 countries.

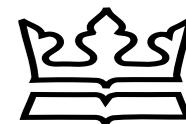
The bindings of the royal volumes made between 1547 and 1555 are the work of Krakow bookbinders Dawid and Jerzy Moeller. Later bindings were made in Vilnius. Crafted of brown calf leather of various hues, they are adorned with blind and gold tooling. Roulettes and small decorative stamps (leaves, acorns, flower motifs) were used. One of the seven variants of the monarch's book cover ex libris, the Eagle and the Chaser, is in the centre of the front cover. The back cover carries the words "SIGISMUNDI AUGUSTI REGIS POLONIAE MONUMENTUM". The elegance of the bindings was achieved by simple means. This moderation on the part of the masters has given the 'Monumenta' a special place among the works of art of Renaissance of bookbinding.

The reproduced binding of the work seen here, *Magnum etymologicum Graecae linguae* [...] (Venetiis apud Feder. Turrisanum, 1549. 2°), was made by Dawid Moeller in Krakow in 1549.



Back

# A Binding from Prince Albrecht's Silver Library



Paweł Hoffmann  
Binding from the Silver Library of Albrecht,  
Prince of Prussia, and Princess Anna Maria.  
Ca.1555. 32x20.2x4.7 cm.  
Call No.: XVI. F. 907

[38]

A masterpiece of Renaissance goldsmithery, a binding from the Silver Library created in the 1550s and 1560s by the Prussian prince Albrecht Hohenzollern (1490-1568) and his wife, Anna Maria. The Silver Library, evidence of the ambitions of the ducal couple, of their artistic taste and love of luxury, was nothing exceptional at that time. It was created in the workshops of at least six Königsberg goldsmiths. Each of the 20 volumes bound in sheet silver was decorated with individual ornamentation and owes its value to the goldsmiths' artistry, not to the originality of iconography.

The collection was the object of the especially attentive care of successive custodians of the Castle Library. On several occasions the collection was spirited out of East Prussia for fear of wartime destruction, but it was always taken back to its place. From 1827 the collection belonged to the Library of the University in Königsberg (Königliche- und Universitätsbibliothek), after World War I called the Staats- und Universitätsbibliothek. During World War II – in response to the changing situation on the eastern front in 1943 – it was evacuated together with other collections and suffered dispersal. Five bindings were lost and the surviving ones are now in the University Library in Toruń (12), the State Art Collection in the Wawel Castle in Krakow (1), the Museum of Warmia and Mazuria in Olsztyn (1), and the National Library (1).

The binding in the picture is the work of Paweł Hoffmann, a goldsmith from Basle. The engraved 1-3 mm thick sheet silver covers beech boards (4 mm thick), forming the upper and the back covers, which are linked by hinges to the convex silver spine. The covers were fastened together by clasps with the caps in the form of Satyr, but these have not survived complete. In addition to silver, the goldsmiths also used iron (in the core of the hinges), brass (in the rivets and nails fastening the silver sheet and plaques to the boards) and gold, which covered the convex elements or ornaments. The book for which the binding was made has not survived (D. Veit, Ph. Melanchthon *Summaria uber die ganze Bibel ...* Nürnberg, Johann von Berg und Ulrich Neuber, 1546. 2°).

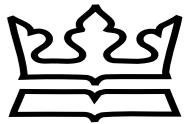
The composition of both covers is the same: a round medallion in the centre decorated with engravings, set in a rectangular frame, borders adorned with engraved ornaments, and round corner plaques in square cartouches with images of the Virtues. On the back cover is a medallion with a sleeping Cupid, above is a scene of *Jacob's dream*, beneath, *The Offering of Isaac*. In the corners are plaquettes with personifications of Hope, Courage, Love and Justice.

On the front cover, reproduced here, above the medallion with the personification of Justice, is *Moses thanking Jehovah for the Red Sea crossing*; beneath the medallion the *Lifting up of the Brass Serpent*, is shown and in the corners of the cover there are plaquettes with personifications of Faith, Patience, Moderation and Hope. The spine with a Mauresque ornament is adorned with a floral tendril motif.



Back

# The Zamoyski Collated Cantional



*Kancjonał zamojski*  
[The Zamoyski Cantional]  
Kraków, Mateusz Siebeneicher, 1558,  
1561; Stanisław Szarfenberger, ca. 1570.  
8° (16x10.9 cm).  
Call No.: XVI. O.230-286

[39]

This composite chorale book, one of the most valuable treasures of Polish 16th century literature and music, is a collection of songs and psalms which were first published separately. Its arrangement corresponds to a Reformation chorale book. It now contains 58 unique scores which were brought out by Mateusz Siebeneicher in 1558-1561 – with the exception of Jan Kochanowski's *Pieśń o potopie* [Song of the Flood], printed by Stanisław Szarfenberger ca. 1570. It is the largest of the three known hymn-books that have survived in Polish collections. Another hymnal (comprising hymns printed by Hieronim Wietor and Łazarz Andrysowic) is in the Czartoryski Library in Krakow. The third (printed by Łazarz Andrysowic) is in the Ossolineum Library in Wrocław.

*Kancjonał zamojski*, composed mainly of small four-leaf brochures decorated on the title pages with small woodcuts or vignettes, contains texts only in Polish, both by anonymous writers and by such well-known poets of the epoch as Jan Kochanowski, Mikołaj Rej, Andrzej Trzecieski, Jakub Lubelczyk, Jakub Sylwius and Bernard Wojewódka. Nearly all the hymns are accompanied by musical notation, mainly for many voices. The music is by such outstanding Polish composers of polyphonic music as Wacław of Szamotuły and Cyprian Bazylik of Sieradz.

It has not yet been determined whether *The Zamoyski Cantional* is complete. Bought in the 19th century for the Library of the Zamoyski Estate (whence its name), it contained 57 brochures when it was transferred to the National Library. *Wieczna pamiątka* [Eternal Memory] by the Gdańsk lutanist Jan Dziki (1561), a small brochure which probably was lost before 1900, was bought in a Warsaw second-hand book store in 1991.

In the Library of the Zamoyski Estate the individual folders were given red cloth binding and placed in four boxes resembling books. Many leaves bear traces of the old foliation when the brochures were bound in one volume.

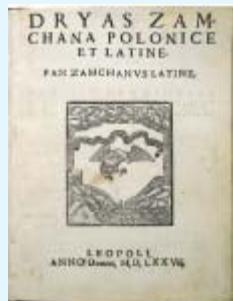
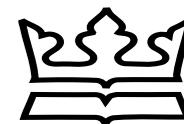
a

b

c

Back

# Jan Kochanowski's *Dryas Zamchana*



Jan Kochanowski *Dryas Zamchana Polonice et Latine. Pan Zamchanus Latine.*

Lwów [Walenty Łapczyński in Mikołaj Szarfenberger's printing house, after 13.05., before 15.09.] 1578.

4° (18.5x14.5 cm).

Call No.: XVI. Qu. 568 adl.

[40]

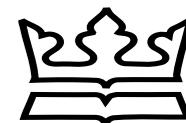
A unique copy of the first edition of two panegyric court idylls written by Jan Kochanowski (1530-1584) on the occasion of King Stefan Batory's stay at Zamech, where he participated in a hunt organised by Chancellor Jan Zamoyski on May 8, 1578. The staging of the two idylls lent lustre to the court ceremonies in honour of the monarch. The texts, sung by persons dressed as forest deities, Dryad and Pan, were a poetic panegyric of King Stefan and contained words of appreciation for Jan Zamoyski, who ruled over the Zamech district. Words of hope that Batory would be the equal of the old Polish kings were accompanied by criticism of contemporaries who had abandoned the old virtues.

The print consists of six leaves with both idylls in Latin (*Dryas Zamchana* and *Pan Zamchanus*), the former also being in Polish (*Dryas Zamechska*). The idylls were printed anonymously in Lwów – perhaps as soon as just several days after the hunt, but not later than September 15, 1578 – by the so-called 'flying printing house' (a branch of Mikołaj Szarfenberger's Krakow printing works), run by Walenty Łapka Łapczyński. The house was set up on the initiative of Chancellor Jan Zamoyski by virtue of a royal privilege of 1577. The official acts and literary works printed by this mobile workshop are now of priceless value. Many of them have perished and are known only from notes in sources.

The copy of *Dryas Zamchana* is bound together with Jan Kochanowski's four other works: *Odprawa posłów greckich* [The Dismissal of the Greek Envoys], *Pieśni trzy* [Three Chants], *Jezda do Moskwy* [A Trip to Moscow] and *Treny* [Laments]. It comes from the library of the counts Tarnowski at Dzików.

The reproduced title page is adorned with a woodcut printer's device and the motto: FERT POSTQ[uam?] PREDIT SURSU[m] MITTIT Q[ue?] DEORUM.

# The Lives of Serbian kings and archbishops



Danilo II, Serbian archbishop  
*Životi kraljeva i arhiepiskopa srpskih.*  
Manuscript in Church Slavonic.  
Middle of the 16th century.  
31x20.5 cm. VI+356 pp. Period binding,  
wooden boards and leather.  
Call No.: rps akc. 10780.

[41]

A 16th century copy of *Životi kraljeva i arhiepiskopa srpskih*, a work regarded as one of the most magnificent monuments of medieval Serbian literature and historiography. It is the oldest of all extant copies. Archbishop Danilo II (ca. 1270-1337) devoted years to this work, successively elaborating the biographies of Serbian kings, Stefan Urosh I (1243-1276), Stefan Dragutin (1276-1282), Stefan Urosh II Milutin (1282-1321) and Queen Helen, as well as the lives of archbishops from Arseniy I (d.1266) to Nikodim. Between 1337 and 1340 an unknown pupil of Danilo supplemented the work by adding the biography of Stefan Urosh III Dechansky (1321-1331), a description of the beginning of the reign of Tsar Stefan Dushan (ca. 1331-1335) and short notes on Danilo II and Serbia's first three patriarchs.

The manuscript was written in Moldavia. In 1574 Gligorie Yurashko, a writer, bought it from the Eastern Orthodox parish priest Ioan of Chocim and offered it to the Orthodox Church of the Resurrection at the monastery of Suczawica (then in Bucovina). The manuscript was later in the library of Lwów University. In 1866 it was used as the basis for a book edition, prepared by the Serbian philologist Đura Daničić. Believed lost after World War II, it was discovered in 1977 at the National Library during the elaboration of secured collections.

The book is written in the Cyrillic alphabet in Church Slavonic; the titles, initials and small initials are rubricated; only some of them are adorned with watercolours.

The first page of the manuscript (p. 1), reproduced here with the beginning of the preface, is decorated with a vignette in Balkan style – a plaitwork ornamented with plants and with watercolours painted with a brush and quill.

Back

# The Moldavian Evangelium



*Ewangelia tetr* [The Four Gospels].  
Manuscript in Church Slavonic,  
illuminated. 1614-1617.  
Parchment. 36x25 cm, IV lvs+712 pp.  
19th century binding,  
wooden boards and velvet.  
Call No.: rps akc. 10778.

[42]

Codex commissioned by the Moldavian metropolitan, Archbishop Anastazy Krimkovich (d. 1629). This is the most magnificent example of Moldavian illumination art, which reached its height in the 17th century, in Polish collections. The book was written in 1614 by Teofil, a monk from the monastery of Voronet (Bucovina) and three years later it was illuminated by a Moldavian artist, Stefan of Suceava. Each of the Gospels making up the book is preceded by a preface written by the Bulgarian archbishop Teofilakt and by a list of chapters. At the end of the book is a calendar of movable and immovable feasts and instructions on how to read the Gospels.

The manuscript, offered by Krimkovich to the monastery at Krekhovo soon found its way to the monastery of Dragomirna (Bucovina). In 1653 it was stolen by Tymoteusz Chmielnicki's Cossacks. Bought back five years later, it returned to Dragomirna. It is not known when and in what circumstances it came in to the possession of the library of Lwów University. It was discovered in the collection of the National Library in 1977 during work on secured collections.

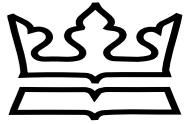
This codex, written in the Cyrillic alphabet in Church Slavonic, is richly decorated in the style typical for all books produced in the circle of Archbishop Anastazy Krimkovich. It contains 13 full-page miniatures and 332 illustrations in the text as well as 13 vignettes and 5 plaited initials in Balkan style. All illuminations are painted in thick bright colours with the predominance of red. What is characteristic of the ornamentation is the rich use of powdered gold. The titles, initials, column markings and marginal markings are in gold. The leaves are gilt-edged.

The miniature (p. 554) beneath the picture of the Holy Trinity adored by angels has a decorative frame and is divided into two spheres: celestial and terrestrial. It presents a scene in which three persons take part. The painter placed them in a black cave amidst a fantastic rocky landscape that enchants the viewer with its harmonious colouring. St. John the Apostle, inspired by the Holy Ghost, dictates the text of the Gospel to the scribe, St. Prokhor; Archbishop Krimkovich, the initiator of *The Evangelium*, shows the holy author the finished liturgical book containing his inspired words.

The beginning of the Gospel of St. John (p. 555) is adorned with a magnificent multicoloured plaited vignette, an initial in Balkan style and an incipit written in gold.

Back

# Angelo Freducci's Atlas



Angelo Freducci, Atlas.  
Five colour manuscript charts.  
Southern orientation. 1554.  
Parchment on cardboard, 35x47 cm.  
Period binding, wood and leather, 35.5 x 22.5 cm.  
Inventory No.: O.2401

[43]

A handwritten nautical atlas from 1554, folded like an accordion, bound in red leather with gold ornaments – the first of two known atlases of Angelo Freducci, a cartographer from Ancona (the other atlas, called Mantuan, supplemented by maps of the New World from 1556, is at the Public Library in Mantua). This atlas of the National Library comes from the collections of the Library of the Zamoyski Estate. Taken by the Nazis to Austria after the Warsaw Uprising, it was transferred to the National Library together with the deposits of the Zamoyski Library.

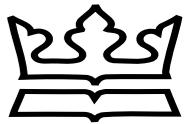
The Atlas comprises 5 Catalan Portolano charts which were very popular in the 16th century. They contained more information than the Italian Portolani, especially with respect to land areas. They indicated towns, rivers, mountains, vegetation and even characteristic buildings. The charts in the Atlas show the Mediterranean basin, the coasts of the Black, Caspian, Red and Arabian seas as well as the Persian Gulf. On each chart is a linear scale without measurements. The scale was divided into one-centimetre sections by transversal red lines, the 'hammers' used by the Freduccis (in Ancona each cartographer or cartographer's family used their own kind of scale).

The chart reproduced here, the second of the three charts showing the Mediterranean Sea coast, stands out by its accurate delineation of the coast, exceptional even for a Portolano chart. The presentation of the interior of lands, though not so detailed, contains many data, even the names of states and localities. In the north the map shows the Carpathians with the southern part of the Poland of that time with Krakow, Lwów, Sandomierz, Sieradz and Wiślica. In the west it goes up to Corsica and Sardinia, in the east to the mouth of the Dnester, in the south to the northern coast of Africa. On the sides of the map, in between frames, are linear scales without measurement. At the top is the author's signature: IHS – M – VIRGO-ANGELO DE CONTE FREDUCCI ANCONITANO LEAFATTE NELLANNO 1554.



Back

# Antonius Millo's Nautical Atlas



Antonius Millo  
*Geographicae tabulae in charta pergamena.*  
8 colour and gilt manuscript charts.  
1583. Parchment on cardboard. 41x65 cm.  
Period binding, parchment, 44x33 cm.  
Inventory No.: O.2399

A manuscript atlas from 1583 consisting of eight artistically made Portolano charts, one of the few well-preserved cartographic items of this type in Polish collections. It is the work of the Venetian cartographer Antonius Millo, author of maps and atlases made between 1557 and 1590. *Geographicae tabulae* is ornamented with colour and gilt wind roses, as well as emblems and flags of states and towns.

It comes from the collections of the Library of the Zamoyski Estate. During the Warsaw Uprising the Nazis removed it to Austria. After the War it was delivered to the National Library.

The charts in the Atlas show the coasts of Western Europe, the Mediterranean basin, the Black Sea, Central America and Africa. The last chart in the Atlas (Africa) carries the inscription *Antonius Millo F. M. D. LXXXIII*; a panorama of Venice is drawn on the third map (of Italy), the only one in the atlas, which seems to imply that the atlas was produced there.

The second chart in the Atlas presents, on a scale of 1:4,500,000, the western part of the Mediterranean Sea with the Iberian peninsula, south-western France, the north-western coast of Africa and two islands: Corsica and Sardinia. What is characteristic is the detailed delineation of the coastal line (with an accurate marking of ports, bays, river mouths and the tiniest islands scattered along the coasts). Land areas are filled with information: mountain ranges are marked by mole hills and large towns are denoted by a characteristic building. The chart is adorned with the coats of arms of Spain, France and Tuscany, with flags of towns, a sailing ship and winding ribbons, one with the inscription "SPAGNA", the other "AFRICA". In the top left corner is the main wind rose composed of 16 rhumbs, in the right bottom corner is a linear scale without measures.

[44]

a

b

c

d

e

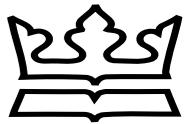
f

g

h

Back

# Theatrum Orbis terrarum



*Theatrum Orbis terrarum Abrahami Ortelii Antverp. geographi regii. Tabulis aliquot novis vitaq. auctoris illustratum.*

Editio ultima. Antverpiae, apud Ioannem Bapt. Vrintium. Anno (I).I. (III). 1603.

Engraving. Text 43 pp., portrait, 239 geographical maps of various size; *Parergon* [...], text 8 pp., XL tables with 49 historical maps of various size, 2 illustrations;

*Nomenclator Ptolemaicus* [...] text 35 pp.

Period binding, leather, 49x30 cm.

Inventory No.: O.333

A unique copy of the 1603 edition of Abraham Ortel's (1527-1598) atlas. It consists of 288 maps (drawn up by 194 cartographers), nearly all of which were collected and published by the famous editor and cartographer from the Netherlands, author of the first modern atlas of the world. Catalogues of cartographic collections mention an atlas of 1603 containing but 156 maps, and the English edition of 1606, cited as the largest, has just 166 maps. Thus, the copy in the possession of the National Library, purchased in 1948, is the fullest and the most interesting of all the 43 editions which were brought out in 42 years (1570-1612) in various language versions (Latin, Dutch, Spanish, French, German and Italian).

The first, 1570, edition of this impressive work, the most expensive work on the book market in those days, had 70 maps drawn up by the most eminent cartographers, including two Poles, Waclaw Grodecki and Stanislaw Porębski.

In successive editions old maps were brought up to date and new ones were added (from 1592 on the atlas contained a map of Poland drawn up by Waclaw Grodecki and Andrzej Pograbka). In 1578 a set of historical maps called *Parergon* was added.

On the atlas' frontispiece the title of the work, which opens the atlas, is set in an architectonic frame crowned with a cornice atop of which is an allegory of Europa; she holds a sceptre in one hand and an orb in the other. On the sides and at the foot of the plinth are allegorical female figures: Asia, America and Africa. On the reverse side of the frontispiece is the coat of arms of Philip II, king of Spain and Portugal.

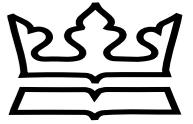
The atlas also contains an extremely rare second edition of a map of Poland from 1568, drawn up by the Italian cosmographer and cartographer Giacomo Gastaldi (ca. 1500- ca. 1565) and engraved by Paolo Forlani. It features rivers, lakes, forests, meadows, mountains and localities. The southern sheet (scale 1:3,470,000), entitled *Il vero disegno della seconda parte dil [!] Regno di Polonia*, covers the territory from the Vistula to the Donets and from Kurisches Haff to the Black Sea with the Crimea. At top right is a plinth crowned with a decorated cornice, with the title, scale and legend in Italian. On the sea on the right hand side is a 16-rhumb wind rose with letters marking the four directions.

[45]



Back

# Jan Ziarnko's Engravings



Jan Ziarnko (Jean Le Grain)  
*Stygmatazacja św. Franciszka*  
[The Stigmatisation of St. Francis].  
[Ante 1628]. Engraving, 5x7.5 cm  
(clipped print). Inventory No.: G.63232  
*Mały Karuzel* [A Little Tournament].  
1612. Engraving, 24x29 cm.  
Inventory No.: G.65954

[46]

Two of the few engravings by Jan Ziarnko (ca. 1575 to post 1628?) in Polish collections. Ziarnko, born in Lwów, made all his engravings in Paris, where he worked for the royal court, winning approbation and renown. He was a master of multfigurative compositions and could engrave both individual figures and whole groups with great ease. Since his engravings have only rarely appeared in Poland, they have always been greatly appreciated in this country.

The tiny print *Stygmatazacja św. Franciszka* is a unique specimen in Polish collections. Not mentioned in specialist literature, it cannot be dated precisely. Nevertheless, it was most certainly made before 1628. The print was once on the inner side of the back cover of a book with a cover ex libris of King Zygmunt III Wasa [Sigismund III Vasa], most probably a religious work, from which it was removed in unknown circumstances. In 1985 the National Library purchased it from a bibliophile, Kazimierz Jasiulaniec.

The figure of St. Francis is portrayed in traditional style, with arms stretched out. The saint, shown down to his knees, stands (kneels?) in front of a crucifix which emits stigmatising rays. The background is very simple: a grassy slope with a frail tree. A plant blooms in the foreground. The composition bears the artist's combined initials *JZ*, invisible to the naked eye and seen only if greatly magnified. On the reverse side of the print is a stamp: ZE ZBIORU KAZIMIERZA JASIULAŃCA [From the Kazimierz Jasiulaniec collection].

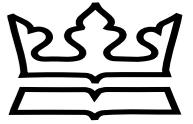
The larger engraving, *Mały Karuzel*, was bought in a Warsaw antique shop in 1994. Made with an etching needle, it presents a solemn procession ('carrousel' in French) in the courtyard of the Palais Royal in Paris on the occasion of a double marriage: that of Louis XIII to Anne of Austria and of Philip IV to Isabella de Bourbon. The artist has presented a bird's eye view of the procession of more than 120 personalities and allegorical groups marked with letters from 'a' to 'o' and from 'A' to 'S' as well as by Roman and Arabic numerals (from 1 to 98). There is no legend explaining these letters and numerals on the copy in the possession of the National Library, nor are there any dedications – these must have been printed from a separate plate.

Jan Ziarnko made his engravings exclusively on the basis of his own compositions. Therefore, there are grounds to believe that the artist observed the royal celebrations with his own eyes and made sketches on the spot. *A Little Tournament* is signed: *J. Ziarnko Polonus fecit Parisiis 1612*, in a way characteristic of the artist, who always stressed his descent (he also called himself "Leopoliensis Polonus").



Back

# The Arian Psalter



*Psalmy Dawidowe z Ewangelią Pana Chrystusową zgodne, do których są przyłączone pieśni pobożne*  
[David's Psalms consistent with Christ's Gospels, to which religious songs have been added]. [Publ. Walenty Szmalc?]. Raków, Sebastian Sternacki, 1620. 32° (8.1x5.4 cm).  
Call No.: XVII. I. 499

[47]

A Psalter of the Polish Brethren – a hymnal essential for the church services and everyday life of the Brethren, a unique copy of the 1620 edition. After 1605 *Psalmy Dawidowe* for the Polish Brethren were probably published by Walenty Szmalc (Smalcius), an Arian theologian and polemicist, though it is doubtful whether one person could have prepared a work of this kind. (Before 1605 the Brethren used the Polish translation made for Calvinist churches by Maciej Rybiński). The Psalter consisted of two parts: the second included hymns familiar in Protestant churches, the first contained selected psalms, translated mainly by Jan Kochanowski. In none of the earlier non-Catholic hymnbooks had so many works by Jan Kochanowski been included.

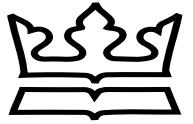
Sebastian Sternacki's printing house at Raków brought out at least four editions of *David's Psalms* in 1610-1625, of which only individual and damaged copies have survived. Three are kept in the Unitarian Archives at Koloszvar in Transylvania (now Cluj in Romania) where a number of Polish Arians settled after leaving Poland in 1660. Two copies are in Poland: one in the National Library (purchased in 1958) and the other (about a dozen leaves) in the Kórnik Library of the Polish Academy of Sciences.

The Psalter at the National Library differs from the other copies by format and the lack of musical notation. The volume has kept its period binding of dark brown calf leather; in the centre of both covers are modest (now hardly visible) gold toolings.



Back

# A Chart of the Atlantic Ocean



*West Indische Paskaert [...] 't Amsterdam*  
*[...] by Ioannes Loots.*  
Scale 1:14,500,000.  
[Ca. 1660]. Hand-coloured copper  
engravings. Parchment, 75x95 cm.  
Inventory No.: 11015

[48]

One of the few extant nautical charts of the Atlantic Ocean and the continents surrounding it, engraved in Amsterdam about the year 1660 by Pieter Goos, an engraver and map publisher. It is interesting not only from a cartographic, but also an iconographic point of view. Printed by Johannes Loots (1665-1726), the Amsterdam editor of nautical charts and atlases, it testifies to the significant contribution of Dutch cartographers to the development of nautical cartography. The provenance of the Chart is not known. It has been in the possession of the National Library since the end of World War II.

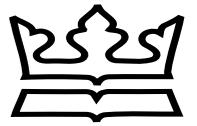
This late Portolano chart printed on parchment on a scale of 1:14,500,000 is probably a reduction of Willem Janszoon Blaeu's innovative chart of 1630, which was repeatedly adapted and printed at the turn of the 17th century by such Dutch cartographers as Jacob Robijn, Jacob Aertz Colom, Hendrik Doncker and Johannes van Keulen. It was made on Mercator's projection with the meridians and parallels drawn at intervals of 10°. On the equator geographical longitude is marked at intervals of one degree (meridian 0 passes through Tenerife). Geographic latitude is marked at intervals of one degree on meridian 342° in the northern hemisphere and on meridian 5° in the southern hemisphere. The chart also features 32-rhumb wind roses.

The Chart is richly adorned with sailing ships plying the ocean and, in the parts representing land, with the coats of arms of five colonial powers. In the territory of Africa the main cartouche with two mascarons and an exotic, black-skinned couple features the title of the map. In the top left corner of the map is a cartouche with the address of Pieter Goos's firm, adorned with a pair of Cupids on the edges of an open book. In the territory of South America is the smallest oval cartouche, crowned with the figures of an Indian and an African. Its text concerns the southern part of that continent.



Back

# Plans of the Salt-Mine and City of Wieliczka



*Plany kopalni i miasta Wieliczki*  
[Plans of the salt-mine and city of Wieliczka]. Scale 1: 3,800.  
South – south-west orientation. 1645.  
Hand-coloured copper engraving.  
4 full-page plans, 38.4x49.3 cm.  
Inventory No.: 18590-18593.

Engravings commissioned by the Royal Marshal Adam Kazanowski, a friend of King Władysław IV, done by Wilhelm Hondius (post 1597-1652). The famous engraver and cartographer published them in his printing house in Gdańsk in 1645. The reproduced set, one of the two known colour prints (the other one is in the Polish Museum in Rapperswil), comes from Colonel Roman Umiastowski's collection. It was presented to the National Library by the colonel's wife in 1984.

The Plans on the engravings are among the oldest mining plans in Europe and the first to have been made on the basis of geodesic measurements in Poland. The Swedish surveyor Martin German, brought to Poland in 1620 by Adam Górski, a salt-mine superintendent, completed the work in 1638. The plan of the city and the three plans of the salt-mine were drawn to a scale of 1:1,266; Hondius engraved them on a scale of 1: 3,800. The four prints are a two-level composition: the Plans are in the upper part, in the lower part the artist placed scenes from the lives of miners. The engravings are a faithful, meticulous picture, probably based on personal observation, of the salt-mine and the specific work there as well as the tools and installations used. Each of the two-, three- and even four-part scenes, separated from the others by salt columns, hoists and wooden mining cribs, is a separate picture, perfectly rendering the life of miners at that time.

The masterful distribution of the light of oil lamps and the engraver's skill in displaying the rows of barrels and blocks of salt increase the expressiveness and depth of the picture. The scenes with which Hondius enriched German's plans are a thematically and creatively unique work in the art of the period. The entitled engravings present:

The plan of the first, uppermost level of the mine, the distribution of shafts, stalls and galleries and their register (234 items). The lower part consists of eight scenes: among them the extraction of salt, the work on filling barrels, a horse-powered whim, stables for horses, transportation shafts, a chapel.

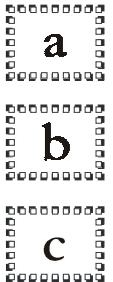
The plan of the mine's second level; mining tools have been placed on the right-hand side. The iconographic part has five scenes: breaking the salt loose from a vein, dividing up its blocks, placing props, transportation, a man-powered capstan.

The plan of the third level; on the right-hand side a drawing of a broken obelisk with a Latin dedication to King Władysław IV and Adam Kazanowski, written by German and Hondius; next to the obelisk, mining tools. In the lower part are four scenes similar to those presented on the former engravings.

The plan of Wieliczka with its coat of arms; on the left-hand side a cartouche with a dedication to King Władysław IV and a five-field shield with the royal coat of arms; round the obelisk with the scale and legend a group of persons (Martin German is probably one of them); on the right-hand side, in a cartouche, dedication to Marshal Kazanowski. In the lower part of the engraving are several above-ground buildings of the mine and scenes portraying the transportation of salt.

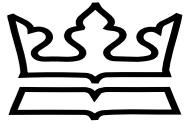
All four plans bear the signatures of German and Hondius inscribed on a stone. Beside it, in a cartouche, are the scale and legend in Latin and Polish.

[49]



Back

# The Apotheosis of Jan Kazimierz



Wilhelm Hondius *Apoteoza Jana Kazimierza*  
[The Apotheosis of Jan Kazimierz]. 1649.  
Engraving, 64x44.5 cm.  
Inventory No.: G.219

[50]

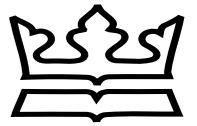
A representative engraving by Wilhelm Hondius (post 1597-1652), an eminent 17th century Gdańsk engraver. A classic example of the Baroque apotheosis of a ruler, probably the only such stately graphic image of Jan II Kazimierz [John II Casimir]. It seems that this engraving, the prints of which are now rarely encountered, was not copied or travestied in graphic art. It comes from the historical Krasieński collection.

The engraving, also called ‘The Triumph of Jan Kazimierz’, was made in Gdańsk in connection with the monarch’s coronation (1649). It perpetuates the composition of another man of Gdańsk, the painter Adolf Boy (1612- post 1680), which has not survived. Using the intricate and pompous language of allegory and symbols drawn plentifully from Cesary Ripa’s *Iconology*, Boy and Hondius created a panegyric glorifying the future deeds of the new monarch and the qualities he would be expected to evince.

Jan Kazimierz, who sits on the throne in splendid coronation robes, is accompanied by allegorical female figures: Prudence with a mirror and a snake and Magnanimity with a sword and yoke. The figures are surrounded by a laurel vine; it takes root at the king’s feet and closes above his head, which is lit by a shaft of light. The group is placed amidst monumental architecture ornamented with all kinds of panoplies and the figure of Fame blowing a trumpet. On the sides, against a background of niches, is Hercules with a club, his foot resting on the boar of Erymanthus, and Pallas Athena (Bellona) in full armour. In the foreground is a cartouche with coats of arms (the Polish Eagle, the Lithuanian Chaser and the Vasas’ Sheaf) as well as panoplies and Cossack captives.

The painter and the engraver dedicated their work to Jan Kazimierz, as indicated by the inscription: “HOCCE MONUMENTUM SACRAE MAJESTATI REGIAE ex humillimo cultu statuerunt ac dedicarunt Adolph Boy Inventor et Wilhelmus Hondius Sculptor. Gedani 1649”.

# The Resurrection of Piotrowin



Jan Chryzostom Proszowski

*Wskrzeszenie Piotrowina*

[The Resurrection of Piotrowin]. [1649].

Pen, brush, India ink, sepia, grey and brown wash, lightened by white, frame in India ink, 44x71.5 cm.

Inventory No.: Rys. 250

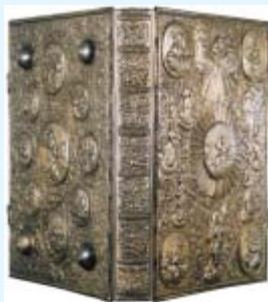
An extremely valuable work, as only a few of the Krakow painter's works have survived. Jan Chryzostom Proszowski (1599-1667), active during the rule of the Vasa dynasty in Poland, is known only as the author of the portrait of Agnieszka Firlejowa (National Museum in Krakow), a view of the discalced Carmelites' monastery at Czerna and a drawing of Michał Korybut Wiśniowiecki (crowned King in 1669 – National Museum in Warsaw). Some of the artist's drawings have survived in the graphic work of Jan Aleksander Gorczyn and Dawid Tscherning. This reproduction is from the Potockis' Wilanów collection.

*Wskrzeszenie Piotrowina*, which stems from the tradition of mannerist guild painting, already shows signs of the Baroque tendency for theatrical narration. In one composition the artist presents two scenes from the legend of St. Stanisław of Szczepanów. *The Resurrection of Piotrowin*, the most important moment in the bishop's life, takes place in a church. Figures of the Holy Trinity, the Holy Virgin and St. Joseph hover over the crowd that fills the church. Another episode from the life of St. Stanisław, the distribution of alms among the poor, takes place in front of the church. The work bears the artist's signature: *Jo: Chrisos: Proszowsky et delineat; MCDXLIX* [!]

[51]

Back

# Binding of an Altar Evangeliary



*Evangelie naprestol' noe.*  
Moskva, 1689. 2° (49x71 cm).  
Call No.: XVII. 4.8619

[52]

A silver binding of an Orthodox evangeliary, an anonymous masterpiece of 18th century goldsmithery. The rich decorations of the volume and its size are connected with the special function of this liturgical book, which is put on the altar during religious rites in the Orthodox Church.

The Church Slavonic text of the Evangeliary was printed in Moscow in 1689 in only 150 copies. It is not known when, where and in what circumstances the binding was made. It was probably done in Ukraine, perhaps in Kiev. The composition and subject-matter of the decorations are typical of Orthodox churches, as is the type of ornaments, which indicate that they were made in the first quarter of the 18th century or slightly later. The book was purchased by the National Library in the 1960s.

The binding is made of repoussé. The partly engraved and gilded sheet silver is mounted on the boards of the two covers, which are fastened by hinges to the silver spine.

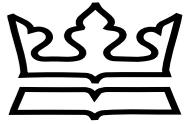
The upper cover is adorned with a centrally placed oval medallion surrounded by rays, representing the young Christ. Above Him in the clouds are God the Father and the Dove of the Holy Spirit. Under the medallion is the Archangel Michael. In each of the four corner medallions is the figure of an evangelist and above him a putto with a banderole bearing the name of the apostle. The background is filled with dry acanthus and in its midst are six angels with various attributes: a censor, a spear and sponge, a crown, a sword of fire, a garland and a lily.

In the centre of the back cover, eight medallions in cartouches small-tooled with fish-scales surround the plaque. The theme of the decoration is virginity. On the plaque is the figure of St. Barbara, above her the Holy Virgin's Offering. At the bottom the martyrdom of St. Agatha. The other medallions present other episodes from the martyrdom of holy virgins. In the corners of the cover there were once four bosses; only one in the form of a rosette has survived. The spine of the binding has seven fields filled with acanthus, shells and winged heads.



Back

# The Glorification of Jan Sobieski



Romeyn de Hooghe *Gloryfikacja Jana Sobieskiego na tle bitwy chocimskiej*  
[The Glorification of John Sobieski against the background of the Battle of Chocim]. 1674.  
Etching, 48.6x71 cm (clipped print).  
Inventory No.: G.33725

[53]

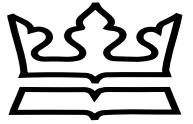
One of the most magnificent iconographic presentations of Hetman Jan Sobieski, from 1674 Poland's King Jan III, inspired by his victory over the Turks at Chocim (Nov. 11, 1673). The etching by the Dutch graphic artist Romeyn de Hooghe (1645-1705) stands out among the many works created by Polish and foreign artists on this subject by its artistic qualities. Done in 1674, not long after the victory at Chocim, it was created thanks to the endeavours and at the cost of King Jan III's secretary, Franciszek Gratta Starszy [the Elder], traditionally regarded as the author of the drawing which was the prototype of the etching (it is known that he made drawings on battlefields). The etching comes from the Potockis' collection in Wilanów.

This composition, which shows the hetman on the battlefield, is a heroic equestrian portrait of Sobieski. It immortalises the conqueror of the Turks by portraying him on a rearing steed with an unsheathed sabre in his hand. In the distance is a vast battlefield; allegorical figures symbolising the wisdom, courage, triumph and glory of Sobieski hover in the air; Bellona crushes the defeated "infidels", Victoria crowns "the lion of Poland", Fame blows the horn and raises a dedicatory sash.

What is most remarkable is the dynamism of the scene and de Hooghe's masterfully precise lines. The proportions of the hero have, however, been distorted (the head is too large in relation to the body). This shortcoming, quite frequent in Hooghe's works, is not compensated for by the monumental figure of the horseman, presented as if from a ground perspective.

An interesting note on the painting's history is that thanks to the retouching of the copperplate by Carel Allard (the head was changed), the second version of *The Glorification*, made a little later, was used years afterward to produce prints showing first an equestrian portrait of Emeryk Thököly and later of Tsar Peter I.

# Wacław Potocki's *Moralia*



Wacław Potocki *Moralia abo Rzeczy do obyczajów, nauk i przestróg w każdym stanie żywota ludzkiego z łacińskich i z polskich przypowieści ojczystym krótko napisane wierszem* [Moralia or Maxims from Latin and Polish Parables Relative to Customs, Precepts and Warnings for Every State of Human Life, Put in Brief Native Verse]. Manuscript in Polish, 1694-1696, 31x19.5 cm, 712 lvs. 18th century binding. Call No.: rps III 3049.

An extensive hand-written book containing Wacław Potocki's (1621-1696) late moralising poems copied and edited by him. This is one of the most valuable manuscripts in the rich poetic legacy of this outstanding representative of the Polish Baroque. "This is Potocki's literary testament, bequeathing the experiences of the poet's whole life to posterity. *Moralia*, permeated with deep patriotic concern, is a national self-examination; tolerating no evil and sparing nobody, Potocki censures the nobility of his days; he condemns the degeneration of public life, the oppression of the peasants, the abuses of the clergy and religious intolerance [...] Noteworthy are also the poems, which are the author's poetic self-appraisal, the poet's comment on his own works, unusual in old Polish literature" (Leszek Kukulski).

Potocki started working on *Moralia* in 1688. The carefully prepared final draft is at the same time the final version of this collection which consists of *Księga Pierwsza* [Book One], divided into five parts of 200 pages each, and *Księga Druga* [Book Two], started shortly before the poet's death and discontinued on p. 166. The collection comprises a total of more than two thousand poems, each of which has been furnished by the author with a double title: a Latin maxim from Erasmus' *Adagia* and the equivalent Polish proverb or a Polish translation.

*Moralia* was not meant to be circulated in printed or hand-written copies. After Potocki's death the book belonged to Janusz Antoni Wiśniowiecki whose coat of arms, Korybut, adorns the upper part of the cover. In the 18th century the manuscript belonged to the Załuski Library and shared that library's fate. Returned thanks to the provisions of the Treaty of Riga, it is now in the National Library.

The two books of *Moralia*, described for the first time by Aleksander Brückner in 1899, were published between 1915 and 1918 in a three-volume edition brought out by Tadeusz Grabowski and Jan Łoś.

On the upper margin of the reproduced page (leaf 124v, leaf 241 according to the author's pagination) is the title: *Przypowieści* [Parables]. In the poem – bearing the Latin title *Spontanea molestia* (from *Adagia* 3408) and its Polish equivalent: "Mierzał go pokoy" [He loathed peace], written on the left-hand margin – is a reflection which may have referred to the laborious copying of the book: "Tak dzieci chować, iako Xięgi pisać [...]. Gluzuiąc, przepisuiąc, nie wyńdziesz z kieratu" [The raising of children is as laborious as the writing of books ... erasing and copying, you will never get out of the treadmill]. On the margin are notes referring to the Bible (a total of more than three thousand in the two books).

[54]

a

b

Back

# Coffin Portrait of Bogusław Bojanowski



Johann Tscherning

*Portret trumienny Bogusława Bojanowskiego*

[Coffin portrait of Bogusław Bojanowski].

[Post 1690]. Engraving, 33.3x21.8 cm.

(clipped print).

Inventory No.: G.9556

[55]

A hexagonal coffin portrait, very rare in Polish graphic art (frequent in painting). Its shape was adapted to the shape of the coffin to which it was fastened during the burial service. Unheard-of in elsewhere in Europe, coffin portraits were characteristic of the culture and customs of the 17th and 18th century Polish-Lithuanian Commonwealth and never crossed its frontiers.

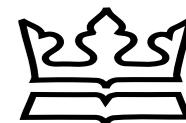
The engraving made by Jan Tscherning (1650-1732), an engraver active in Silesia, mainly in Brzeg, is undated. The artist may have made it after a portrait painted by his brother Andrzej, who was also active in Silesia. The print was added to the funeral speech written by Gottfried Arnhold and published in Wrocław, probably at the end of the 17th century. It comes from the Czetwertyński collection.

Immortalised in the portrait is Bogusław Bojanowski (ca. 1639-1681) of the Junosza coat of arms, a Protestant who was guardian of the peace and standard bearer for Poznań, commissioner for Silesian affairs from 1670. He was also Jan III Sobieski's elector (1674). Together with his wife, Ewa née Unrug, he founded a Lutheran secondary school (1667) in Nowe Bojanowo. He is presented as a man in the prime of life, dressed in plate armour and a coat clasped together on his right shoulder. In his hand he holds a mace which is only partly visible.

The portrait is set in a wreath made up of eight coats of arms. Below is a cartouche with an epitaph stressing the merits of the deceased, who is described as "Patriae Hector", "Familiae Atlas", "Musarum Maecenas".

Back

# Gottfried Leibniz's Correspondence



Gottfried Wilhelm Leibniz  
*Correspondence, papers and notes*  
Manuscript in Latin, French  
and German. 1669-1704. 36.5x23.5 cm  
and less, 414 lvs. 19th century binding,  
leather spine and corners.  
Call No.: rps III 4879

[56]

A large hand-written volume containing letters, notes and polemical texts written by the eminent philosopher and mathematician Gottfried Wilhelm Leibniz (1646-1716). Leibniz's diverse interests (which included law, politics, theology, linguistics and historical research) found their reflection not only in the many treatises and publications he wrote, but also in the vast correspondence he conducted with many European scholars, theologians and monarchs.

In the codex, which comprises materials gathered and set in order by Johann E. Kapp, professor of rhetoric at Leipzig University, the most numerous items are letters discussing the question of the unification of Protestant denominations and the restoration of Europe's broken religious unity following the Reformation. This was the leitmotif of most of Leibniz's activity. Among the letters and notes concerning the historical and linguistic research conducted by the scholar, particularly worthy of mention is the plan to establish German imperial archives and make them accessible to historians.

Another section consists of materials concerning the foundation of the Prussian Academy of Sciences, which Leibniz – its first president – helped to establish. The volume also contains several notes of an autobiographic character, documents connected with inheritance proceedings after Leibniz's death and copies of his published texts.

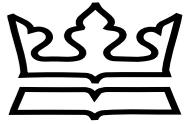
This codex, bought from Johann Kapp for Józef Andrzej Załuski, was carried away to St. Petersburg after the Kościuszko Insurrection, together with the collections of the Załuski Library. It returned to Poland after the Treaty of Riga. It was not destroyed during World War II for, together with other German manuscripts, it had been separated from the National Library's Collection.

Some of the materials gathered in the codex were published as early as the 18th century. Many texts were published by Paul Schrecker (Paris 1934).

The pages reproduced here (lvs 61-62) are a rough draft of Leibniz's letter to the Protestant writer and religious activist Daniel Ernest Jabłoński (1660-1741). The letter, written in French, raises the question of the unification of Protestant denominations.

Back

# Delimitation Map Drawn after the Treaty of Karlowitz



*Mappa geographica; in qua universus tractus limitum immediatorum Caesareo-Ottomanicorum [...] ostenditur.*  
Scale ca. 1:450,000. Southern orientation. Colour manuscript map. 1701. Paper, on canvas, 66.7x155.5 cm. Inventory No.: A.201.

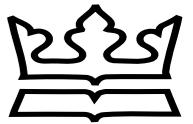
[57]

A valuable delimitation map, not registered in known catalogues of cartographic collections, presenting the area annexed by the Habsburgs by virtue of the Peace of Karlowitz concluded between Turkey and the states of the Holy League and Russia on January 26, 1699. It was probably an annex to the text of the treaty. Dated 1701, it was acquired by the National Library during the inter-war period.

The Map is drawn to a scale of ca. 1:450,000 without a cartographic grid. Meridians and parallels are marked on the frame at intervals of 5 minutes and are described at intervals of 15 minutes. The Map covers a large area. In the south the Habsburg possessions reach the river Sava, in the east the Carpathians. The border line runs through the present territory of Romania and Hungary (the point where the borders of Banat, Wallachia and Transylvania meet); it then goes through the territory of Serbia and Bosnia and reaches Knin in Dalmatia (Croatia).

The Map, admirable for its careful drawing, was executed with utmost precision. It features large and small towns, villages, castles and fortified places as well as the lay of the land, forests and rivers. At the top, in the middle of the Map, is the title in a cartouche made of plant ornaments, putti and allegorical figures holding emblems. On the left side of the cartouche is a description of the run of the frontier and an 8-rhumb wind rose with the main directions. At the bottom is the legend and fragments of a wax seal.

# Frederick de Wit's *Atlas Maior*



*Atlas Maior F.<sup>ci</sup> de Wit.*

Londini apud Christophorum Browne,  
Ex Officina Frederici de Wit,  
Amstelodami cum Privilegio  
Potentissimorum D. D. Ordinum  
Hollandiae at Westfrisiae.

Sold by Christopher Browne at y Globe  
at the west end of Saint Paul's Church.  
[After 1715]. Hand-coloured copper  
engravings. 69 maps; *Tabula seu index  
regionum*, 2 handwritten leaves.

Period binding, leather. 55x37 cm.

Call No.: O.3001

A unique copy of the London edition of *Atlas Maior* brought out by the bookseller and printer Christopher Browne, who bought the copper plates used by the Dutch cartographer, engraver and bookseller Frederick de Wit (1630-1706) and supplemented them with plates bought from other well-known European printers, including Pierre Mortier and Johann Baptista Homann. The catalogues of cartographic collections mention two copies of de Wit's *Atlas* brought out by Browne: one copy is in the Library of Congress in Washington D.C., the other is in the library of Trinity College in Dublin. Both differ significantly from the atlas at the National Library by the number and choice of maps.

The *Atlas Maior* was purchased by the National Library in 1976. It is undated, but was brought out not earlier than 1715, which is indicated by the dates placed on some maps and the title "Royal Geographer" placed next to Johann Baptista Homann's name on one of the maps, a title which the Nuremberg engraver and publisher was given in 1715.

The *Atlas* comprises 69 maps by various authors. Thirty-two are the work of Frederick de Wit and 11 of Johann Baptista Homann. Nicolas Visscher, Gerard and Leonard Valck, Peter Schenk and Carl Allard made several maps each. The maps are arranged by continents (Europe, Asia, Africa and America) and within them by states.

The frontispiece of the *Atlas* is an allegorical composition engraved about 1700 by Lauwerus Scherm from his own drawing. Two sitting figures – an allegory of cartography leaning against the terrestrial globe and an enthroned allegory of Amsterdam in corona muralis – are accompanied by a winged lady hovering in the air. Four putti symbolising the continents are on the globe. In the background is a garden vase on a plinth with the title of the atlas. Farther down is a seascape with Neptune and Atlas. In the foreground is a lion, the symbol of strength, in repose. Above this composition is the printer's address; beneath is the privilege granted to de Wit, in Latin and Dutch, and the address of his book shop.

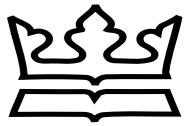
*STATUUM totius ITALIAE [...] Insulas SICILIAE SARDINIAE CORSICAE ET MALTAE conante IO. BAPT. HOMANNO S.C.M. Geographico Norimbergae* – a map of Italy (the twentieth map in the *Atlas*) on a scale of about 1:3,000,000. In the bottom left corner is a plinth with the title of the map, adorned with allegories of city-states, including Florence and Venice, which pay tribute to pope Clement XI (r. 1700-1721). The pope's portrait is supported by wingless putti and an allegorical female figure in corona muralis and crowned with three putti with the pope's insignia (the papal emblem, tiara and cross).

[58]



Back

# Drawings by Bartolomeo Rastrelli



Bartolomeo Francesco Rastrelli  
*Projekt fasady Ermitażu w Carskim Siole*  
[Design for the Façade of the Hermitage  
in Tsarskoye Selo]. [1748]. Pen, brush,  
India ink and watercolour, frame in India  
ink. Ribbed paper with watermark,  
backing, 43.5x61.5 cm.  
Inventory No.: Rys. 5311

One of the most representative works in the unique set of architectural drawings called ‘Rastrelli’s legacy’. This collection of some three hundred designs is a priceless resource illustrating the history of Baroque architecture in Russia. Francesco Bartolomeo Rastrelli (1700-1771), chief architect of the tsarist court in Russia, worked from 1716 for three Russian rulers: Anne, duchess of Courland, Elizabeth and Catherine II. He designed or remodelled the most famous buildings in St. Petersburg and its environs (e.g. the Winter Palace, the Smolny monastery, the palaces in Tsarskoye Selo and Peterhof).

The watercolour was painted in 1748. It comes from the Potockis’ Wilanów collection, as does the entire set together with the list of Rastrelli’s works, made by the artist himself (in French) and entitled *Rélation générale de tous les édifices, Palais et Jardin*.

*Projekt fasady Ermitażu*, prepared during the reign of Elizabeth, for whom the entire palace and garden complex at Tsarskoye Selo were being created, is an excellent illustration of a style unencountered outside Russia. Introduced by Rastrelli, it was marked by rich Baroque decorations consisting of gold-plated statues, bas-reliefs and stucco work and a characteristic ornamentation of the elevation in various hues of blue and green.

Rastrelli’s attractive, detailed design shows that he was an able painter. Above the frame is the artist’s explanation: “Façade du Grande [!] hermitage qui à Ete Batis [!] dans le Vieux Jardin a Sarkenzelau”. Below is an inscription in another hand: “nel giardino Basso vicino al aqua”. At the bottom on the right hand side is the signature: *par Le C<sup>e</sup>. de Rastrelli*.

[59]

a b

c d

e f

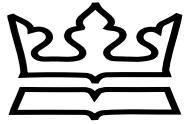
g h

i j

k l

Back

# Portrait of Maria Leszczyńska



Jean-Charles François  
*Portret królowej Marii Leszczyńskiej*  
[Portrait of Queen Maria Leszczyńska].  
[1759-1769]. *Manière de crayon*,  
crayon engraving, 32x21.9 cm (clipped copy).  
Inventory No.: G.33716

[60]

Among the countless engravings of the French queen Maria Leszczyńska (1703-1768), wife of King Louis XV and daughter of Poland's King Stanisław Leszczyński, this is one of the few images which is not only an excellent portrayal, but also a veritable masterpiece of graphic technique. The prominent French engraver Jean-Charles François (1717-1769), inventor of three methods of crayon technique (*manière de crayon*, crayon engraving), produced the portrait of Maria Leszczyńska in this technique. The brown print looks remarkably like a crayon drawing. The picture is a marvellous example of a chamber portrait, simple and full of elegance, in contrast to the pompous over-ornamented Baroque compositions.

The Portrait is undated, but thanks to Paris archives it can be roughly placed within the years 1759-1769. It comes from the Potockis' Wilanów collection.

The engraving presents the queen when she was about 50 years old. The none-too-pretty face of Maria Leszczyńska is lightened by a warm smile that testifies to her charm and engaging manners. The queen's dress is rather simple, nowhere near the courtly gala gowns. Her hair, combed smooth, is covered with a cap, its lace flowing gently on the queen's shoulders. The dress is finished off with lace at the décolletage and adorned with modest jewelry; only the ermine cloak is suggestive of the portrayed person's rank. The neutral background does not distract the viewer's attention. The portrait, set on a rectangular panel with an oval opening, is notable for scant ornamentation; there are campanulas only in the upper part.

The caption at the bottom, "Marie de Pologne Reine de France [!]" is divided by the coats of arms of Poland and France. The small letter in the word „France” must have simply been the engraver's mistake. The signature below: *Se vend chez François Graveur du Cabinet du Roi et Pensionnaire de Sa Majesté Rue S. Jacq. à la vieille Poste, Avec Privilège*, provides important information on the artist.

Back

# Book with Józef Andrzej Załuski's cover ex libris



François de la Croix  
*La Turquie chrétienne sous la puissante protection  
de Louis Le Grand.*  
Paris, chez Pierre Herissant, 1695.  
12° (16.3x9.5 cm).  
Call No.: XVII. 2.7163

A leather-bound volume with the ownership marks of the younger Załuski brother, co-founder of the first public library of a national character in Poland.

Andrzej Stanisław Załuski (1695-1758) and Józef Andrzej Załuski (1702-1774) planned to set up a large public library as early as the 1720s. The plan was quite realistic, given the family's rich book collection and the bibliophilic passion of the two brothers. The opening of their library in the Daniłowiczowski Palace in Warsaw in 1747 gave the public access to 180,000 books and 10,000 manuscripts (including works from the royal collections of Zygmunt II August, Stefan Batory, the Vasas and the Sobieskis), to collections of maps and prints, a physical laboratory, a museum of curiosities, a numismatic collection and an astronomical observatory. At that time it was one of the greatest and most interesting book collections in Europe. During the years that followed, the library was not only enlarged, but became a centre of intellectual life.

After Józef Załuski's death the book collection was taken over by the state and subordinated to the Commission for National Education. From 1780 on, the Załuski Library, then called the Library of the Commonwealth, kept expanding, for the Sejm granted it the right to receive a copy of all publications published in the Polish-Lithuanian Commonwealth.

Although Józef Andrzej Załuski stated explicitly in his testament that his library was not to be divided, sold or scattered, it ceased to exist at the end of 1794, when, after the collapse of the Kościuszko Insurrection, the collection numbering more than 400,000 volumes was carried away as war booty to St. Petersburg. Years later a large part of the collection returned to Poland thanks to the Treaty of Riga, replenishing first and foremost the collections of the National Library then being created. However, soon afterwards, in October 1944, the majority of the volumes from the former Załuski Library went up in flames when Warsaw was being systematically destroyed by the Nazis.

In view of the tragic fate of the Załuski Library, each of its surviving volumes is of exceptional value. The volume in question is the only one of the old Załuski collection in the possession of the National Library to bear a heraldic cover ex libris of bishop Józef Andrzej Załuski, a connoisseur and passionate collector of books who, however, did not often furbish his books with costly bindings. On the title page there are hand-written notes along with the seal.

The binding is made of marbled, dark brown calf leather. A heraldic ex libris, measuring 450x390 mm, is on both the front and back covers. It is gold-tooled and presents an oval five-field shield surrounded with the bishop's insignia. The shield bears the coats of arms of the Załuski family - Brochwicz II, Prus I, Topór [Axe], Janina and Junosza [Lamb] in a heart-shaped field. In the lowest field on the spine of the book is a small tooling (200x300 mm) of another variant of the cover ex libris, the Junosza coat of arms, a bishop's insignia, a ten-branched crown and the initials I.A.ZALV. The other five fields are adorned by floral motifs. The pages are red-edged.

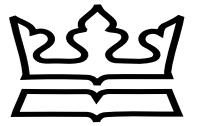
[61]

a

b

Back

# Map of the Polish Kingdom and the Grand Duchy of Lithuania



*Carte générale et nouvelle de toute la Pologne  
du Grand Duché de Lithuanie et des pays  
limitrofes M.D.CCLXX.*

*Gravée par B. Folin Capitaine  
au Corps d'Artillerie de la Couronne  
de Pologne à Varsovie.*

*Scale: approximately 1:1,245,000.*

*1770. Hand-coloured copper plate.*

*Silk, 85x97 cm.*

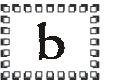
*Inventory No.: 2783*

[62]

The only extant 1770 copy, if not the only copy to have been impressed on silk, of a map of Poland and Lithuania, probably offered to King Stanisław August Poniatowski and placed by him in his study in the Royal Castle. The map, published from 1770 on, probably by Michał Gröll in Warsaw, was the first large map (scale approx. 1:1,245,000) to be printed in the Polish-Lithuanian Commonwealth. It played an important role in shaping the cartographic image of Poland. Its importance is confirmed by the fact that it ran into several editions with only minor changes (the borders of the first partition of Poland were indicated after 1772).

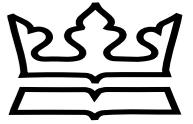
The map was probably prepared on the basis of earlier cartographic materials supplied by Russian officers. It was engraved by the well-known Italian artist Bartolomeo Folino (1730-1808), a drawing teacher in the Artillery Corps, who also engraved portraits of Stanisław August. It was purchased by the National Library in 1949.

The map is of a general type and takes into account physico-geographical elements, settlement and economic factors. Specific signs were used to denote towns, villages, hamlets with inns, monasteries, postal roads and highways, deciduous and coniferous forests, marshes, rivers, lakes, mills, the topography as well as political and administrative borders (in Lithuania not only the boundaries of voivodeships, but also those of districts were marked). Most towns are on postal roads, in western areas. In the top left corner is the title, the printer's address and the legend on a table framed by vines and supported by two crowned White Eagles. On the plinth in the left bottom corner are ten linear scales in various measures of length. The title of the map, the legend and the scales are in French, the geographic names mostly in Polish, sometimes in Latin or German (there are also a few phonetic transcriptions).



Back

# Plan of the Western Dvina River



*Planta Części Rzeki Dźwiny  
rozgraniczającej Królestwo Polskie z Rosją*  
[Plan of the section of the Western Dvina  
separating the Polish Kingdom  
from Russia]. North eastern orientation.  
Colour manuscript map (1774-1778).  
Paper, on canvas, 78x271 cm.  
Inventory No.: 2793

[63]

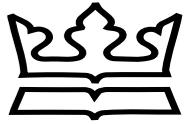
The first extremely detailed presentation of the Dvina (Daugava) river, the only extant map drawn by Karol Sierakowski (ca. 1752-1820), an army engineer and cartographer, later artillery general. Although he participated in many topographical works, e.g. in the demarcation of the border between Poland and Austria (1776) and between Poland and Russia (1780-1785), the archival materials concerning his activity perished during World War II (except for copies of delimitation maps drawn for the private archives of King Stanisław August Poniatowski).

The National Library acquired the Plan of the Western Dvina river before the War according to the terms of the Treaty of Riga. Made most probably in the years 1774-1778, the map delimits the Dvina river section of the Polish-Russian frontier established after the first partition of Poland.

*Planta* is a working map on a scale of about 1:130,000; the width of the river is on a scale of 1:30,000-1:50,000. In addition to the river and the many islands and holms with which it is dotted, in the section between the Ewikszta (a tributary of the Dvina) and the locality of Wiażyszczce, the map shows a narrow strip of land with many of the river's tributaries, ploughland, forests, marshes, roads, towns and villages, post stations, alcohol distilleries and breweries as well as places where potash, tar and turpentine were produced. It also shows the borders of Russian Livonia and the Polotsk district with Livonia and Courland.

The legend entitled *Imiona Wysp na Rzece Dźwinie znaydujących się* [Names of Islands on the Western Dvina River] enumerates the islands in their actual order and the territorial unit to which they belong. It also features four scales in various measures of length. In the right bottom corner is the signature: *Karol Sierakowski kapitan y geometra* [Karol Sierakowski, captain and land-surveyor].

# Design for Polychromy



Vincenzo Brenna *Projekt polichromii ściany w Salonie Otwartym, zwanym także Owalnym, w Natolinie*  
[Design for Polychromy in the Open (Oval) Salon at Natolin]. [1781].  
Pen, brush, India ink, watercolour.  
Ribbed paper, backing, 51.1x99.5 cm.  
Inventory No.: Rys. 5031

A work by the Italian designer and architect Vincenzo Brenna (1745-1820), brought to Poland in 1780 by Stanisław Kostka Potocki, for whom Brenna had worked in Rome on plans for the reconstruction of the villa of Pliny the Younger. Like many other drawings of Vincenzo Brenna kept at the National Library, it comes from the Potockis' Wilanów collection.

Of the eight surviving polychromic designs made by the artist in 1781 for Izabela Lubomirska, owner of the Pheasantry (a palace called Natolin since the beginning of the 19th century), the one for the wall in the Open Salon is thought to be the most attractive. It combines antique motifs inspired by the then-discovered art of Herculaneum and Pompeii with Baroque and Rococo ideas. The documentary value of Brenna's drawings is enhanced by the fact that they are the only thing remaining of the polychromies made on their basis, for the wall paintings were destroyed as early as 1809 during the modernisation of the palace.

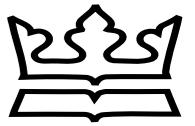
In the reproduced Design, for the wall opposite the open colonnade of the Salon, the artist reverted to the Baroque tradition of illusionistic palace architecture. The decoration of the wall, with two marked entrances, resembles theatrical scenery. In the middle, behind columns, a balustrade, and raised curtains, one can see sculptures on the terrace; further down is an Italian park with a fountain. Figures in exotic oriental costumes, a frequent motif in Rococo art, also remind one of theatre sets. The whole composition, divided into three parts – the landscape and loggias on both sides – is in neo-classical style, bringing to mind antique models, familiar to Brenna thanks to his work (with Franciszek Smuglewicz) on the so-called Titus hot baths and Pliny's villa. What attracts attention among the forms borrowed from the antique is the decoration of the top frieze with griffons and of the bottom frieze with eagles. The design for the wall painting is harmoniously supplemented by the design for the plafond in the form of an oval composition presenting fantastic garden architecture with the sky in the background.

At the bottom of the drawing is the artist's inscription: "Pittura Prospettica della Pariete da dipingersi nella Camera Ovale, distesa sopra la sua superficie, da una Colonna all'altra, nella sua estermita", and a note in another hand: "Peintures qui decoroient le salon en Temple à Natolin aiant [!] qu'il fut orné de stucs comme il l'est maintenant depuis 1809". The design is signed: *Vincentius Brenna Romanus: Archi: et Pictor: Inventor et delineat.*

[64]



Back



Nicolaus Joseph von Jacquin  
*Selectarum stirpium Americanarum historia.*  
[Wien, ca. 1780]. 2° (48x35.5 cm).  
Call No.: W. 4.1631

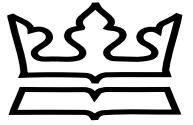
[65]

This is the only copy of the luxury watercolour edition of Nicolaus Jacquin's (1727-1817) masterpiece known to exist in Polish collections. The Dutch botanist and chemist, later professor at Vienna University, produced his atlas of the flora of the Antilles and the islands of Central America in the wake of a five-year scientific expedition organised by Emperor Francis I, who wanted to enrich the gardens of Schoenbrunn and the imperial study in Vienna by exhibits from the West Indies.

The first editions of *Selectarium stirpium Americanarum historia* (1763), with 183 colour copperplate engravings, made the author famous in the world of science. The second, bibliophilic edition (12 or 18 copies) with hand-painted iconographic material and 80 tables was published ca. 1780. The copy at the National Library has an 18th century marbled brown calf leather binding with gold toolings on the spine. It comes from the Potockis' Wilanów collections.

The title page bears neither the publisher's address nor the date of publication; the title, written by hand in black Indian ink, is in an elliptical decorative frame adorned with nosegays of colourful flowers. The composition is the work of Ferdinand Bauer (1760-1826), an Austrian painter and engraver who is also believed to be the author of 263 numbered tables of various plants (two of them in plano, measuring 665x430 mm) done by drawing pen and brush with watercolours on the basis of Jacquin's sketches.

# View of Constantinople



Jan Chrystian Kamsetzer  
*Widok Konstantynopola z przedmieścia Pera*  
[View of Constantinople from the Suburb  
of Pera]. [1777]. Pen, brush, India ink.  
Ribbed paper with water mark  
(two joined sheets), 61x104.2 cm.  
Inventory No.: Rys. 498

A document relating to the Orient, a rare specimen in 18th century Polish iconography. It presents Constantinople and is all the more valuable as it was created as a study from nature. Its author, Jan Chrystian Kamsetzer (1753-1795), later a prominent Polish architect, having obtained a scholarship from King Stanisław August, travelled in the Middle East in 1776-1777 and, at the king's request, made drawings which were to show everything "that might be fascinating and interesting".

*Widok Konstantynopola* comes from the Potockis' Wilanów collection and is the first version of a work mentioned by the artist in his *Spécification de dessins faites [!] dans Le Voyage de Constantinopol [!] et de la Grèce*. The second, colour version, done after the artist's return to Poland and offered by him to King Stanisław August in 1779, was later kept in the collections of Baron Leopold Kronenberg.

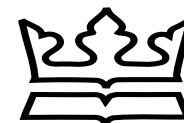
The drawing from the Wilanów collection shows an extensive view of Constantinople with the Golden Horn in the distance and the Seraglio promontory still further back on the right. In the foreground, on the left, is a Moslem cemetery and on the right a fountain, a terrace and the palace of the French legation, mistakenly labelled as the German legation in an inscription done in somebody else's hand (not the artist's): "Vue de Constantinopole prise d'hotel d'Allemagne à Pera".

The *View of Constantinople* does credit to the talent of the artist who, with the use of a fluid line, succeeded in bringing out the artistic values of the exotic landscape in a monochrome picture. Beneath the drawing are French explanations of the individual objects marked by letters from 'a' to 'u' and the artist's alleged signature: *Desine [!] d'après nature par J. C. Kamsetzer Architect du Roi de Pologne*.

[66]

Back

# Theatre Poster from the Period of Stanisław August



*Romeo et Juliette*  
[Theatre Poster. Text in Polish  
and French. Warsaw, before 17.8.1778].  
Pl°. (41x36 cm).  
Call No.: XVIII. 4.830

[67]

A unique copy of a poster announcing one of the first Shakespearean spectacles in Poland. This is the oldest theatre poster from Stanisław August's time that has survived in Polish collections. It comes from the collection of Arnold Szyfman (1882-1967), an eminent stage director, organiser of theatre life, founder and director of the Teatr Polski in Warsaw. The National Library purchased a part of his collection of posters and bills in 1963.

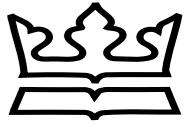
The spectacle *Romeo et Juliette* was staged (under the Polish title *Romeusz y Julisia*) at the Radziwiłł palace in Warsaw by Louis Montbrunn's theatre troupe on August 17, 1778. This was the only tragedy staged by the troupe whose repertoire consisted of comedies. It was announced in the poster that the performance would end with a one-act comedy *Wzajemna próba* [Mutual Test]. The French text of *Romeo et Juliette* was adapted from Shakespeare's drama probably by Jean François Ducis.

The performance was seen and commented on in complimentary terms by Wojciech Bogusławski, who had been Montbrunn's pupil and who later became the founder of the Polish national theatre. Bogusławski directed the first Polish performance of *Romeo and Juliet* (Lwów 1798).

The Poster was printed (probably in Warsaw) in two language versions, French and Polish, on one sheet of ribbed paper with untrimmed edges.

Back

# A Novel by Ignacy Krasicki



Ignacy Krasicki *Pan Podstoli*  
[Mr. Pantler], Part One.  
Manuscript in Polish.  
Ante 1778, 37.5x23 cm, 71 lvs.  
Call No.: rps IV 6099

[68]

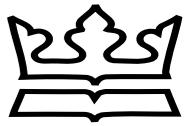
Manuscript of the first part of a novel by Ignacy Krasicki (1735-1801), the National Library's only manuscript of a work by the greatest representative of 18th century Polish literature, called 'the prince of poets' by his contemporaries. For a long time the manuscript belonged to the Krasicki family. After successive bequests, the first part of the novel was acquired by the National Library following World War II. The second part has not survived; the third is in the Warsaw University Library. The manuscript in the National Library (in a 20th-century leather binding) has many corrections made by the author.

The first part of *Pan Podstoli* was published in 1778, the second in 1784, and the whole novel appeared in 1803. As far as its subject is concerned, *Pan Podstoli*, regarded by Krasicki's contemporaries as his best work, is a continuation of the poet's earlier novel *Mikołaja Doświadczyńskiego przypadki* [The Adventures of Mikołaj Doświadczyński], but the text is much bolder. "*Pan Podstoli* is an extremely interesting experiment in the 18th century Polish novel. Its close connection with the journal *Monitor* has been established. Many of *Monitor's* discussions on the modern nobleman hero, the nobility's role models, customs and their ideals of life penetrated into the novel. The form of the discourses on certain subjects came from the experience which Krasicki had gained during his publicist work for *Monitor* [...]. *Pan Podstoli* has thus the characteristics of a reportage and a treatise. As a treatise, it reverts to new experiments in this field, in particular to one part of Rousseau's *La nouvelle Heloise*." (Mieczysław Klimowicz).

The page of the manuscript (leaf 35v) reproduced here carries editorial notes by Krasicki, who decided to transfer a fragment previously designed to be included in Chapter seven of the second part to the sixth chapter of the first part. Alongside the cancelled title is the author's note: "Rozdział siódmy patrz w Suplemencie" [Chapter seven, see the supplement] and "Kontynuacja Szóstego" [Continuation of the sixth].

Back

# View of Olesin



Zygmunt Vogel  
*Widok Wielkiego Mostu i domu Aleksandry  
z Lubomirskich Potockiej w Olesinie*  
[View of the Great Bridge and  
the House of Aleksandra Potocka  
née Lubomirska at Olesin]. 1789.  
Pen, India ink and watercolour.  
Ribbed paper, backing 27.8x45.8 cm.  
Inventory No.: Rys. 4399

[69]

A watercolour presenting the summer residence of Stanisław Kostka Potocki, painted in 1789 by Zygmunt Vogel (1764-1826), the favourite draughtsman of King Stanisław August. Today Vogel's works have not only exceptional artistic, but also documentary value, for many of the objects he immortalised (including Potocki's summer residence) vanished long ago.

The National Library has a series of 10 views of Olesin by Vogel (of the same size and horizontal composition). Despite their different techniques, they form a compositional and stylistic whole. They were commissioned by Stanisław Kostka Potocki and come from the Potockis' Wilanów collection.

This landscape, signed *s.v. 1789* and denoted as "GRAND PONT" (in pen under the composition), shows a picturesque corner of Olesin, a place whose name commemorates the names of the owner's wife and son. The Great Bridge, a rusticated, bricked bridge decorated with vases and a sculpture of a sitting woman, was one of the most attractive structures in the Olesin garden. At a distance is Aleksandra Potocka's thatched wooden house in cottage style, fashionable in the epoch of sentimentalism. It gave the owners and their guests the illusion of idyllic life. Having been made of perishable materials, the two structures fell into ruin soon after the residence was sold in 1833. The watercolour also presents the popular summer occupations of the residents and guests of Olesin: angling, strolling and rowing.

Back

# The Books of King Stanisław August



Józef Rogaliński *Doświadczenia skutków rzeczy* (The Experience of Results).  
Books 1-3, Poznań, Drukarnia  
JKM Societatis Iesu, 1765-1770, 8°  
(19.8 to 22x13 cm). Call No.: W.1.442  
*Encyclopédie, ou dictionnaire raisonné.*  
Vols. 1-21. Paris, chez Briasson  
[et autres], 1751-1780,  
2° (40.5x27.5 cm).  
Call No.: XVIII. 4.10202

These are volumes in bibliophilic bindings with the coats of arms of King Stanisław August Poniatowski and of the Commonwealth of the Two Nations. Bindings of this kind were made for the monarch's library at the castle, for editions the king promoted and for ones he donated.

The library at the castle, amassed from scratch during the 30 years of the reign of Poland's last king, had some 20,000 volumes at the time of the king's death. This book collection, combined with an art collection and a scientific collection, was a typical *bibliotheca regia*, created in the conviction that the royal court should be a centre not only of power and political thought, but also of scientific and artistic work.

All fields of learning were represented in the king's book collection, which served as an intellectual base for other collections. The choice of additions to the king's library depended on the king's interests at the time and the policy being pursued by the state. Stanisław August, an enlightened ruler, a lover of literature and owner of a tastefully selected book collection, attached great importance to the appearance of books. From 1764 to 1777 the royal library was served by such well-known Warsaw bookbinders as J.C. Stichel and his wife and from 1778 by Jan Kilemann (Kilmann, Kielmann).

Stanisław August was the patron of many important national publishing ventures, which is testified to not only by the grateful dedications of authors and publishers, but also by the refined bindings of books with the king's cover ex libris on the editions sponsored or donated by the monarch. Although the presence of the king's cover ex libris does not mean that the book bearing it belonged to the king's library, it reflects his interests and the aesthetic taste of the monarch and his environment. The exquisite manuscripts from the Załuski Library, which the king ordered to be renovated and bound, were also adorned with the king's coat of arms.

After the death of Stanisław August, some books from the castle library were taken by the king's relatives and collaborators, but the bulk of the library was sold by his heirs to the Krzemieniec Lycée in Volhynia. In 1832, during the time of repression following the fall of the November Uprising, the book collection was taken to Kiev where it still exists in the Vladimir Vernadsky National Library of Ukraine.

The National Library now has 16 works in 38 volumes furnished with the king's cover ex libris. They come from various historical collections: the Wilanów Library, the Library of the Krasieński Estate, the collections of the Tarnowskis of Dzików, the Potockis from Krzeszowice, the Poniatowskis from Jabłonna and the Baworowskis from Lwów. Only few volumes belonged to the king's collection proper. The others reflect the needs and plans of the royal court or express the authors and publishers' tribute.

The bindings reproduced here were made of light brown leather strengthened by cardboard. A constant element of the gold-tooled ornaments is a five-field shield beneath the crown, with the coats of arms of Poland (the Eagle) and Lithuania (the Chaser) and the Poniatowskis' coat of arms (the bull-calf) in a heart-shaped field. The covers are adorned with lace-like arabesque borders. Two volumes of the *Encyclopédie* (*Planches* vols. 2 and 3) carry the ex libris "EX Bibliotheca REGIS Poloniae".

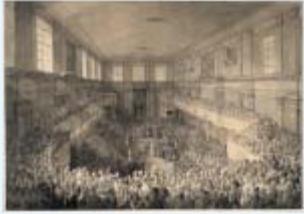
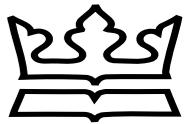
[70]

a

b

Back

# The Third of May, 1791 - in the Sejm Assembled



Jean Pierre Norblin de la Gourdaine  
*Zaprzysiężenie Konstytucji 3 Maja 1791 roku*  
[The Adoption of the Constitution of the  
Third of May 1791]. 1791.  
Pen, brush, India ink, wash framed.  
Ribbed paper, backing, 53.4x74.6 cm.  
Inventory No.: Rys. 4312

[71]

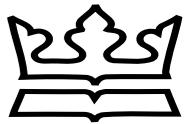
A drawing of exceptional significance, done on May 3, 1791 on location by a French painter, graphic artist and draughtsman who had been resident in Poland since 1774. Jean Pierre Norblin (1745-1830) tackled the subject of the adoption of the 1791 Constitution several times (several variants are known, among them the Kórnik version, presenting over a thousand participants in the event). But only the version reproduced here bears the artist's remark "d'après N.[ature]".

The drawing met with immediate acclaim, and the following year Józef Łęski, an officer of the Knights' School, used it as a model for an etching. Thanks to the information placed on the etching it is known that the drawing belonged then to Julian Ursyn Niemcewicz, who probably sold it to Stanisław Kostka Potocki. This is how Norblin's work found its way into the Wilanów collection.

The drawing shows a crowd of deputies in Warsaw's Royal Castle. In deep centre the king, standing in front of the throne, proclaims the Constitution. In the foreground is a gallery filled with arbiters engaged in a discussion; their features, gestures and robes are individualised. The artist stressed the drama of the scene with perfect strokes of the pen, by a wash and also by lighting effects. *Zaprzysiężenie Konstytucji 3 Maja*, signed on the right cornice *Norblin fc. 1791 d'après N.* also bears the name "Norblin" beneath the composition on the paper glued to the backing. On the reverse side is a long inscription in pencil "Dzień III Maja 1791 r. w który konstytucja uchwaloną została izba Seymowa w Zamku Warszawskim, przez Norblina rysowana Malarza Francuskiego którego Xiężna Czartoryska Generałowa podówczas Ziem Podolskich była do Polski sprowadziła" [The Sejm Chamber in Warsaw Castle on May 3rd 1791 when the Constitution was adopted, drawn by the French painter Norblin, whom Princess Czartoryska, wife of the general of Podolia, had brought to Poland].

Back

# The March of Kościuszko's Forces



Aleksander Orłowski  
*Przemarsz wojska kościuszkowskiego*  
[The March of Kościuszko's Forces].  
[Ca. 1800]. Pen, brush.  
Ribbed paper, 33.8x54.7 cm.  
Inventory No.: Rys. 35

[72]

This is one of the National Library's few drawings on a subject connected with the Kościuszko Insurrection. The artist, Aleksander Orłowski (1777-1832), was a talented pupil of Jean Pierre Norblin and, like his master, was a leading iconographer of the Kościuszko Insurrection, in which he had taken part when he was 17 years old. Although the majority of the thematically different scenes was created by the artist several years after actual events, they all look spontaneous and natural. They are also of great documentary value, all the more so as graphic art, though believed to be of great propaganda importance, did not then deal with the Kościuszko Insurrection. This reproduction, a hasty sketch like those made ad hoc on the battlefield or from the window of an urban building, was an exception.

Orłowski's drawing has survived in the Krasieński collection. It is thought to have been made about 1800, for its technique resembles the technique used by the artist in his known works from that period.

*Przemarsz wojska kościuszkowskiego* presents insurrectionary forces amassed on the rising bend of a dirt road. In the centre among detachments of foot and horse soldiers is a carriage with an artillery piece. A soldier carrying a folded banner treads behind the carriage, and further down supply carts are being unloaded. The soldiers trudge with great difficulty along the uneven, probably sandy ground. The artist has marked their uniforms and figures by a few firm strokes of the pen. In the foreground, on the right hand side, sit observers: a soldier and a peasant woman with a child.

Back

# Can the Poles Win Their Independence?



[Józef Pawlikowski]

*Czy Polacy wybić się mogą na niepodległość?*

[Can the Poles Win Their Independence?].

Prykop on the Don [in fact Paris,

Fr. Jean Baudouin, 1800]. 8° (19.8x12.6 cm).

Call No.: XVIII. 2.4376

[73]

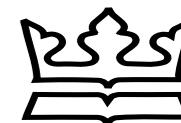
A unique copy of the first edition of a famous political pamphlet, *Czy Polacy wybić się mogą na niepodległość?*, which survived in the library of the dukes Poniński of Horyniec. The pamphlet, published anonymously, had been attributed to Karol Kniaziewicz or Tadeusz Kościuszko, but the historian Waclaw Tokarz established in 1905 that it was written by Józef Pawlikowski (ca 1767-1829), a lawyer, Jacobin publicist, chronicler of the partition epoch, who in exile was a secretary to and close collaborator of Tadeusz Kościuszko.

The pamphlet was printed in Paris in 1800 in Baudouin's printing-shop, the only one equipped with Polish type. Only 300 copies reached Poland, for the whole edition was at once confiscated by the police, its anti-Russian character being incompatible with the French policy of those days. The rhetorical question in the title, the pamphlet's social and political radicalism and its visionary optimism inspired the Poles' insurrectionary spirit for the next two centuries.

The pamphlet became widely known thanks to its seven successive editions in 1831-1843. It was reprinted twice in free Warsaw during the November Uprising (1830-31), printed, in secret by the Ossoliński Institute in Lwów in 1833, and then printed abroad on the initiative of the Polish Democratic Society. The successive editions repeated and increased small departures from the original text, without distorting the author's message. The careful academic edition of the pamphlet, recreated by Emanuel Halicz in 1967, this being the first edition to bear Pawlikowski's name (the National Library's unique copy was still thought to be lost at the time) repeated the departures present in the second edition of 1831, on which the 1967 edition was based.

Back

# Tadeusz Kościuszko's Compositions



*Two polonaises & a waltz,  
Composed for the Patriotic Army of Poland  
by General Kosciusko. Printed for M. Josephls  
and Dedicated to the Gentlemen of the Whig Club  
by Permission of the General.  
For piano. [London 1797?]. 33x24 cm.  
Call No.: Mus. III 602*

[74]

Music of three amateur compositions by the Commander-in-Chief of the 1794 Insurrection, General of the Polish Army Tadeusz Kościuszko (1746-1817). A copy unique in Poland; another known copy is in the British Library in London.

The two polonaises and the waltz were probably composed in Poland (the melody of the *B-flat major Polonaise* was known as early as 1792), but they were published later in London, where Kościuszko arrived via Finland and Sweden, most probably in 1797, having been released from the Peter Paul Fortress by Tsar Paul I at the end of 1796. Kościuszko dedicated the composition “to the Gentlemen of the Whig Club” to reciprocate the sympathy and respect shown him by the Whigs, who had offered him a sword of honour.

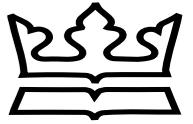
The copy was bought by the National Library in 1955. Its facsimile was published in 1978 by the Music Publishers of the Authors' Agency with a commentary in English.

The three compositions won renown, especially the second one, known as ‘Kościuszko's Polonaise’. This composition, probably the most popular Polish polonaise alongside *Pożegnanie Ojczyzny* [Farewell to the Fatherland] by Michał Kleofas Ogiński, has gone through many editions and arrangements. Stefan Burchard's catalogue of polonaises mentions 16 original editions and 6 instrumental transcriptions. Vocal versions with Polish, German, English and French texts have also been composed. The melody itself has been used by other composers and as incidental music for theatre plays.

On the title page, written in ink, is the name of the original owner of the copy: “Mrs. A. Thomas, 1 February [17]98. S[aint] Pierre – Martinique”.

Back

# A Traveller's Library



*Bibliothèque portative du voyageur.*  
Vols. 1-36. Paris, chez J. B. Fournier  
père et fils, 1801-1807. 18° (9x7 cm).  
Call No.: W. 3.3583

[75]

A series published in 1801-1807 by the Fournier father and sons, Parisian printers and booksellers famous for their fine elegant books. This is the only complete copy of this edition in Polish collections. It comes from the Wilanów Library, which acquired it together with a book collection of the Mikorski family from Słubice bought by August Potocki in 1853. Another two portable libraries (copies of other editions, with a different number of volumes) are at the Royal Palace in the Łazienki Gardens in Warsaw and in the Library of the Płock Scientific Society.

Portable libraries, tiny volumes set in specially constructed book- and cupboard-shaped caskets, appeared in France at the turn of the 18th century. The oldest known traveller's library was published by the Fournier printing-house and was completed in 1802. Tradition has it that the emperor Napoleon I owned one of the first libraries. It numbered several hundred volumes kept in several caskets. The form of the caskets, the binding and the selection of titles for each edition were probably agreed upon with the purchaser.

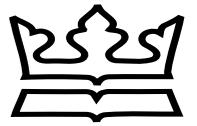
The Wilanów *Bibliothèque portative du voyageur* consists of 36 volumes with works by such French writers as Racine, Corneille, Lafontaine and Voltaire. The books are printed in brevier on very thin ribbed paper. All the books (each of which has 200-300 pages) have identical bindings: light brown marbled calf leather, delicate gold toolings, red lettering pieces on the spine, gilt edges, thin blue silk ribbons glued to the back to serve as bookmarks. The volumes are in a wooden book-shaped casket divided into three compartments; the casket is covered with brown calf leather and gold-tooled on its sides. The lid is upholstered with blue silk fabric.

a

b

Back

# Musical Compositions edited by Józef Elsner



*Wybór Pięknych Dzieł Muzycznych  
i Pieśni Polskich* [Selection of Beautiful  
Polish Music Compositions and Songs].  
Publ. Józef Elsner. Warszawa,  
1803-1805. Copperplate. 24.5x33 cm.  
Call No.: Mus. II 17 311 Cim.

[76]

Warsaw's first music periodical, published in 1803-1805 by Józef Elsner (1769-1854), an eminent pedagogue, composer and organiser of musical life. The issues of this beautifully designed periodical are of priceless value (especially those from the first year, nos. 1-12 (April 1803-June 1804). There are only eight copies in Polish libraries, half of them in the National Library (nos. 1, 5, 8, 11 – all of them purchased in 1956).

As regards the workmanship and design, the periodical surpasses many later Polish publications of this kind. Elsner printed it in his own atelier set up specially for this purpose, using the copperplate method. The plates and stamps were made in Warsaw by Jan Ligber and Wilhelm Jansen. At the bottom of each page is the publisher's number, as this was required by European regulations for music publications.

The periodical had a high cultural aim, namely, to popularise and perpetuate the achievements of Polish composers in Poland and abroad. The publication, which gained the support of the Warsaw Society of the Friends of Science, was dedicated to the Society's members. The publisher himself was admitted to the Society two years later.

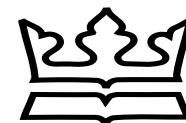
The monthly published compositions sent to Elsner by both professional composers and amateurs: piano music, songs and dumkas to texts by Polish poets, and fragments of well known operas predominated. In view of the subscribers' great interest in vocal compositions, "songs had sometimes to be reprinted two or three times, causing a delay in the publication of successive subscription issues" (J. Elsner). Thanks to this periodical, many works by Elsner and Warsaw's other contemporary composers have survived until our times.

Beneath the title page of issue no. 1 (April 1803) is a page with Józef Elsner's song *Sen Fillidy* [Fillida's Dream] to Ludwik Osiński's words (no. 1, p. 3), an example of true workmanship in the printing of music.

□□□□□□□□  
□ a □  
□□□□□□□□

□□□□□□□□  
□ b □  
□□□□□□□□

# First edition of Maria Szymanowska's Composition



*Caprice sur la Romance de Joconde (et l'on revient toujours). Pour Le Pianoforte, composé et dédié à Monsieur John Field par M.<sup>me</sup> Szymanowska née Wołowska. Deuxième Livraison.*  
[Leipzig, Breitkopf & Härtel, 1819].  
Publisher's number: 3067. 32x23.5 cm.  
Call No.: Mus. III 102 006 Cim.

[77]

The second issue of selected compositions by the most famous Polish woman composer and pianist of the Romantic period, published at the end of 1819 or the beginning of 1820 by Breitkopf & Härtel. The Leipzig firm brought out six such issues (in 12 volumes), the majority of the compositions appearing for the first time. The National Library has the largest collection of this edition, 11 volumes – most of them having been donated by Tadeusz Wysocki, a music critic.

Throughout the first three decades of the 19th century, Maria Szymanowska (1789-1831) won well-deserved fame in European concert halls and salons, gaining the appreciation of the most prominent musicians and writers of her time. Luigi Cherubini, Gaspare Luigi Spontini, Ferdinando Paer, Jan Ladislav Dussek and Karol Kurpiński dedicated their compositions to her and Adam Mickiewicz dedicated to her a poem in which he called Szymanowska “the queen of tones”. Johann Wolfgang Goethe, enchanted by the Polish woman’s playing and her beauty, dedicated the poem *Aussöhnung* to her, later included in the cycle *Trilogie der Leidenschaften*.

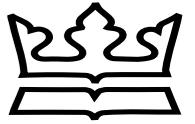
The best known vocal compositions by Maria Szymanowska are her songs to the words by Adam Mickiewicz (e.g. *Alpubara* and *Pieśń o Wili*) and her music to some of the *Śpiewy historyczne* [Historical Songs] by Julian Ursyn Nienczewicz. But Szymanowska’s greatest contribution to the development of pre-Chopin Polish piano music are her piano miniatures, a genre fathered by Michał Kleofas Ogiński.

Szymanowska’s works were brought out by renowned European publishing houses. “Kurier Litewski” advertised the Leipzig edition of her selected works, saying (Vilnius 16.4.1820): “At the end of the past year a subscription was announced in Warsaw to the musical works of the famous composer from this city, Maria Szymanowska. These works have already appeared, their beautiful print and paper enhancing marvellously their typographical value”.

The title page reproduced here from the second issue of *Caprice*, concerned with romantic ballads from the opera *Joconde* by Nicolò Isouard (1775-1818), states that the composition had been dedicated to John Field (1782-1837), a prominent Irish pianist and composer believed to have been Szymanowska’s teacher.

Back

# Map of the Waterway between the Narew and the Niemen



*Plan de la Ligne de Navigation  
entre la Narew et le Niemen.*  
Scale 1:125,000. Colour manuscript  
map [1823?].  
Paper, on canvas, 82x57 cm.  
Inventory No.: 7191.

[78]

A map, probably from 1823, of the preliminary project of the Augustowski canal, drafted by Ignacy Prądzyński (1792-1850), who later was appointed general and took part in the November Uprising of 1830. Polish collections have very few cartographic representations of the waterway, considered to have been one of the most advanced navigational investment schemes in 19th century Europe.

The Map was bought by the National Library in a Krakow second-hand bookshop in 1967. It is all the more valuable as the descriptive part is all that has survived of Prądzyński's plan, on the basis of which the canal was built in 1824-1838.

The waterway shown on the Map, drawn on a scale of ca. 1:125,000 and having no cartographic network and no legend, leads to Augustów along the Biebrza and Netta rivers, eastward through the lakes Necko, Białe and Studzieniczne, then through a canal dug to Lake Serwy and further on through the lakes Orlewo, Saniewo, Mikaszewo and then down the Hańcza river to its confluence with the Niemen. Sixteen locks are marked along the waterway, as are the towns lying on the route and numerous tributaries. The Map took into account even the smallest meanders of the rivers. The Map took into account even the smallest meanders of the rivers. The title and the scale are in French, the names of localities, rivers and lakes in Polish.

Back

# An Ode by Adam Mickiewicz



Adam Mickiewicz *Do młodości* [*To Youth*].  
Manuscript in Polish, 1820.  
22.8x18 cm, 2 lvs.  
Call No.: rps II 9560

[79]

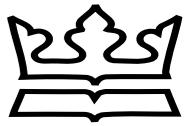
Manuscript of the first version of Adam Mickiewicz's (1798-1855) *Oda do młodości* [*Ode to Youth*], written at Kaunas in the last days of December 1820. Despite its neo-classical form, this poetic manifesto of Polish Romanticism is included by literary experts in the group of works which exerted the strongest influence on Polish national consciousness. Soon after composing the poem, the poet sent the manuscript to his friends in Vilnius. It was later kept in the Philomaths' Archives in Vilnius, which were not disclosed until the beginning of the 20th century. In 1930 the manuscript was transferred to the Vilnius Society of the Friends of Learning. After World War II it found its way to the National Library, which also has another three manuscripts of Adam Mickiewicz's poems.

*Do młodości* was to be included in the first volume of Mickiewicz's *Poezje* [Poetry] (Vilnius 1822), but its publication was stopped by tsarist censorship. The poem, circulated in many copies, was not published until seven years after its composition, in an anthology entitled *Polihymnia* (Lwów 1827). This was an unauthorised version prepared on the basis of the copies in circulation. An authorised version of the poem, which greatly departs from the hand-written version reproduced here, was included in the volume of Mickiewicz's work entitled *Poezje*, published in Paris eleven years later (1838).

The manuscript of *Do młodości* was published and commented on for the first time by Stanisław Pigoń in 1964. The Vilnius-Kaunas version (*Do młodości*, 1820) and the Paris version (*Oda do młodości*, 1838) were recognised as equivalent and published as two separate poems in the definitive edition of Mickiewicz's *Dzieła wszystkie* [Complete Works] (Wrocław 1971). Other editions of the poet's works present the Paris version, which has been fixed in the nation's memory for over 160 years.

At the bottom of the leaf, under the text of the poem, is the signature of Adam Mickiewicz, who at the beginning of his career used the pseudonym Adam Poraj (Poraj was the Mickiewicz family's coat of arms). The damage to the upper part of the leaves is known to have been done in the 19th century, for the documents of the Philomaths' Archives make note of it.

# Adam Mickiewicz's *Sonnets*



Adam Mickiewicz *Sonety* [Sonnets].  
Moskwa, 1826. Published by the author.  
26x21 cm.  
Call No.: III 117 929 Cim.

[80]

A copy of the first edition of Adam Mickiewicz's *Sonety*, presented by the poet to Maryla Wereszczakówna, the most remarkable of all of Mickiewicz's works preserved at the National Library. The value of this copy is enhanced by the fact that Mickiewicz contributed to the editing of the volume and, first and foremost, by the myth of the romantic love surrounding the genesis of the sonnets and the history of this copy.

The volume, published in Moscow in 1826, contains two cycles of sonnets: those written in Odessa and those in the Crimea. Mickiewicz dedicated the latter cycle to the companions of his Crimean journey. In the author's intention this was to facilitate the publication of the volume, for among the persons to whom the dedication was addressed were Russians, as well.

Mickiewicz wanted to bring the oriental character of the *Sonety krymskie* [Crimean Sonnets] into prominence, orientalism being en vogue at that time. The cycle was to be furnished with a suitable preface and a translation of Sonnet V into Persian by Mirza Djafar Topcha-Basha, lecturer at the University of St. Petersburg. However, the lithographs of his texts arrived in Moscow too late, when the *Sonety* were already in the press, such that a large part of the edition was published without this interesting addition.

The reproduced copy contains only a part of the lithographic appendix, but this is what makes it a bibliological rarity, especially as this is the very book which Mickiewicz sent to Maryla Wereszczakówna (already married to Mr. Puttkamer), his first love and, thanks to him, the best known muse of Polish Romanticism. The brief dedication "Maryi Putkamer [!] Adam Mickiewicz. Moskwa 1827. Styczeń 2" [To Maria Putkamer from Adam Mickiewicz. Moscow 1827. January 2] does not reveal the poet's feelings. This was one of the four books Maryla had received from Mickiewicz (after two volumes of his *Poezje* [Poetry] and – received much later – *Konrad Wallenrod*).

The later history of this volume of the *Sonety* is connected with Maryla's family. Her son, Stanisław Puttkamer, offered it to his granddaughter, Janina Żółtowska, as indicated by the dedication on the fly-leaf, dated 24 June 1899, Vilnius: "Drożej mojej wnuczce Jani, na pamiątkę w dniu jej imienin od kochającego ją bardzo dziada – St. Puttkamera" [To my granddaughter Jania in honor of her nameday from her loving grandfather St. Puttkamer]. At the same time, the turn of the 19th century, the book was given a new binding of light-brown leather with gold tooling, done by A. Casciani, probably at the request of the Żółtowski family.

The Żółtowski family archives were deposited in the Krasiński Library in 1939. After the War the copy of the *Sonety* was recovered by the National Library, together with what had remained of the Krasiński collection.



Back

# Printed Music from the November Uprising



*Mazur III Maja* [Third of May Mazur].

For voice and piano.

Text: Stanisław Starzyński. [s.l., 1830-1831].

Hand-coloured lithograph. 34x27 cm.

Call No.: Mus. III 98 490 Cim.

*Lieblings-Marsch der Polnischen Nationalgarde.*

[s.l., 1831].

Hand-coloured lithograph. 26,6x31 cm.

Call No.: Mus. II 22 464 Cim.

Two specimens from a unique set of extremely rare prints dating from the period of the November Uprising. The set comprises editions of Polish patriotic songs and military marches, illustrated by colourful lithographs painted by hand. The majority of the prints were bought by the National Library in the early 1970s, the most valuable purchase undoubtedly being the well-known *Mazur III Maja* glorifying the Constitution of 1791.

The cult of the Third of May started as early as in 1792, when the cornerstone of a church dedicated to Providence was laid in Ujazdów outside Warsaw to commemorate the first anniversary of the Constitution. The clergy taking part in the procession sang a song specially composed for this ceremony. The Third of May could not be mentioned from the time Poland lost independence to the outbreak of the November Uprising (with the exception of the year 1807). When the Uprising broke out on November 29th, 1830, literary and musical works, previously known only to young conspirators, began to be circulated officially. One of them was the *Mazur III Maja*, published anonymously, perhaps in Karol Antoni Simon's lithographic workshop in Poznań.

The authorship of the melody was previously attributed to Fryderyk Chopin or Wojciech Sowiński. It has now been accepted that the *Mazur III Maja* is of folk provenance or is the work of an unknown composer. Below the music are the words of Stanisław Starzyński's poem *Maj* [May], beginning with the words: "Nienawidzę was próżniaki" [I hate you, sluggards], which was published for the first time in 1830 in Warsaw. These are the original words of the *Mazur III Maja*. In time this melody became most popular with the lyrics, "Witaj majowa jutrzeńko" [Hail to the dawn of May], written by Rajnold Suchodolski, officer cadet of the 5th Riflemen's Regiment, at a camp near Kałuszyn on April 23, 1831.

The title of this edition of the *Mazur III Maja* is decorated with the coats of arms of the lands of the old Commonwealth: the Polish Eagle, the Lithuanian Chaser, and the anchor inside an oval, symbol of hope in times of oppression.

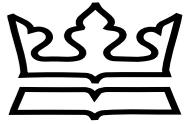
The lithograph showing soldiers of Polish insurrectionary formations in 1830/31 – an officer of the National Guard, a scythe-bearer and a National Guardsman – comes from an edition which contains two versions of *Lieblings-Marsch der Polnischen Nationalgarde*, one for piano and the other for guitar, and an arrangement of *Mazurek Dąbrowskiego* (Dąbrowski's Mazurek – the Polish national anthem) for guitar.

[81]



Back

# Fryderyk Chopin's *Préludes*



Fryderyk Chopin  
*24 Preludia* [24 *Préludes*] Op. 28.  
For piano. Autograph for publication.  
1831-1839. 21x28 cm, 22 lvs (40 filled  
pages) 1942 or 1943 binding, leather.  
Call No.: Mus. 93 Cim.

[82]

The most interesting of the 21 Chopin manuscripts in the possession of the National Library. It stands out among the Library's collection of single pieces, great forms (concertos, sonatas) and whole cycles (preludes, etudes) by its intriguing genesis, uncommon fate and especially the fact that it not only presents a complete cycle, but also displays the stages of the creative process and the unusual qualities of the artistic personality of Fryderyk Chopin (1810-1849).

The composer finished the cycle of *24 Préludes* during his stay with George Sand on Majorca. On January 22, 1839, in a letter from Valdemosa, Chopin sent *24 Préludes* to his friend Julian Fontana in Paris, asking him to make a copy and submit it to Probst, a representative of the Leipzig firm Breitkopf & Härtel, and to hand over the autograph itself to his French publisher, Camille Pleyel.

The fate of the autograph is not known until 1939, when Józef Michał Chomiński, professor of musicology, found it in the State Music Conservatory in Warsaw. The manuscript was lent to the Music Department of the National Library to be photographed. It was still there when the War broke out. In 1942 the National Library officially bought the manuscript. On the unwritten 1 verso leaf is a round seal "Staatsbibliothek Warschau" and the registration from the time of the War: "Mus. Theater: 1942. 178."

The manuscript consisted of loose hand-lined leaves paginated by Chopin in ink in the top outer corner. The leaves were put together into one volume and bound in repoussé leather by Bonawentura Lenart. This was probably connected with the fact that the work was displayed at a Chopin exhibition organised by the Nazis in Krakow on October 27, 1943. The manuscript disappeared after the closure of the exhibition. It was found in Kłodzko district (Lower Silesia) in 1947 and deposited at the University Library in Wrocław, whence it was returned to the National Library.

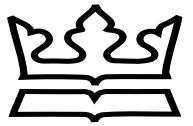
The manuscript's appearance (its many deletions and corrections, pagination and instructions for the engraver) indicates that this was both a working copy and one meant for publication. The reproduced page (p. 1) of *Prélude No. 1 in C major* features the title of the cycle over the notes and the dedication "à son ami J. C. Kessler par F. Chopin", which was to figure in the first German edition (Breitkopf and Härtel 1839). At the bottom of the page is the mark of the publisher of the first French edition (Catelin 1839). On the second reproduced page (p.28) along with the conclusion of *Prélude No. 18 in F minor*, are numerous corrections made by the composer.

a

b

Back

# Juliusz Słowacki's *Balladyna*



Juliusz Słowacki *Balladyna*.  
Manuscript in Polish. 1834.  
24.3x18 cm., 84 lvs.  
19th century half-leather binding.  
Call No.: rps II 6001

[83]

Final draft of one of the most popular Polish Romantic tragedies, the only poetic manuscript of Juliusz Słowacki (1809-1849) in the National Library's collection. The drama, set "near Lake Gopło in legendary times" and, as the author put it, constructed "as if it had been composed by the populace" was for a long time underrated both as a literary and dramatic work. It was only later productions (the premiere took place in the Stanisław Skarbek Theatre in Lwów on March 7, 1862) and outstanding artistic creations that were to make the play one of the best known and most frequently staged Polish dramas.

Słowacki wrote *Balladyna* in Switzerland in the last months of 1834. In November 1838 he sent the manuscript to his publisher, Eustachy Januszkiewicz. It is not known what happened to that manuscript, but in the first edition of *Balladyna* (Paris 1839) prepared on its basis, scholars found many inconsistencies and departures from the poet's language and style. They concluded that somebody must have interfered with the text, an assumption confirmed by Słowacki's words in his testament: "Correct *Beniowski* according to the copy I have, and *Balladyna* according to the manuscript".

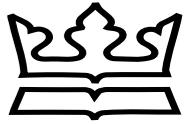
The manuscript in the possession of the National Library is most probably the final draft. Filled with the poet's small handwriting and devoid of printing instructions, it has been used by many scholars for successive editions of Słowacki's drama. It was analysed and commented on for the first time by Józef Kallenbach in 1927. In the 1950s Kallenbach's findings were verified by Eugeniusz Sawrymowicz. This is how he described the manuscript: "It is a carefully written final draft with very few corrections in the text. The handwriting is almost calligraphic, so that even the diacritical and punctuation marks are set with greater care than in Słowacki's other manuscripts".

The historian of literature Stanisław Tarnowski explained the provenance of the manuscript in a note placed at the bottom of the title page: "A manuscript written in Słowacki's own hand, offered by him to his friend, Mr. Józef Reitzenheim, from whom I received it in Paris, in April 1874. S. Tarnowski". The National Library purchased the manuscript from Zdzisław Tarnowski in 1937. Taken by the Nazis during the War to the Fischhorn castle in Austria, it was returned to the national collection in April 1946.

This reproduction (leaf 26) features a fragment from Act II, Goplana's monologue after the scene in which *Balladyna* murders Alina.

Back

# A Psalm by Zygmunt Krasiński



Zygmunt Krasiński *Psalm*.  
Manuscript in Polish. 1844.  
20.5x13.5 cm., 2 lvs.  
Call No.: rps IV 8497

[84]

This is the National Library's only poetic autograph by Zygmunt Krasiński (1812-1859), whose manuscripts suffered almost complete destruction when the Krasiński Library in Warsaw was set ablaze in October 1944. Only some twenty-odd autographs of poems survived the fire.

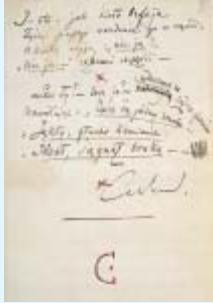
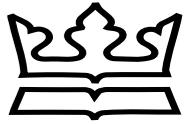
The manuscript presented here was written in April 1844 and is the third of the five known and extant editions of the *Psalm nadziei* [Psalm of Hope]. The poet sent it to General Franciszek Morawski, to whom he had also sent two previous editions of the poem, now kept in the National Museum in Warsaw. The manuscript was deposited with the National Library in 1953, together with the archives of the Fredro-Szembek family from Siemianice.

*Psalm nadziei*, *Psalm miłości* [Psalm of love] and *Psalm wiary* [Psalm of Faith] make up the poetic cycle *Psalm przyszłości* [Psalms of the Future], published in Paris in 1845. Researchers into Krasiński's works assume that the idea to create a cycle, the titles of whose parts would refer to theological virtues, arose in Krasiński's mind after the composition of the *Psalm nadziei* and the *Psalm miłości*, for the two poems had previously had different titles.

*Psalm przyszłości* fully reveal Krasiński's conservative attitude to revolutionary movements. The cycle played an important role in the discussions of Polish émigré political parties. Of special importance was the polemic with Juliusz Słowacki, to whose anonymous address *Do autora trzech Psalmów* [To the author of Three Psalms], Krasiński replied with the *Psalm żalu* [Psalm of Grief] and the *Psalm dobrej woli* [Psalm of Goodwill], after the peasant revolts of 1846, which had confirmed his fears. The two poems were added to the second edition of the *Psalms* (1848). Both editions were published under the pseudonym Spirydion Prawdzicki. The cycle was first published under the author's name in 1874.

In the upper part of the reproduced page (leaf 1) is the dedication: "W hołdzie i na pamiątkę G[enera]łowi Morawskiemu szczerze kochający Z. Kras." [As a tribute and keepsake to general Morawski with sincere love from Z. Kras.].

# Cyprian Norwid's *Vade-mecum*



Cyprian Norwid *Vade-mecum*.  
Manuscript in Polish and Italian.  
1865-1866. 23.5x18.5 cm, 71 lvs.  
20th century leather binding.  
Call No.: rps II 6313

Manuscript of a volume of exquisite poems by Cyprian Kamil Norwid (1821-1883), which, however, was not published during the poet's lifetime. In 1865-1866 the poet gathered the poems he had been writing since the end of the 1840s into a large, ingenious cycle, "mecum-vade, made up of a hundred pearls threaded logically, like a tear shed into a tear" (*Finis, Vademecum*). *Vade-mecum* was at once a poetic experiment and its most glorious realisation, accomplished through Norwid's intention to "appropriately enlist the word". The dense, intellectual and synthesising poetry of the cycle stands in contrast to the national literature of the period in the way it deals with universal moral issues and in how it perceives in art a force capable of bringing about the re-birth of mankind and society.

The one-hundred-poem collection includes poems which are so well-known as *Klaskaniem mając obrzękłe prawice* [With Hands Swollen from Clapping], *W Weronie* [In Verona] and *Fortepian Szopena* [Chopin's Pianoforte] and is supplemented by a prose prologue, the poem *Ogólniki* [Generalisations] and its epilogue, dedicated "to those with whom I had delightful, confidential and frequent talks". Some poems had been published earlier, some were written specially for the cycle. The autographs of others came from the 'lyrical codex', an earlier manuscript. The poet simply cut them out from the codex and pasted them into the final copy of *Vade-mecum*.

The pages are written upon on both sides and the titles of the individual poems are marked with Roman numerals from 'I' to 'C'. The works found in the instruction and epilogue are not numbered. Throughout the text there are many corrections; much was crossed out and much was highlighted in chalk by the poet himself.

In 1898 the manuscript of *Vade-mecum* – already partly destroyed – was discovered by the poet Zenon Przesmycki-Miriam. Norwid's discoverer later edited and popularised his work, saving his literary legacy from dispersal and oblivion. He came into possession of *Vade-mecum* in 1898. Miriam died during the Warsaw Uprising, but his archives, together with Norwid's legacy, were saved within the framework of operation Pruszków and after the War found their way to the National Library, which now has the greatest part of Norwid's legacy.

The hand-written fair copy of the cycle, carefully prepared by the poet at the request, later withdrawn, of F. A. Brockhaus' publishing house of Leipzig, was not used as a basis for publication during Norwid's lifetime. Fragments of the cycle were published in 1903-1933. The manuscript of *Vade-mecum*, but for fourteen poems and with damaged texts of another eight, survived World War II. This meant that a critical edition of the cycle involved serious editorial difficulties. A phototype of the incomplete manuscript was published by Waclaw Borowy in 1947 and several years later the phototype was used as the basis for the first edition of *Vade-mecum* (Tunbridge, England 1953). A critical edition of Norwid's cycle was prepared by Juliusz Wiktor Gomulicki in 1966.

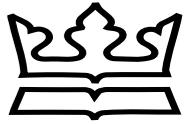
The page reproduced here (leaf 56), one of those cut out from Norwid's 'lyrical codex' and pasted in the fair copy of *Vade-mecum*, contains the final fragment of the poem *Fortepian Szopena* [Chopin's Pianoforte], corrected and completed by the poet.

[85]



Back

# A Drawing by Cyprian Norwid



Cyprian Norwid  
*Sen skazańca* [The Captive's Dream].  
[Ca. 1861]. India ink, brush,  
pencil in some fragments, 13.6x19.7 cm.  
Inventory No.: Rys. 18 651

[86]

An emotional painting-like drawing from the eminent poet's vast artistic legacy, which occupies a unique place in Polish art. The works making up this legacy, frequently evaluated in extremes, are not so much a reflection of Cyprian Norwid's (1821-1883) ambitions as a draughtsman and a painter, as a commentary to his work. They are hastily made sketches by which the poet and thinker wanted to supplement or replace words.

The work is undated; it was probably created about 1861 (or 1867). Norwid included it in one of his 'Orbis Albums' which he offered to Marshal Teodor Jęłowicki in Paris. The album was then acquired by the Polish Library in Paris and since 1946 has been in the possession of the National Library. In the same year *Sen skazańca* was displayed at an exhibition of Norwid's art at the National Museum in Warsaw.

The Drawing, made in the artist's characteristic rigid line, as if cut by an etching-needle and softened by a wash, shows an idiosyncratically processed inspiration drawn from antique art or Italian Renaissance masters (e.g. Michelangelo).

The Drawing does not easily lend itself to interpretation. Its meaning is not clear, it is suggested. Opposite a broken and resigned man who sits in an undefined place (a cell?) kneels a beautiful young woman holding a stalk with a poppy-head and poppy-flowers in her hand.

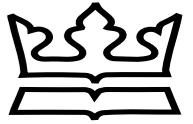
The significant, thoughtful gesture of this dream-like figure introduces an atmosphere of mystery which is dispelled neither by the conspicuous, heavy leg-chain, a symbol of captivity, nor by a vase placed at the side and bearing the signature C. NORWID.

It is not easy to say what the woman signifies, even though the poppy-head she holds in her hand symbolises forgetting, sleep and lethargy. This element may reflect the influence of neo-Platonic philosophy, which asserted that sleep, like death, is a liberation of the soul, a detachment from temporal matters. The Drawing may also concern personal and national captivity, a subject frequently raised in Polish 19th century art and present in Norwid's poetry, e. g. in his rhapsody *Niewola* [Captivity, 1849].

On the upper margin of the drawing is the title "rève d'un captif" written by Norwid in pencil.

Back

# A Talbotype portrait



*Portret Ambrożego Grabowskiego*  
[Portrait of Ambroży Grabowski].  
Photographer unknown.  
Talbotype. [Produced in the 1850s].  
28x22 cm.  
Inventory No.: F. 86042

[87]

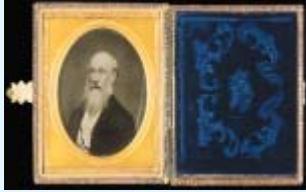
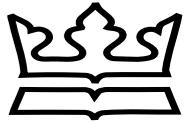
A valuable photographic incunabulum worth special attention both because of the technique in which it was made and the person portrayed. A typical example of the talbotype (calotype) process, the first negative-positive technique invented by the English scientist, William Henry Fox Talbot (1800-1877), and made public in 1839.

Presented on the photograph is Ambroży Grabowski (1782-1868), the founder and first chairman of the Society of the Friends of Fine Arts in Krakow, a prominent bookseller and historian, an author of many studies and publisher of many historical sources.

The talbotype comes from the Wilanów collection. It has neither the name nor the stamp of the photographer and is undated, but judging by Grabowski's appearance, it must have been made at the end of the 1850s. The corners of the photograph do not seem to have been properly finished – or perhaps its edges were not trimmed off at all.

Back

# A Ferrotypes portrait



*Portret nieznanego mężczyzny z kregu Antoniego Madeyskiego*

[Portrait of an unknown man from Antoni Madeyski's milieu].

Photographer unknown.

Ferrotypes in an étui. [End of the 1850s].

6.5x5.3 cm (oval), 9.5x8 cm (étui).

Inventory No.: F. 87056

An excellent example of the early stage of ferrotypes, an old, now forgotten photographic technique which made it possible to obtain one un-copiable positive picture on a sheet of black enamelled iron. Among the National Library's several specimens of this type, this one stands out by its extremely attractive and unusual étui. It is not known where the ferrotypes was made, nor whom it presents. Purchased by the National Library in 1955, it had belonged to Antoni Madeyski (1862-1939), a painter and sculptor.

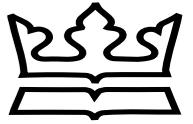
It can be assumed that the man in the photograph was a member of the artist's family or a Volhynian acquaintance of his parents. The man's attire and the étui indicate that the ferrotypes was made at the end of the 1850s.

The slightly coloured photograph, set behind glass in a passepartout of golden paper with an oval opening, is in an étui lined with sapphire plush equipped with a lock. The lid and bottom of the étui are decorated with repoussé plant ornaments.

[88]

Back

# Karol Beyer's photographs



Karol Beyer *Chłopiec z okolic Wilanowa* [Boy from the Neighbourhood of Wilanów] and *Rodzina chłopska z okolic Wilanowa* [Peasant Family from the Neighbourhood of Wilanów]. Collodion photographs. [Ca. 1866]. 29x23.5 cm each.  
Inventory No.: P. 43336 and 43337

[89]

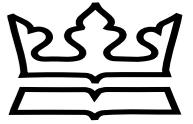
The only extant large-format ethnographic photographs taken by Karol Beyer, an eminent Polish 19th century photographer. Karol Beyer (1818-1877) is sometimes called a Polish national photographer, because many of his works dealt with the 1863 Uprising. He devoted himself mainly to plein-air and scientific photography. He produced one of the world's first daguerreotype registrations of a solar eclipse (28.7.1851), as well as photographic reproductions of art treasures and natural science albums. He was one of the first to introduce ethnographic subjects into Polish photography by taking pictures of peasants for a Moscow exhibition of the Ethnographic Society and by creating so-called "folk types", which later became very fashionable. His professional work on diverse subjects has earned him a permanent place in the history of Polish photography.

The two photographs reproduced here come from the series 'Typy ludowe z Wilanowa' [Folk Types from Wilanów]. Nothing seems to indicate their provenance and they bear no explanatory descriptions. Their history is unknown, though they may have belonged to the old collection of the National Library.

Both photographs were made in the wet collodion technique and were taken in a Warsaw studio, as is indicated by the decorations and accessories. The rural landscape, the background of the pipe-playing boy, is imitated by screens, and the interior of the room in which the peasant family in their Sunday best is posed is not authentic, but reconstructed in the atelier. Even though the postures were carefully staged, the persons photographed seem to be at ease and look natural.

Back

# Theatre posters announcing Helena Modrzejewska



Friedrich Schiller *Maria Stuart*.  
Translated from the French by Brunon Kiciński.  
Warsaw, the Grand Theatre, 8 February 1882.  
[Printed on both sides, text in Polish  
and Russian]. 37x24 cm.  
Call No.: DZS XIX A7

William Shakespeare *Hamlet*.  
Translated from the English by  
Krystyn Ostrowski. Warsaw, the Grand Theatre,  
24 February 1882. [Printed on both sides, text  
in Polish and Russian]. 41x24 cm.  
Call No.: DZS XIX A7

Two posters counted among the most valuable in the National Library's rich collection of theatre items secured in the inter-war years. They are the only extant posters announcing guest performances given in 1882 by Helena Modrzejewska vel Modjeska (1840-1909) in Warsaw's Grand Theatre during one of her visits to Poland. Since her emigration to the United States (1876), the actress had won world fame, mastered a great dramatic repertoire in English and gained renown as an eminent tragedienne, predisposed to play Shakespearean roles.

Modrzejewska's Warsaw contract provided for 38 performances in 14 dramas, from January 19 to March 14. In addition to classical roles, which had brought her well-deserved fame, the actress agreed to play in productions of contemporary Polish and foreign plays, e.g. in *Marie Gautier* (the title given to *La Dame Aux Camelias* because of tsarist, church and societal censorship) and also in Kazimierz Zaleski's *Dama treflowa* [Queen of Clubs] and Waclaw Szymanowski's *Posag* [The Dowry].

Modrzejewska's most famous performance in Warsaw was the Polish premiere of Ibsen's *A Doll's House*. In the opinion of both the public and the critics as well, this was an enthralling theatrical event and the characterisation of Nora was to become one of the greatest roles in the actress's repertory. The performance on March 10 ended with a mass outpouring of homage paid to Modrzejewska by the audience and actors at the national theatre. But the heroine of the evening was severely reprimanded by the police for telling the audience, in Polish, in violation of the regulations for governmental theatres: "Even beyond the ocean, my heart will remain with you." This was further regarded by the police as an uncensored public address.

The Posters reproduced here announce the eminent actress's performances in her chief roles, Maria Stuart in Schiller's play and Ophelia in Shakespeare's *Hamlet*. Since the laws then in force in Russian Poland strictly regulated Polish cultural life and the activities of artistic institutions, theatre posters had to be published in two languages: in the official Russian language and in Polish, the language of "Vistulaland".

Among Modrzejewska's supporting actors, whose names appear on the poster of *Maria Stuart* (Feb. 8) and of *Hamlet* (Feb. 24), and along with those who acted in other performances, mention should be made of Bolesław Ładnowski, Wincenty Rapacki, Bolesław Leszczyński, Edward Wolski, Józef Kotarbiński and Jan Królikowski.

It is also worth noting that the music to *Hamlet* was composed by Stanisław Moniuszko.

[90]



Back

# A portrait album



*Album z fotografiami artystów scenicznych*  
[Album with photographs of performing artists]. Produced by the dry bromine-gelatin plate technique. [1890s-early 20th century]. Binding 27x21 cm. Inventory No.: AFF. III-63

[91]

The contents of this album and its unparalleled period binding have made it one of the most valuable objects in the National Library's collection of photographs.

Purchased in 1975, the album contains 80 portrait photographs (in passport and cabinet size) of famous Polish musicians, opera singers, dancers and theatre actors from the late 19th and early 20th centuries. It contains photographs of such well-known Polish personalities as Stanisław Barcewicz, Józef Śliwiński, Ignacy Jan Paderewski, Józef Hofmann, Władysław Żeleński, Jan Reszke, Marcelina Sembrich-Kochańska, Wiktoria Kawecka, Józef Kotarbiński, Wincenty Rapacki, Bolesław Leszczyński and also two photographs of Sarah Bernhardt. An important place in the album is occupied by the Italian “king of baritones”, Mattia Battistini, who gave many guest performances in Warsaw.

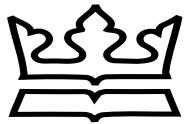
All the portraits were made in the best photographic studios of the day, e.g. the studios of Jan Mieczkowski, Karoli and Pusch, Maurycy Pusch, Edward Troczewski and the “Conrad”, “Rembrandt” and “Sigismond et Co.” firms. One photo is the work of the famous French photographer, Nadar (Gaspar Félix Tournachon).

The face of the black leather binding of the album is adorned with a three-dimensional arcade-shaped metal border with plant motifs and figures of Renaissance troubadours. In the middle of the arch is an oval opening with a portrait photograph of Helena Modrzejewska vel Modjeska (1840-1909).

A two-page spread presents photographs of actors and actresses: Jan Tatarkiewicz (1843-1891), Maria Wisnowska (1858 or 1860-1890), Irena Trapszo-Chodowiecka (1868-1953) – two photos, Teodor Roland Konopka (1856 or 1863-1928), Marian Prażmowski (1851-1915), Mieczysław Frenkiel (1858-1935), Helena Marcello-Palińska (1862-1939). The individual (loose) photographs are inserted in rectangular openings cut out in stiff cardboard pages.

Back

# Henryk Sienkiewicz's *Quo Vadis*



Henryk Sienkiewicz *Quo Vadis*.  
Manuscript in Polish. 1894-1896.  
28x22 cm, 312 lvs.  
Call No.: rps II 6067

Manuscript of the novel for which Henryk Sienkiewicz, the most popular Polish writer in the late 19th and early 20th centuries, received the Nobel Prize for Literature in 1905. This story about life in early-Christian Rome, replete with the types of heroes characteristic of Sienkiewicz's novels, is constructed according to proven fictional schemata and emotional motifs. It has been translated into more than forty languages. Thanks to this novel, which was published in millions of copies during the author's lifetime and has been artistically adapted by writers, painters, musicians and film makers in many countries, Sienkiewicz is one of the few Polish writers to have gained world fame.

The manuscript of *Quo Vadis*, which was the basis for the serial publication of the novel (in the newspaper "Gazeta Polska" 1895/1896) and for the first edition in book form (Warszawa 1896), was for years thought to have been lost. Julian Krzyżanowski, a prominent scholar and researcher of Sienkiewicz's literary oeuvre once related the history of the manuscript, anecdotally linking the facts known to him: "Sienkiewicz offered it to his secretary who, having typed out the text, asked the author to give her the manuscript as a keepsake for her children and grandchildren. Some time later L[eopold] J[ulian] Kronenberg, whom Sienkiewicz happened to come across in the street, told the writer that he had bought the manuscript 'for a mere 500 roubles'. Since the Kronenbergs' Palace burnt down in 1944 and its collection had been dispersed, it was assumed that the manuscript had been destroyed. Fortunately, it has been found [...]"

During the Nazi occupation the manuscript was deposited in a safe at Bank Handlowy, presided over for many years by Leopold Kronenberg (1849-1937), a Warsaw financier and industrialist who was also a philanthropist and patron of the arts. After the Warsaw Uprising the manuscript was sent to Łowicz within operation Pruszków and was kept there in a crypt of the collegiate church. It returned to Warsaw after 1946 and was again deposited at Bank Handlowy. In 1951 it was taken over by the State Treasury and handed over to the National Library.

The manuscript of *Quo Vadis* has 312 leaves written on one side and is furnished with numerous editorial notes by Sienkiewicz. The wooden book-shaped casket in which it is kept was provided by L. J. Kronenberg. The casket is covered with parchment and its back is adorned with gold tooling. The loose sheets of the manuscript have been put into parchment envelopes decorated with golden frames and red, turquoise, navy-blue, gold and silver tooling.

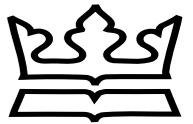
The leaf reproduced here (leaf 9) contains the final scenes of Chapter I of *Quo Vadis* in which the author presents his main heroes, Petronius and Vinicius.

[92]



Back

# Stefan Żeromski's Diaries



Stefan Żeromski *Dzienniki* [Diaries].  
Manuscript in Polish. 1882-1891.  
18x11 cm, vols. 1-22 (17 notebooks).  
Call No.: rps I 7584

[93]

These youthful Diaries of Stefan Żeromski (1864-1925), the most valuable of the writer's manuscripts in the possession of the National Library, are, in the opinion of the Żeromski researcher, Artur Hutnikiewicz, "one of Żeromski's most outstanding works, though the writer created it unwittingly. This is a great novel of life, a unique 'confession of a child of the century'. As far as intimate emotional matters are concerned, it is probably the writer's best work, 'a great book of passion' [...]. Nothing of what Żeromski wrote later can be compared to this work in view of its amazing frankness and depth of psychological self-analysis."

Żeromski left the notebooks with his diaries in Kielce, in the house of his stepmother, Antonina Żeromska, née Zeltheim. They had been changing hands for over twenty years when they emerged in 1912 as the reading material of schoolgirls in a Kielce boarding school. Retrieved from their successive lady-owner at Żeromski's request, they were returned to the writer who in his last will bequeathed them, together with his correspondence and book collection, to the Polish Pen Club. At the request of the writer's wife, Anna, the notebooks were returned to the family. During World War II they were deposited in the National Library, but the Nazis sent them to Austria, together with other collections from the National Library. Found by the Soviet Revindication Commission, they were returned to the National Library in 1948 (with the exception of volume 5, which was returned in 1958 and volumes 4, 7, 8, 10 and 16, which perished).

A volume found later was purchased by the Library from the writer's daughter, Monika Żeromska, in 1992.

It was the eminent scholar Waclaw Borowy who initiated the publication of the *Dzienniki*, having obtained the consent of both the Library and the writer's family. The first edition was published in 1953-1956 (some strictly personal fragments were excluded). The second, full, edition appeared in 1963-1970.

When preparing the manuscripts of the Diaries for publication, Jerzy Kądziała, editor of Żeromski's youthful works, characterised them as follows: "The notebooks differ in size, containing from 75 to 223 leaves with text written on both sides; the unbound part of the last volume has 30 leaves. The slightly yellowed paper is well preserved, the handwriting (mostly in black ink, rarely lilac, red or green) is legible, basically unfaded; pencilled notes are not frequent, amounting to from a few lines to a few pages in each volume. Each notebook is densely filled with small writing, without margins and pagination; the writing is clear, careful, almost calligraphic, so that the reader seldom has doubts when deciphering it. The even flow of the dense text contains practically no corrections, deletions, additions or insertions".

The leaves reproduced here (lvs 44v-45) of the eleventh notebook contain notes written by Żeromski during the short period of his studies at the Warsaw Veterinary School and information about the novel he was then writing, significantly entitled *Romantyk realizmu* [Realism's Romantic].

Back

# A Bettini cylinder



Henryk Wieniawski *Obertas* Op. 19  
No. 1. Played by Dora [Valesca] Becker,  
violin; [pianist unidentified].  
Phonographic cylinder, Gianni Bettini  
Cyl. [No. 1]. Recorded and produced in  
[New York, 1898].  
Call No.: Fon. C.79

[94]

A valuable collector's item, one of the National Library's two phonographic cylinders produced by the Italian cavalryman and music lover, Gianni Bettini (1860-1938). Having a low opinion of contemporary recorded sound production, he produced cylinders with musical recordings in his own studio, which he set up in New York at the end of the 19th century. His cylinders were of a high technical and artistic quality, thanks to their carefully selected repertoire, the engagement of world famous artists and the use of a membrane he had perfected.

Bettini cylinders were only copied on request and were therefore produced in a small number of copies. His collection, transferred from the United States to Paris, was destroyed during the First World War. Victor Girard and Harold M. Barnes, authors of a catalogue of phonographic recordings, say that the cylinders from Bettini's studio were all destroyed, with the exception of a few copies.

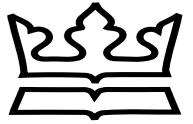
The two cylinders in the possession of the National Library were bought in 1993. They are the National Library's oldest precisely dated phonographic items, made in 1898. They are recordings of Henryk Wieniawski's pieces played by the American violinist Dora Valesca-Becker.

The phonograph cylinder with the recording of *Obertas* Op. 19 No. 1 (No. 1 in the catalogue of Girard and Barnes) is made of a brown wax-like substance and has no inscriptions. Playing time two minutes, about 180 revolutions per minute. The box is deep-red and carries a hand-written inscription on the lid, "Obertas – Mazour", and the performer's name.



Back

# A Berliner Gramophone Record



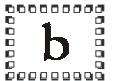
Stanisław Moniuszko  
*Pieśń wieczorna* [Evening Song].  
Sung by Wiktor Grąbczewski, baritone;  
[unidentified pianist]. E. Berliner's  
Gramophone Record 22760. Recorded in  
[Warsaw, 1897-1901],  
produced in [Riga].  
Call No.: Fon. I.3762

[95]

A single record produced by Emil Berliner (1851-1929), the inventor and first producer of records and gramophones, in the early years of his activity. It is one of the National Library's oldest sound treasures, all the more valuable as few of Berliner's brittle records have survived. The recording was made in Warsaw between 1897 and 1901 and the record was produced in Riga in a factory opened in 1901 (Berliner's second European factory after the one in Hanover). The National Library purchased it in 1992.

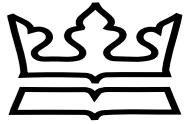
*Pieśń wieczorna*, one of Stanisław Moniuszko's most popular songs, is sung by Wiktor Grąbczewski (1863-1924), a distinguished Polish baritone of the turn of the 19th century and soloist of the Warsaw Opera House who sang on the world's leading stages, including London's Covent Garden and the Metropolitan Opera House in New York.

The record – made of shellac, 17.5 cm in diameter, 70 to 83 revolutions per minute, playing time about 2 minutes – is characteristic of the earliest period of record production, with the recording having been pressed on one side and the inscriptions in relief. The chief side features the title of the work, the names of the composer and the performer, and the place of recording. The reverse side bears the trade mark – an angel writing on a record – and information on the production of the record, including the place where it was made.



Back

# Player-roll with a Józef Śliwiński recording



Fryderyk Chopin *Impromptu in F-sharp major*  
Op. 36. Played by Józef Śliwiński, piano.  
Welte Mignon player-roll 552.  
Recorded in [Germany], 12.11.1905;  
produced in [Germany], 18.11.1910.  
Call No.: Fon. Rp. 87

A performance by the Polish pianist and conductor Józef Śliwiński (1865-1930), recorded at the apogee of his artistic career. This eminent pianist, regarded in his day as one of the best interpreters of Chopin's music, recorded his performances only on player-rolls which were issued in a limited number of copies. The recording of the *F-sharp major Impromptu* was made in Germany in 1905 and was produced in 1910 with the use of the Welte Mignon recording and reproduction system – a more advanced technology that offered greater possibilities of conveying the individual features of an interpretation, such as dynamism, phrasing and pedalling.

This roll, purchased by the National Library in 1986, is of high quality. It is made of imperishable paper with a smooth shiny surface in the characteristic red hue. Length of the roll – 1,577 cm, breadth – 32.5 cm, diameter of the head of the spool – 6 cm. The label glued to the beginning of the tape contains information about the work, a facsimile of the pianist's autograph and the date of the recording. A smaller label features the copyrights of the performer and the producer.

[96]

a

b

c

d

Back

# Player-roll with a Józef Hofmann recording



Fryderyk Chopin *Sonata in B-flat minor*,  
Op. 35: Third Movement *Marche Funèbre*,  
Fourth Movement *Presto*.

Played by Józef Hofmann, piano.  
Player-roll Duo-Art 6272. Recorded and  
produced in [Great Britain], April 1920.  
Call No.: Fon. Rp. 213

[97]

A professional recording of two movements of Chopin's *B-flat minor Sonata* played by the famous Polish composer and pianist Józef Hofmann (1876-1957), made in London in 1920. This is an authorised recording, a rare event in Hofmann's career. This brilliant virtuoso and eminent interpreter of Chopin's music made very few recordings and frequently banned the release of finished ones (e.g. on records). Most of the existing recordings of Hofmann's performances were made during concerts in an amateur way with hidden equipment and were then released without the pianist's consent.

The roll in the possession of the National Library is all the more precious as it features two movements of Chopin's *B-flat minor Sonata*, Hofmann's interpretation of which was admired by many great artists, including Sergey Rakhmaninov.

The value of the recording is also due to the Duo-Art recording and reproduction system, which was better than the Welte Mignon system. It better captured the individual characteristics of a musical interpretation, e.g. the fluidity of dynamism.

The roll was purchased by the National Library in 1993. It is made of cream-coloured paper. Length of the roll – 2,528 cm, breadth – 28.7 cm, diameter of the head of the spool – 6.5 cm. At the beginning of the tape is a seal with a facsimile of the pianist's autograph and the words, "This roll is a correct reproduction of my performance, Josef Hofmann". The facsimile is also on the lid of the box in which the roll is kept.



Back

# Adam Didur's Recordings



Jacques François Fromenthal Halévy  
*La Juive*: Maledizione “Vous qui du Dieu  
vivant”; Giuseppe Verdi *Ernani*:  
Cavatina di Silva “Infelice, e tuo credevi”.  
Sung by Adam Didur, bass;  
[pianist unidentified]. Società Italiana  
di Fonotipia record 92224/92225.  
Recorded and produced in Milan [1906].  
Call No.: Fon. II.12004

[98]

A record with two opera arias sung by Adam Didur (1874-1946), the Polish bass singer regarded as one of the world's best. In the opinion of Didur's contemporaries, his powerful voice of unrivalled depth and velvety timbre could easily stand comparison with the voice of the great Fyodor Shalyapin. Didur's superb voice of an extremely wide range, his excellent vocal technique, great temperament and acting talent made him a phenomenal artist. During his 24 seasons at the Metropolitan Opera in New York he sang 54 parts in nearly 900 performances. He scored great successes at La Scala during his second stay in Milan. It was then that he recorded 11 records (22 pieces) for the Società Italiana di Fonotipia set up at the end of 1904. They are among the oldest recordings of his voice.

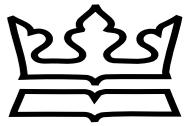
The National Library has four of Didur's records produced by the Italian firm. The record reproduced here with Cardinal Brogni's aria from *La Juive* (“Vous qui du Dieu vivant”) and Silva's Cavatina from *Ernani* (“Infelice, e tuo credevi”) was probably made in 1906. It was purchased by the National Library in 1983. It is in very good condition. The recording itself is perfect and Didur's voice sounds superb.

Like all the records produced by Fonotipia, it has a size of 27 cm and is furbished with an instructive description. Its outward form is very interesting. The labels are cream-coloured with art-nouveau style inscriptions in soft green colour; each label bears a facsimile of the singer's signature. Didur's autograph is also engraved on the shellac, on both sides of the record reproduced here.



Back

# Recruitment Poster for the Polish Legions



*Legiony Polskie* [Polish Legions].  
[Poster, s.l., 1915]. 111x93 cm.  
Call No.: DZS IA5

[99]

The only known copy of a poster prepared by the Military Department of the Supreme National Committee in 1915 to promote recruitment to the Polish Legions. The Poster was addressed to volunteers in Russian Poland, for at the end of 1914 the Austrian authorities had issued a regulation forbidding the inhabitants of Galicia, who were subjects of the Austrian Empire, to join the Legions. Nota bene, from mid-1915 on, Józef Piłsudski opposed any further recruitment campaign and was in conflict with the Supreme National Committee over this matter.

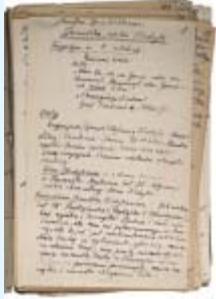
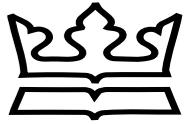
Like many other prints from the years 1914-1918, the poster reproduced here was acquired by the National Library during the interwar years. It was also circulated in the form of postcards. These have survived in large numbers.

The text of the Poster contains characteristic patriotic appeals and encouragements, recalls the Legions' combat achievements and calls on volunteers to seek redress for the wrongs inflicted on their beloved country by fighting in Polish uniforms, under Polish command, against Poland's greatest enemy and oppressor, the Russian empire. The fact that the Legions were fighting to achieve national aspirations was additionally emphasised by the figure of a soldier dressed in the Legions' Polish uniform with the caption: "Hej, Kto Polak na bagnety, Żyj swobodo, Polsko żyj!" [Poles, mount bayonets! Long live freedom! Long live Poland!] It was not only the caption, but also the style of the appeal and its wording that were clearly reminiscent of *Warszawianka* [La Varsovienne].

The text under the appeal, below the black line, explains how to join the Legions as well as the legal status of the Legionaries and informs volunteers of their rights as soldiers, prisoners of war and combatants.

Back

# A Drama by Stanisław Ignacy Witkiewicz



Stanisław Ignacy Witkiewicz

*Janulka, córka Fizdejki. Tragedya w 4 aktach*

[*Janulka, the Daughter of Fizdejka.*

A tragedy in four acts]. Manuscript in Polish,

1923. 36x22.5 cm and less. 91 lvs.

Call No.: IV 6237

[100]

Manuscript of a drama by Stanisław Ignacy Witkiewicz (1885-1939), a writer, painter and philosopher widely known as Witkacy. Written in 1923 and completed on June 27 (the date is on l. 90), it was published for the first time in a two-volume edition of Witkiewicz's dramas (Warszawa 1962) but has yet to be staged. Witkiewicz's literary legacy is incomplete and scattered, having been plundered after the War. In addition to *Janulka, córka Fizdejki* the National Library also has the manuscript of *Matka* [Mother]. The Library purchased both manuscripts in 1949.

As the staging instructions say, *Janulka*, a tragedy dealing with political power and consciousness, takes place “in Lithuania, the matter being rather confused chronologically”. Commenting on the surrealism of Witkiewicz's dramas, visible in the deformation of the laws of physics and biology and in his gibes at empiricism and common sense, Konstanty Puzyna cites *Janulka, córka Fizdejki* as an example of extreme surrealism: “Witkacy draws even more hellish conclusions from Einstein in *Janulka*, a play in which the theory of relativity has been applied not to biological, but to historical time; Lithuania's history has been turned round, ‘its backside where its mug should be’, and all epochs have been mixed. This shows the calibre not only of Witkacy's black humour, but also of his philosophical imagination, of the perverse intellectualism of his dramaturgy”.

The manuscript of *Janulka* has 91 leaves. It is written in violet ink with large, clearly legible letters on any paper which the writer happened to have at hand. There are pencilled corrections and additions on about a dozen pages.

On the title page beneath the words “Poświęcone żonie [Dedicated to my wife – Jadwiga, née Unrug] is the motto: “<<Oder bin ich ein Genie, oder ein Hanswurst. Hanswurst oder Genie - ich muss leben>>. *Bewegungstudien*. Graf Friedrich Altdorf”.

Back

# Karol Szymanowski's *Stabat Mater*



Karol Szymanowski *Stabat Mater* Op. 53  
For soprano, alto, baritone, mixed choir and orchestra. Text: a medieval Latin sequence translated by Józef Jankowski. Score.  
Autograph. 1926. 35x27 cm, 1 leaf + 56 pp.  
Call No.: Mus. 235 Cim.

[101]

Autograph of a composition regarded by the musicologist Stanisław Golachowski as one of those musical revelations of the highest order which fully deserve to be called masterpieces. In 1924, Bronisław Krystall, a patron of the arts, commissioned Karol Szymanowski (1882-1937) to write a *Requiem* to the memory of his prematurely deceased wife, Izabella, a violinist. Another occurrence which contributed to the creation of *Stabat Mater* was that Szymanowski had found a 'superb' (as he called it) translation of the Latin text into Polish. Józef Jankowski's translation enchanted the composer by its artless expressiveness, simplicity and typically Polish emotionality. However, it was the tragic death of Szymanowski's niece, Alusia Bartoszewicz, in January 1925 that prompted the composer to write the work.

The first drafts of *Stabat Mater* were finished in the spring of 1925 and the score was written from January 20 to March 2, 1926. This is an oratorio-cantata. In keeping with the text, it consists of six parts, each of a different character.

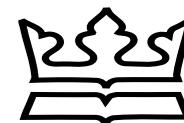
The composer took great care to adapt the music to the text. He brilliantly combined modern musical language with archaic elements by stylising the tone to make it resemble the music of Palestrina's days by making the texture daintier and by using modal tonality and ostinatos. Despite the use of such diverse formal means, the composition is homogeneous. The first performance of the work was conducted by Grzegorz Fitelberg. It took place in the Warsaw Philharmonic Hall on January 11, 1929. The soprano part was sung by Stanisława Szymanowska, the composer's sister.

The autograph of the score, which in accordance with an agreement between the composer and Bronisław Krystall belonged to the latter, survived the conflagration of the War and was purchased by the National Library in 1961. The Library now has nine autographs of Karol Szymanowski's works, including the famous *Słopiewnie*.

The page reproduced here (p.1) with the beginning of the work contains the dedication "Pamięci Izabelli Krystallowej" [To the memory of Izabella Krystallowa (the uxorial form of 'Krystall')]. On the right-hand side is an ink-stain made by the composer when he was writing the dedication. On the other reproduced page (p. 3) is the choir's first entry: "Stabat Mater dolorosa juxta crucem lacrimosa [...]".

Back

# Archives of the Nałkowski family



Archiwum rodzinne Nałkowskich.  
Mid-19th to Late 20th century. 81 specimens.  
Call No.: rps akc. 13 797-13 813,  
13 886-13 892, 14 060-14 116

The voluminous archives of the Nałkowskis, a family which rendered great services to Polish culture and science cover a period of over a hundred years. Of the various materials connected with the life and work of Nałkowski family members, such as documents, manuscripts, photographs and souvenirs, particularly important are those relating to the outstanding writer Zofia Nałkowska (1884-1954), the well-known sculptress Hanna Nałkowska (1888-1970) and their father Waław Nałkowski (1851-1911), one of Poland's greatest geographers and an eminent publicist. The archives were transferred to the National Library as a deposit from 1955 to 1984 and were purchased by the Library in the period of 1993-1995.

The earliest legacy, that of Waław Nałkowski, author of such works as *Zarys geografii powszechnej* [An Outline of General Geography, 1887], *Geografia malownicza* [Picturesque Geography, 1902-1911] and a famous pronouncement on Sienkiewicz (*Sienkiewicziana*, 1904), contains not only personal documents and private correspondence, but also many hand-written materials (notes, drafts of scientific papers and critical studies). They not only reflect the scientist's achievements, but also make it possible to learn the dilemmas and dramas of Warsaw's progressive intelligentsia at the turn of the 19th century, when Nałkowski was one of its eminent representative.

Zofia's archives, undoubtedly the most valuable part of the large collection, contain extensive materials for an unfinished book on the writer's father, her correspondence (gathered in over

a dozen volumes), notes on the books she had read, literary writings, testimony of the writer's post-war social and professional work and, first and foremost, her diary, an extraordinary document and a great literary work. Nałkowska, who was a keen observer and active participant in many important political and cultural events, inscribed in her diary not only her private, even intimate confessions, but also a suggestive picture of the life of the Polish intelligentsia in the first half of the 20th century. In a note to the first volume of Nałkowska's *Dzienniki* [Diary] its editor, Hanna Kirchner, says: "the notes in Volume I show that [Nałkowska] kept [a diary] since about the 12th year of her life, that is, since about 1896, up to December 1954, the last days of her life. Not all the notes have survived [...] The extant manuscript was not destroyed together with Nałkowska's belongings during the Warsaw Uprising thanks to Genowefa Goryszewska, who had taken it to the house of Zofia and Gustaw Zahrt at Adamowizna near Grodzisk. It consists of 67 notebooks, folders and spiral binders with loose pages".

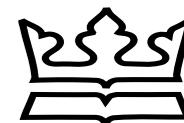
A separate part of the Nałkowski family archives consists of a set of 568 professional photographs of monumental and portrait sculptures by Hanna Nałkowska, author of such works as the monument on the tomb of her sister, Zofia, in the Avenue of the Praiseworthy at Powązki Cemetery and the statue of Madonna in a church at Bełchatów. This is the fullest documentation of Hanna Nałkowska's artistic achievements, nearly half of her sculptures having perished during World War II.

Above: a fragment of Zofia Nałkowska's *Diaries* (1937, notebook 3) with a note on the death of Karol Szymanowski; a photo of Zofia Nałkowska with her father, grandmother Antonina Šafrankowa, mother Anna née Šafranek, and sister Hanna; a photo of Hanna Nałkowska's sculpture *Dziewczyna siedząca* [A girl sitting], with the artist's note on the reverse "Sculpture destroyed during the occupation."

[102]

Back

# Krzysztof Kamil Baczyński's Poetry



Krzysztof Kamil Baczyński *W żalu najczystszym*  
[In Purest Grief]. Manuscript in Polish.  
1942. 23x14 cm., 20 lvs.  
Call No.: rps II 7978

[103]

A volume of poems hand-written and ornamented by the greatest Polish poet of the War generation. This is the most interesting of the 19 notebooks which the poet filled during the War for his mother and, above all, for his wife, Barbara, and which the National Library purchased from the family of Krzysztof Kamil Baczyński (1921-1944). The love letters which the poet dedicated to his wife are among the most beautiful in his poetic legacy.

Baczyński wrote during the Nazi occupation and for a time his poetry was known only from hand-written copies. In addition to poems published in the underground press, the 23-year-old poet, killed in the first few days of the Warsaw Uprising, had time to publish only two small volumes in an underground printing-house, under the pseudonym Jan Bugaj. This is what the literary critic Kazimierz Wyka thought of Baczyński's poetry: "I will tell you simply as a friend: I was deeply and joyfully moved when your first lyrics reached me more than a year ago. ... Not everybody is privileged to reach full artistic maturity at such an early age. You are the first, and may you remain the first not only in the chronology of appearance".

It was Baczyński's tragic, premature death and later the growing popularity and ever higher appreciation of his poetry that contributed to creating a legend around him in the post-war years, a legend which assumed various forms of a cult. The poems included by Baczyński in the volume *W żalu najczystszym* were published in 1961 in the first critical edition of Baczyński's *Utwory zebrane* [Selected Poems], edited by Aniela Kmita-Piorunowa and Kazimierz Wyka. Some of them had been published earlier by the conspiratorial press. They were also published by the National Library as a bibliophilic print (1984).

The National Library acquired the autograph of *W żalu najczystszym* in 1963. This notebook consists of 20 thick, light brown leaves sewn together with cotton filament. Each of the 18 poems in the volume, written in Baczyński's own hand, opens with a large colourful initial. Beneath the autographs of 13 poems are small watercolours painted by the poet.

On the reproduced pages (leaf 16) the poem *Ojczyzna* [Fatherland] presents the dilemma of the war generation: "Jak – zabijając – ocalić w sobie człowieczeństwo" [How to preserve one's humanity while killing others]. The reproduction below (taken from leaf 1) is of the dedication to the poet's wife, Barbara: "Mojej ukochanej Basieńce w dniu naszego ślubu. Krzysztof. Dn. 3/VI/42r." [To my beloved Babs on our wedding day – Krzysztof. June 3rd, 1942].

Back

# A Composition by Witold Lutosławski



Witold Lutosławski *Muzyka żałobna*  
[Funeral Music]. For String Orchestra. Score.  
Autograph. 1958.  
Paper, pencil. 35x25 cm. 1 leaf+32 pp.  
Call No.: Mus. 532 Cim.

Autograph of a composition which brought Witold Lutosławski (1913-1994) world renown.

The work, completed in 1958, was written to commemorate the tenth anniversary of the death of the Hungarian composer Béla Bartók, who died on September 26, 1945. This tribute to the great composer reflects the influence which Bartók's technique had on Lutosławski's works. *Muzyka żałobna* was performed for the first time by the Polish Radio Great Symphony Orchestra conducted by Jan Krenz in Katowice on March 26, 1958. In May 1959 Lutosławski won the first prize at a UNESCO Competition for this work. The score, purchased by the National Library in 1966, is one of four of Lutosławski's autographs in its possession.

*Muzyka żałobna* (movements: *Prolog*, *Metamorphozy*, *Apogeum*, *Epilog*) marked a turning point in the development of the sound language used by Lutosławski, one of the most eminent composers of the 20th century. It marked the end of the style typical of the works he wrote in the first post-war decade (use of folklore, musical neo-classicism) and opened a period of artistic search which led to the mature style he manifested in the sixties and seventies. What was new in the structural solutions applied in *Funeral Music* was how the composer brought into relief selected intervals, both in the melodic and harmonic dimension of the work. Lutosławski combined this technique with the use of his own vision of the twelve-tone technique, which differed from the serial concepts of the 20th century Viennese dodecaphonists (Arnold Schönberg, Alban Berg, Anton Webern).

The first of the fragments reproduced here presents the initial bars of the *Prolog*, preceded by dedication: "à la memoire de Béla Bartók", the title in two languages, the date and the composer's signature. The clearly noted bars show not only the interval and polyphonic technique used in this part of the work (successive canons in a steady rhythm based on the use of only two intervals, the tritone and the minor second), but also the effect of a dynamic crescendo (from piano to quasi forte) and textural crescendo (the inclusion of ever more instruments, from solo to full groups), which imparts tension and depth to the *Prolog*.

The second fragment (pp. 24-25) presents the passage from the second movement, *Metamorphozy*, to the third movement, *Apogeum*, which culminates the work. The transformation of the sound material, characteristic of *Metamorphozy*, leads, with a sudden dynamic change, to a sustained twelve-tone chord (the beginning of *Apogeum*). The chord is repeated several times in decreasing rhythmic values.

The innovations introduced in these fragments of *Funeral Music* played a key role in the further development of Lutosławski's music, becoming an inseparable element of his style.

[104]



Back

# Grażyna Bacewicz's Scores



Grażyna Bacewicz  
*Muzyka na smyczki, trąbki i perkusję*  
[Music for strings, trumpets and  
percussion]. Score. 2 autographs. 1958.  
43.5x28 cm, 32 lvs.  
Call No: Mus. 537 Cim.  
35x25 cm, 35 lvs.  
Call No.: Mus. 4852

[105]

Two autographs of a composition written by Grażyna Bacewicz (1909-1969), a prominent Polish composer and violinist, in 1958. The National Library is gathering her works. The first autograph (Mus. 537 Cim.) comes from the composer's archives. It was purchased by the National Library soon after Bacewicz's death. The second (Mus. 4852), slightly altered, was prepared for performance, as indicated by interpretative remarks added in coloured pencil. The Library purchased it in 1993.

*Muzyka na smyczki, trąbki i perkusję* is dedicated to the distinguished Polish conductor Jan Krenz. It was he who conducted its first performance at the Third International Contemporary Music Festival "Warsaw Autumn" on September 14, 1959. The following year the work was awarded third prize (the highest prize for an orchestral work) by the UNESCO Competition. The work has attracted many choreographers because of its colouristic qualities.

The main elements of the composition are movement, diversity of sounds and orchestral colour, all subjected to a strict formal discipline; the work has three movements, the outer ones being lively, the middle one lyrical.

*Music for strings, trumpets and percussion* is a piece very typical of the composer's style in its mature phase. She was gradually turning away from folklore as an inspiration, but remained under the influence of neo-classical tendencies represented by Nadia Boulanger's school in Paris. The composer studied there in early 1930s. Also from those times came Bacewicz's sensitivity to Claude Debussy's colouristic achievements. She combined formal discipline with colourful instrumentation in her works. *Music for strings, trumpets and percussion* represents the Polish school of the 1950s and 60s in an artistically perfect way. This school differed from the avant-garde Western schools by renouncing the orthodox use of new techniques (the twelve-tone technique and serialism) in favour of colouristic qualities treated as the main element. This trend was named sonorism.

Beneath the title pages of both autographs is an intriguing fragment of the second movement (Mus. 4852, pp. 34-35), the string instruments seem to be advancing stealthily from pianissimo to mezzopiano, colour being added by tiny strokes of the drum, kettledrum, celesta and trumpets. The title page bears the inscription: "Janowi Krenzowi" [To Jan Krenz] with the adnotation, "jeśli będzie chciał" [if he'll want it].



Back

# TABLE OF CONTENTS

- The New Testament [1]  
The Tyniec Sacramentary [2]  
The Lectionary [3]  
The Supraśl Codex [4]  
The Anastasia Evangelistary [5]  
The Old Holy Cross Annals [6]  
The Wilanów Psalter [7]  
The Cistercian Gradual [8]  
The Revelations of St. Bridget [9]  
The Chronicle of Gallus Anonimus [10]  
The Holy Cross Sermons [11]  
The Florian Psalter [12]  
The Parisian Calendar [13]  
Le Roman de la Rose [14]  
Abbot Mściślaw's Gradual [15]  
A Manuscript with polyphonic music "Kras. 52" [16]  
The Wilanów Book of Hours [17]  
The Works of Flavius [18]  
Ptolemy's Geography [19]  
Gothic Metallograph [20]  
The Golden Legend [21]  
Jan Zamoyski's Prayer-Book [22]  
La Sforziada [23]  
The Flowery Triod [24]  
The Przemyśl Meditation [25]  
The Vilnius Agenda [26]  
Forecast for the Year 1501 [27]  
A Book from the Printing House of Stanislaus Polonus [28]  
The Missal of Erazm Ciołek [29]  
The Life of Jesus Christ [30]  
Keyboard tablature written on wood [31]  
The Lithuanian Statute [32]  
The Catalogue of Gniezno's Archbishops [33]  
Books from Jan Dantyszczek's Library [34]  
Mikołaj Rej's Short Discussion [35]  
Andrzej Frycz Modrzewski's Book On the Church [36]  
Sigismundi Augusti Regis Poloniae Monumentum [37]  
A Binding from Prince Albrecht's Silver Library [38]  
The Zamoyski Collated Cantional [39]  
Jan Kochanowski's *Dryas Zamczana* [40]  
The Lives of Serbian kings and archbishops [41]  
The Moldavian Evangelium [42]  
Angelo Freducci's Atlas [43]  
Antonius Millo's Nautical Atlas [44]  
Theatrum Orbis terrarum [45]  
Jan Ziarnko's Engravings [46]  
The Arian Psalter [47]  
A Chart of the Atlantic Ocean [48]  
Plans of the Salt-Mine and City of Wieliczka [49]  
The Apotheosis of Jan Kazimierz [50]  
The Resurrection of Piotrowin [51]  
Binding of an Altar Evangeliary [52]  
The Glorification of Jan Sobieski [53]  
Wacław Potocki's *Moralia* [54]  
Coffin Portrait of Bogusław Bojanowski [55]  
Gottfried Leibniz's Correspondence [56]  
Delimitation Map Drawn after the Treaty of Karlowitz [57]  
Frederick de Wit's *Atlas Maior* [58]  
Drawings by Bartolomeo Rastrelli [59]  
Portrait of Maria Leszczyńska [60]  
Book with Józef Andrzej Załuski's cover ex libris [61]  
Map of the Polish Kingdom and the Grand Duchy  
of Lithuania [62]  
Plan of the Western Dvina River [63]  
Design for Polychromy [64]  
Atlas of Central American Flora [65]  
View of Constantinople [66]  
Theatre Poster from the period of Stanisław August [67]  
A Novel by Ignacy Krasicki [68]  
View of Olesin [69]  
The Books of King Stanisław August [70]  
The Third of May, 1791 - in the Sejm Assembled [71]  
The March of Kościuszko's Forces [72]  
Can the Poles Win Their Independence? [73]  
Tadeusz Kościuszko's Compositions [74]  
A Traveller's Library [75]  
Musical Compositions edited by Józef Elsner [76]  
First edition of Maria Szymanowska's Composition [77]  
Map of the Waterway between the Narew and  
the Niemen [78]  
An Ode by Adam Mickiewicz [79]  
Adam Mickiewicz's *Sonnets* [80]  
Printed Music from the November Uprising [81]  
Fryderyk Chopin's *Préludes* [82]  
Juliusz Słowacki's *Balladyna* [83]  
A Psalm by Zygmunt Krasiński [84]  
Cyprian Kamil Norwid's *Vade-mecum* [85]  
A Drawing by Cyprian Norwid [86]  
A Talbotype portrait [87]  
A Ferrotypes portrait [88]  
Karol Beyer's Photographs [89]  
Theatre posters announcing Helena Modrzejewska [90]  
A portrait album [91]  
Henryk Sienkiewicz's *Quo vadis* [92]  
Stefan Żeromski's Diaries [93]  
A Bettini cylinder [94]  
A Berliner Gramophone Record [95]  
Player-roll with Józef Śliwiński's recording [96]  
Player-roll with Józef Hofmann's recording [97]  
Adam Didur's Recordings [98]  
Recruitment Poster for the Polish Legions [99]  
A Drama by Stanisław Ignacy Witkiewicz [100]  
Karol Szymanowski's *Stabat Mater* [101]  
Archives of the Nałkowski family [102]  
Krzysztof Kamil Baczyński's Poetry [103]  
A Composition by Witold Lutosławski [104]  
Grażyna Bacewicz's Scores [105]

Editorial board

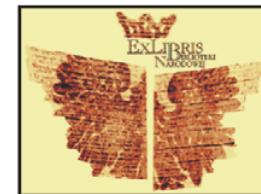
It is my good fortune to be able to open this remarkable album and invite its readers to reflect upon the durability and beauty of words, as well as upon the fate of books and libraries and, consequently, upon the history of individuals and nations, states and political systems. Such reflection is always useful, and in some situations even indispensable – especially for us, citizens of the Republic of Poland, and especially now, at the threshold of the third millennium. For we are faced with the duty of redefining such old and seemingly self-evident concepts as “patriotism”, “state sovereignty”, “tradition”, and thus with the exigency of assimilating completely new ideas, ones connected with bringing to fruition the concept of a united Europe.

Reflection upon Polish and European cultural treasures that have survived to the present day, upon works marred by time and the folly of war, and even upon the ashes and lingering shadows of books – this is our duty not only to the past, but first and foremost to the present and to the future.

Libraries are one of Culture’s special abodes. Books attended to with loving care embody continuity. Libraries are therefore living monuments to memory, to memory distant and to that within reach of an outstretched hand.

When we draw on memory it is natural to express words of thanks. Let me therefore thank all those who care for the National Library’s treasures, those who gather, preserve and make them available, those who labour over their bibliographic and scientific analysis and those who popularise them. And let me express special thanks to our album’s initiators and to its authors. Let me also thank Professor Buchwald-Pelcowa and Professor Adam Manikowski for their wise and insightful texts, whereby they introduce us to this treasure house of culture.

Michał Jagiełło  
DIRECTOR  
OF THE NATIONAL LIBRARY



Back

# INTRODUCTION

National book collection not only document the history of nations and societies, but they also provide an important commentary on their intellectual achievements and participation in universal culture. European national libraries – ultimately a product of the Enlightenment – are most often the successors to the libraries of monarchs, aristocrats and scholars of the early modern era. Some of them, like the onetime libraries of the kings of France and Spain, reached impressive dimensions. Others, such as the collections of princely and aristocratic families in Florence, Rome and Venice, were less opulent, but perhaps more refined. Yet the extent and value of the works they assembled always reflected both the state's might and degree of centralisation as well as the level of education and wealth among its social elites. And indeed, the oft'times tragic history of how the Polish National Library came into being confirms the irrevocably shared fate of culture and the history of the nation and the state.

A royal library with collections comparable to those of Philip II or Louis XIV could not have been created in the Polish Noblemen's Commonwealth, owing to the political and financial weakness of the centre of power. The royal book collections of Zygmunt II August [Sigismund II Augustus] or Stanisław August [Stanislaus Augustus] Poniatowski do credit to the interests and intellectual horizons of both monarchs, but their proportions and value are unimpressive when compared to the collections of certain Polish magnatial families

such as the Zamoyskis. It need not surprise, therefore, that the idea to set up a great public library was not proposed and put into effect at the bidding of the royal court. Over 250 years ago, in 1747, two bishops, the brothers Józef Andrzej and Andrzej Stanisław Załuski, created in Warsaw one of the largest book collections in Enlightenment Europe. It was not without reason that in 1774, when the library passed into state hands, it began to be called the Library of the Commonwealth, for thanks to its rich collections and public character, it was in all respects the first national library of the modern Polish state then emerging during the Enlightenment.

The Załuski collection may justly be regarded as a symbol of Poland's history, so closely has it been linked with Poland's fate. In the winter of 1794/1795, Tsarina Catherine II, exacting political revenge on an unsubmissive Polish society for the Kościuszko Insurrection, had the Załuski Library taken to St. Petersburg, where it soon became the core of the nascent Imperial Library, later the National Library of Russia. In this way the Załuski collection was soon to become the nucleus of another modern public library, although one on foreign soil.

After the First World War and the creation of an independent Polish state, only but a part of the Załuski collection was restored to Poland by virtue of the provisions of the Treaty of Riga. Even so, once home in Poland, it became one of the basic collections of the National Library, at long last established in Warsaw in 1928. However, this was to prove but a respite. For in the autumn of 1944, following the defeat of the Warsaw Uprising, the most valuable treasures



Back

of the National Library, including the majority of the items from the Załuski collection, once again fell victim to political revenge, this time with finality. In defiance of capitulation terms, the Nazis still occupying Warsaw mindlessly set ablaze nearly all of the National Library's collections.

As a result of these exceedingly tragic historical links between the nation and its library, rather than an encounter with the complete treasures of Polish writing assembled by the Załuski brothers and numerous other collectors, bibliophiles and librarians, the present-day visitor to the National Library in Warsaw may instead behold a glass urn containing the ashes of incinerated books and may see but a few surviving manuscripts and prints, ones which do nonetheless testify to the bygone splendour of the historical collections.

The decision to publish an album showing the National Library's most valuable literary and cultural treasures arose from the deep conviction that the popularisation of Poland's extant intellectual heritage is as much a duty to Polish society today as it was centuries ago. In 1590 Jan Januszowski, the eminent publisher of Jan Kochanowski's works, offered the poet's unpublished texts to Jan Firlej, stating that this gift "is, to my mind, as precious, if not even more precious than gold and silver or jewels. You ask me, Sir, what can it be? But a few pages, ones unadorned, [ . . . ] pages written by our Jan Kochanowski, whose memory we shall cherish evermore, pages the world has yet to behold".

From the collections of the National Library we have selected pages more precious than gold and silver, magnificent works

important in the world of culture and rarely shown to the public. Like every selection of this type, this one, too, cannot be fully objective and does not take into account all of the treasures stored in the Library's repositories. Since this is an album, the decision was taken to select not only the most valuable Polish and European writings, but also those which are outstanding for their aesthetic beauty. In addition to illuminated manuscripts and the earliest prints, our album also includes the oldest music scores, exquisite old maps, splendid drawings and engravings and the first photographic and phonographic recordings. The authors of this album have striven to persuade the greatest possible number of its readers and perusers of the fact that the beautiful Baroque interiors of the Palace of the Commonwealth in Warsaw are a repository not only of old books, but also of the most valuable treasures of Poland and Europe's intellectual heritage, a kind of memory without which no truly modern nation can exist.

These national treasures "more precious than gold" include the Holy Cross Sermons and the Florian Psalter, the oldest copy of the Chronicle of Gallus Anonimus, the first editions of works by Mikołaj Rej, Andrzej Frycz Modrzewski and Jan Kochanowski, a manuscript of Adam Mickiewicz and autographs of Fryderyk Chopin, Juliusz Słowacki, Cyprian Norwid and many other eminent writers, artists and politicians. Also among these treasures are Stanisław Samostrzelnik's beautiful illuminations, the oldest Polish maps, Wilhelm Hondius'



Back

engravings, old theatre posters, unique photographs taken by Karol Bayer and player-rolls with Fryderyk Chopin's music.

The National Library devotes no less care to the treasures of other nations and cultures. Thus, this album presents the Library's oldest manuscripts: the *Testamentum novum* from the eighth century, the Supraśl Codex, Ptolemy's *Cosmographia*, *Revelationes sanctae Birgittae*, *Calendarium Parisiense* and such incunabula as *Horae Beatae Mariae Virginis ad usum Turonensem*, *La Sforziada*, *Triod' cvetnaja*, and a tome from Stanislaus Polonus' printing house. Also included is a volume of Gottfried Leibniz's correspondence, architectural plans by Vincenzo Brenna and Bartolomeo Francesco Rastrelli,

Gianni Bettini's phonographic cylinders and Emil Berliner's gramophone record.

The treasures presented in this album are but a small part of the collections the National Library could boast, had it not been for the plunder and destruction suffered by Polish book collections in the past. But this is probably why the portion saved by Polish librarians is of such surpassing value.

For the National Library's treasures document the development of national culture both when Poland was a sovereign state and when the Polish state did not exist. It is a reflection of the nation's sensitivity, a collective memory of its intellectual achievements and an expression of respect for the cultures of other societies.

*Adam Manikowski*



Back

## MORE PRECIOUS THAN GOLD

You, old prints, manuscripts, books! How many of you  
Perished irretrievably in Warsaw's fires!  
The flames of destructive power devoured you,  
Your ashes were scattered in that gory year.  
Kraśińskis' collections, Rapperswil, Batignolles,  
The Załuski Library, old Poland's language,  
You soared to the sky on the wings of flames  
In the holocaustal smoke of that black funeral.

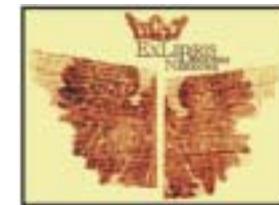
With these words Mieczysław Jastrun, in his *Poem on the Polish language* published in 1952, bade farewell to the priceless Polish book collections destroyed during the Second World War. Prior to 1939, the Rapperswil, Batignolles and the Załuski brothers' collections had constituted the core, the very sinews of the National Library. Although the Library was established by the Ordinance of the President of the Polish Republic, Ignacy Mościcki, on February 24, 1928, gifts and transfers had been arriving almost from the first days of Poland's regained independence in 1918. This was a fulfilment of age-old dreams and ambitions, ones kept alive throughout the 19th century, when after the Russian seizure of the 18th century Załuski Public Library, the Poles, in Poland and abroad, never ceased in their efforts to create a national book collection.

Long before the National Library was formally established, gifts, transfers and deposits had been flowing in from private persons and institutions. After 1923, revindicated items began to arrive, namely book collections seized by Russia during the partitions and recovered by Poland by virtue of the Treaty of Riga (1921). During the interwar period, in addition to these collections, the National Library acquired such valuable collections as those of the Ponińskis from Horyniec

and the Potockis from Wilanów, thus significantly increasing its possessions.

Despite numerous obstacles, the National Library experienced dynamic development. However, this was interrupted by the Second World War, during which many books in Poland "perished irretrievably". Apart from the priceless treasures that were deposited in the Bank of the Domestic Economy in August 1939 and evacuated to Canada in September, the National Library lost the majority of its most valuable objects and collections. The collections of the Polish National Museum in Rapperswil (transferred to the National Library in 1927 and kept in the Central Military Library, as the National Library did not yet have a seat of its own) were severely destroyed in September 1939 during the bombing of Warsaw. Terrible losses were also suffered by the Library of the Zamoyski Estate, the surviving fragments of which were to enrich the resources of the National Library after the War.

During the Nazi occupation, the collections of the National and other Warsaw libraries were incorporated into the Staatsbibliothek Warschau set up by the Nazi authorities. In its Third Department, housed in a building in Okólnik Street, the Hitlerites assembled the special collections of the Library of the Kraśiński Estate, the National Library and many of those belonging to the University Library. As military operations intensified, librarians became concerned about the storage of so many priceless treasures in one place. Despite German restrictions, they tried to safeguard the collections by placing the most valuable items in the basement and transferring some music items to the Conservatory. Sixteen cases with the most valuable treasures were immured in the basement of the Zamoyski Library where they remained until the evacuation.



Back

During the Warsaw Uprising, the Nazis carried away some of the National Library's most precious treasures and nearly all of the Wilanów Library's books and graphic works being kept in a building in Rakowiecka Street. They also absconded with certain manuscripts (mainly German) from the building in Okólnik Street. This building was set on fire by a special German Brand-kommando unit in October 1944. Most of the items gathered there – about 85,000 old prints, 2,500 incunabula, over 34,000 manuscripts, close to 17,000 maps and atlases, nearly 130,000 works of graphic art and more than 63,000 music and theatrical items – were devoured by flames.

Within the framework of the capitulation agreement, attempts were made to save what remained in the ruins of Warsaw by 'operation Pruszków'. Thanks to this operation, conducted from the beginning of November 1944 to January 14, 1945, nearly 145,000 volumes of printed books, manuscripts, graphic works and music from the National Library's pre-war collections were taken the some twenty kilometres south-west to Pruszków. Other collections, including the most precious treasures of the Zamoyski Library, were also evacuated to Pruszków. Beyond that, a few of the most valuable manuscripts were hidden in the vaults of the collegiate church in Łowicz, and several hundred other objects were later transported to the Jasna Góra monastery by Jan Zamoyski. Meanwhile, the Nazis transported the treasures evacuated from Warsaw to Silesia, Saxony and Austria. Only a small part (some 20,000 volumes) remained in Pruszków.

After the War, the laborious process of putting the national collections back together was resumed anew. The National Library, deprived of its most valuable possessions, mutilated and disorganised, began to operate in 1945 without catalogues and without inventories. The rescued remnants

of its pre-war collections, which continued to return to Warsaw for years to come, were assembled with what the Library was receiving from private collections and from many other Polish libraries (including those from pre-war manor houses) which, as a rule, were also severely damaged. The National Library's possessions were enriched by gifts from wealthy institutions and private persons, by remnants of two of Warsaw's foundation libraries – the Library of the Krasieński Estate and the Library of the Zamoyski Estate – by ex-German collections found in Poland's new western and northern territories, as well as by what the Library managed to purchase. The treasures which were sent to Canada in 1939 to await better times far from their homeland returned to Poland in 1959.

However, what was burned or destroyed during the War will never be regained. Miraculous resurrections of works believed to have been irretrievably lost are very rare, but some treasures have survived, even though everything had once seemed to indicate that they had shared the fate of their neighbours on book shelves. This is how the famous Supraśl Codex from the Zamoyski Library was regained.

Volumes revindicated by virtue of the Treaty of Riga (mostly from the old Załuski Library) and items from the post-war deposit of the Zamoyski Library predominate among the National Library's most valuable objects, those treasures "more precious than gold" presented in this album. Among the slightly less venerable items are treasures from the Wilanów Library, the Polish National Museum in Rapperswil, the Krasieński Library and the collections of the Tarnowskis from Dzików and the Potockis from Krzeszowice. These libraries, museums and book thesauri – along with others now constituting the core of the National Library's historical collections - sometimes had a long period of independent existence behind them as public or private institutions. They owed their establishment



Back

and existence to the efforts and generosity of many persons and institutions, ones that amassed books for their own benefit or that of other people, whether for public or private use. The manuscripts, books, engravings, maps and music assembled by collectors and kept with loving care for years, if not centuries, were frequently destroyed or scattered. Their remnants, their beautiful “disiecta membra”, have been frequently offered to the National Library by their owners or their heirs. Some objects have been transferred by virtue of official settlements and recommendations resulting from sociopolitical changes or Poland’s altered geopolitical situation. Together with books that have from the beginning been meant for public use, the valuable collections and historical documents incorporated into the National Library perform a singular national service.

It is the books from the old Załuski Library opened to the public in 1747 that waited the longest to resume their public service. The joint book collections of Andrzej Stanisław and Józef Andrzej, which impressed 18th century Europe with their size and, above all, their content, were to help not only “privatis studiis” but also “publico patescet bono all scholars and students”. From the beginning, the joint work of the brothers had rested on two foundations: a national, Polish foundation (with the aim of gathering the writings of all inhabitants of the Polish-Lithuanian state and lands linked to Poland, such as Silesia) and a European foundation (regarding which the brothers amassed rare and valuable foreign writings, both old and contemporary).

The Library owed its seat, the Daniłowiczowski Palace in Warsaw, and its financial support to the elder brother, Andrzej Stanisław Załuski (1695-1758), bishop of Krakow and Poland’s chancellor, who as early as 1723, when bishop of Płock, had planned to open his book collection to the public.

He augmented the library with many valuable books and collections, including the Żółkiew Library transferred by the Sobieskis (including books that had belonged to Zygmunt II August, Stefan Batory [Stephen Báthory], the Vasas and Jan [John] III Sobieski), and also by the collections of his family, to wit, his great-uncle Primate Andrzej Olszowski and his uncles Andrzej Chryzostom and Ludwik Bartłomiej Załuski.

Józef Andrzej Załuski (1702-1774), a referendary and later the bishop of Kiev, as well as a passionate bibliophile, pressed on with increasing the Library’s collections. From his earliest youth he had tried to create the fullest possible collection of Polish writings. In the pamphlet *Programma Literarium ad Bibliophilos*, his bibliophilic, bibliographic and editorial manifesto published in 1732, about a dozen years before the official opening of the Public Library, he could rightly state that “as regards Polish authors”, his library was “singularis et plane unica”, that is, unique and altogether exceptional. The national character of his book collection was confirmed by fragment of the 1700-1731 catalogue of Polish books, annexed to the text of the programme, as well as by several bibliographic listings, including ones of manuscripts of Polish items, mainly from the field of history. One-hundred and fifty descriptions of Polish printed books from the 16th and 17th centuries, some with extensive notes and information on other Polish prints, as well as a list of 43 prints by Krakow printer Jan Haller, could be found in *Nachricht von denen Hochgräflich - Załuskischen Bibliothek sich befindenden raren polnischen Büchern*, a work published by the Załuskis’ librarian Jan Daniel Janocki in 1747-1753, that is, after the merger of the two brothers’ collections.

When the Public Library was opened, its collection, numbering some 200,000 volumes, contained nearly all



Back

of the most valuable Polish writings along with many European works. Foreign editions predominated, as they usually did in Polish collections in the 16th, 17th and 18th centuries. Many volumes were bought by Józef Andrzej Załuski during his frequent foreign journeys and his several years-stay abroad. Even as an exile in Kaluga (1767-1773), he ordered books in the Netherlands and did his best to enlarge the Library. But first and foremost he always looked for rare Polish works and works connected with Poland. If they were difficult to get, he had them copied.

After the death of his elder brother, Józef Andrzej entrusted the Library in 1761 to the Jesuits, who remained in charge of the collection until the suppression of their order. On January 7, 1774 (the date of Józef Andrzej Załuski's death), the Commission for National Education took charge of the Library. In the following years the Załuskis' book collection, called the Public Library or the Library of the Commonwealth, played the role of a state library.

The third partition of Poland and the defeat of the Kościuszko Insurrection put an end to the Library's existence. In the winter of 1794/ 95 its collections, numbering more than 400,000 volumes, were carried away to Russia by Suvorov's troops as the most valuable "spoils of war". In St. Petersburg the book collection became the foundation of the Imperial Library set up in 1795 (in 1814 renamed the Imperial Public Library). As a result of this barbarous pillaging and subsequent lack of care, no more than 394,000 items from the Załuski Library were registered in St. Petersburg, including some 11,000 manuscripts and 24,000 maps and engravings.

The Poles demanded the return of their looted heritage throughout the 19th century. The Polish state arisen in 1918 repeated the demand. The Treaty of Riga, which concluded

the Polish-Bolshevik war in 1921, contained a provision on the return of libraries and book collections carried away to Russia and Ukraine after 1772. As a result of the revindication conducted in 1923-1935 on the basis of that peace treaty, Poland recovered a part of the Załuski collections along with magnatial collections (e.g. of the Rzewuskis from Sawrań and the Sapiehas from Debreczyn) and other libraries, monastic ones as well, which had been confiscated following national uprisings and as reprisal for political activity against Russia. Many of the books confiscated in reprisal for the November Uprising (1830-1831) from the library of the Warsaw Society of the Friends of Science, which had existed since 1800, were also returned. Numerous bibliophiles and collectors had presented their books to this library, as had for instance Aleksander Sapieha, who handed over the Kodeń library, which he had inherited from Kazimierz Nestor Sapieha. As compensation for certain unreturned items, Poland received a number of books from Russian collections (among them 800 valuable Elzevir prints from the collection of count Sukhtelen).

From the collections revindicated by Poland, the National Library received some 13,000 manuscripts (11,000 of which were from the Załuski Library), more than 46,000 old printed books (only some from the Załuski Library) and nearly 9,000 engravings and maps. The set of old prints contained 1,907 incunabula in 1,829 volumes.

Although the revindicated items began to arrive in Poland before the formal establishment of the National Library, they were not the first volumes of the future library. Collections and individual items had been presented earlier by people from Poland and Western Europe. The first gift was a collection of writings by Józef Maria Hoene Wroński, sent from France in 1921. A year later Seweryn Smolikowski's valuable book



Back

collection containing publications printed between the 16th and the middle of the 19th century (some 30,000 volumes, including 4,248 old prints) was transferred to the Library in accordance with Smolikowski's last will. Large collections began to flow in from Polish émigrés living in France, Britain and Switzerland, who from the first half of the 19th century had been assembling relics of the past along with contemporary manuscripts, books, periodicals, archival materials, music, engravings and maps with the intention of transferring them to Poland once their country had regained its independence. These collections were necessarily of a national, Polish character. However, having been assembled abroad, they were linked to the countries in which the Polish émigrés lived and were firmly rooted in European, especially French, culture.

In 1925 the National Library was enriched by collections from the Polish School in Batignolles in Paris (set up in 1842) and the Polish Democratic Society (active in Paris from 1832), which in 1874 had been deposited in Kórnik to be transferred to a future National Library. Among the 30,000 items were 370 mss., 2,000 old printed works as well as many maps, drawings and engravings. The collections of the Polish National Museum in Rapperswil, established in 1869, which – in accordance with the will of its founder, Władysław Plater, were to be repatriated when Poland was again free – were handed over to the National Library in 1927. These collections contained about 70,000 printed books, over 2,500 mss., 4,000 old prints, over 2,000 items of printed music, over 500 music mss., nearly 1,500 atlases, plans and maps (109 mss.) as well as over 9,000 engravings and 9,000 photographs. Among the 20,000 volumes of duplicates offered in the following year by the Polish Library in Paris (established in 1838) were 1,100 old prints.

The National Library's collections were further augmented by the purchase of single works or entire collections, some

of which were as valuable as, for instance, the collections of Professor Kazimierz Chłędowski (acquired in 1920), Jan Wiktor Zawidzki, Adam Antoni Kryński, Aleksander Kraushar and the Korotyński family. The Library also received priceless items purchased by the Polish government: the Florian Psalter (in 1931) and 20 autographs and authorised mss. of Fryderyk Chopin's compositions (in 1937).

Several valuable private collections were placed at the Library as permanent deposits. In 1925 Stanisław Karłowski transferred to the future national collection the Horyniec library of the Poniński princes, which contained 200 mss. and nearly 22,000 books, including 67 incunabula, 232 Polish 16th century prints, 289 from the 17th century and 4,356 from the 18th century. In 1932 Adam Branicki offered the Republic the Wilanów Library, which President Ignacy Mościcki transferred to the National Library. The National Library received nearly 1,000 mss. and over 25,000 books and albums (about 39,000 volumes), music, maps and globes from the Wilanów Library collections, which had been assembled over the second half of the 18th century and during the beginning of the 19th by the eminent connoisseur and patron of art, Stanisław Kostka Potocki and his brother Ignacy. This collection had been enlarged by their heirs in the following years. Special mention is due to the collection of graphic art and drawings with over 15,000 engravings (in what is known as factices), mostly by foreign artists active between the 16th and the beginning of the 19th century. In addition to many portraits and historical scenes (especially from Napoleonic times) this collection included engravings connected with horsemanship and horse breeding. These more than 2,000 drawings, watercolours and architectural designs were works by Polish artists, artists connected with Poland (such as Jean Pierre Norblin, Zygmunt Vogel, Aleksander Orłowski,



Back

Bogumił Zug) and foreign artists. As far as the latter are concerned, mention is due of the large set of drawings by Bartolomeo Francesco Rastrelli connected with his architectural work in St. Petersburg.

The National Library also received the furnishings of the library room in Wilanów: bookcases, glass-cases, chests of drawers for graphic works as well as busts and pedestals. This allowed the Library to reconstruct the interior of a large magnatial library. Foreign books (including some from the libraries of French monarchs and from the library of King Stanisław [Stanislaus] Leszczyński) predominated among the 12,000 volumes selected for the Wilanów Room, where visitors were enchanted by the play of colours of the beautiful, stylish bindings and attractive decorations. In addition to masterpieces of bookbinding, frequently produced by famous European artists, the collection included Ignacy Potocki's books in modest but noble Polish bindings of light calf leather.

However, the value of the Wilanów collections was due not only to the aesthetic quality of the books or their historical provenance (the history of the individual collections goes back to the second half of the 17th century). For it was due in equal degree to the seemingly unattractive volumes with 18th century Polish prints, in particular those from the time of the Four Years' Sejm and the Kościuszko Insurrection, as well as to 19th century books for the common people in Silesia (rare copies, the remainder having been worn out by reading) and to shoddy editions assembled alongside manuscripts, elegant codices, engravings, albums, bibliophilic editions and works of the European, mostly French and English, Enlightenment. The Wilanów book collection had been growing for a very long time. It included books acquired by owners with such different tastes and lives, that, while preserving (on the whole) the character of a large magnatial library, it departed far from

its model form. Thanks to Aleksandra Potocka, who wanted to create a monument to Polish culture, the sections of Polish history and Polish literature were considerably expanded. This imparted a more national character to the collection.

On the eve of World War II, the National Library – which contained publications it had by then been assembling for nearly twenty years, as well as various collections and items acquired, purchased or presented as gifts – numbered over 700,000 items, including about 24,000 mss., over 2,200 incunabula, over 75,000 old prints, 28,000 works of music, 72,000 works of graphic art and drawings, 11,198 maps and 890 atlases. Between 1939 and 1945 the most valuable collections and items were destroyed and irretrievably lost as a result of military operations and, to an even greater extent, the Nazi policy of deliberate acts of vandalism. Apart from such surpassingly precious treasures as the Holy Cross Sermons, the Florian Psalter, the 12th century Anastasia Evangelistary and Fryderyk Chopin's autographs, evacuated to Canada in September 1939, all that survived was some 2,000 mss., 30,000 old prints (mainly foreign writings), along with 405,000 books and magazines from the 19th and 20th centuries, a few works of music, engravings and drawings, maps and atlases and nearly the entire Wilanów Library.

Most of the surviving manuscripts (over 1,800) are from the Załuski Library. Among them are such genuine treasures and priceless works, especially early ones, as the Old Holy Cross Annals (12th century), *Calendarium Parisiense* (14th century), Erazm Ciołek's Missal (1515-1518) and two exquisitely illuminated Augustinian graduals from the 15th and 16th centuries. The correspondence of the founders of the Załuski Public Library, the brothers Józef Andrzej and Andrzej Stanisław, has survived almost intact and is an extremely valuable source for research into the 18th century.



Back

This is yet another confirmation of Poland's links with European science and culture. The Załuski brothers gathered manuscripts and printed materials concerning the history of music, including organ and lute tablatures from the second half of the 17th century, scores of Polish operas from the late 18th century and other kinds of music. Unfortunately, only about a dozen of these items has survived. The section of graphic art and drawings, the beginning of which can be ascribed to the Załuskis' collection of exquisite iconography, can no longer boast its once numerous impressive exhibits.

Among the National Library's most valuable possessions are works from other historical collections recovered through the Treaty of Riga, if only to mention two illuminated codices which at the beginning of the 19th century belonged to the Warsaw Society of the Friends of Science: the 12th century Anastasia Evangelistary in a silver binding and *Revelationes sanctae Birgittae* from the 14th century. There are also the Holy Cross Sermons, carried off in 1833 with the book collection of the Warsaw University Library, and the Plan of the Dvina River, a map demarcating a segment of the Polish-Russian border following the first partition of Poland.

Apart from 17th and 18th century foreign printed volumes, only three incunabula and some 1,000 revindicated Polish 17th century prints – including many unique and extremely rare or interesting ones (e. g. Arian prints from Raków) – are from the National Library's pre-war stocks. So far, only 3,500 items from the Załuski Library have been identified (this number will undoubtedly increase as a result of further research). Most noteworthy are the books concerning bibliology, bibliography and medicine. Not all the books of a Załuski provenance come from the collections revindicated between 1923 and 1935, as many were acquired after the War, some through purchases. However, both those that have survived

and those which are still being recovered are evidence of the National Library's historical lineage, though this is a lineage traceable rather in the sphere of ideas than in the preserved substance of the first Polish public library, a library which was to perform the functions of a national book collection. Physically, not much has survived from the Załuski Library, and still less is in the city which was its headquarters in the 18th century, even if we take into account both the "Załuskiana" in the National Library and the more numerous possessions of the Warsaw University Library and other libraries in Warsaw.

Most of the Rapperswil collection that was transferred to the National Library before the War was burned in September 1939. The majority of the manuscripts were almost completely destroyed, only 40 having survived. These are mainly documents of émigré societies, legacies of political activists, writers and scholars (Seweryn Goszczyński, Joachim Lelewel) as well as historical documents (Adam Mielezsko-Maliszkiewicz's 'Files', a valuable source material for the history of the 1863 Uprising).

Three-thousand books and periodicals, over 150 graphic works and a small number of albums and photographs have also survived from the Rapperswil collections. Among the extant remnants is Stanisław Łubieński's 17th century book *Opera Posthuma* (Antverpiae 1643) in a beautiful, though worn, binding with a cover ex libris of the Polish king, Władysław IV Waza [Vladislaus IV Vasa]. Plundered by the Swedes in Warsaw in the 17th century, it wound up in the Rapperswil collection thanks to the Polish antique dealer Henryk Bukowski, patron of the Polish National Museum, who bought it from Sweden in the 19th century.

The Horyniec collection also suffered extensive damage during the War. Although late Polish prints and old foreign ones



Back

survived the conflagration of the War, all incunabula and nearly all Polish 16-18th century printed books went up in flames. It was only by chance that a unique, inconspicuous print, Józef Pawlikowski's pamphlet urgently asking: "can the Poles win their independence?", did not share their fate.

The Wilanów collection also suffered heavy losses, as the 15th and 16th century mss. and prints which the Nazis had incorporated into Department III of Staatsbibliothek Warschau were later destroyed by fire. But the greatest part of the Wilanów collection was spared the fate of the National Library's other pre-war collections. The core of the book collection – that is, its 17-20th century prints and a magnificent collection of graphic art and drawings – survived the War, having been sent abroad by the Nazis and rediscovered after the War in Fischhorn (Austria). Furthermore, three French medieval codices survived (having been evacuated to Canada), including the Wilanów Psalter.

After the War, the National Library was replenished with what it regained from two Warsaw foundation libraries: the Library of the Krasieński Estate and the Library of the Zamoyski Estate. The incunabula, nearly all mss. along with old Polish prints which had belonged to the Krasieński Library, went up in smoke during the War. Although the 97,000 extant volumes (the most valuable ones having perished) include some *Polonica*, and among the dozen or so saved mss. are mementoes of Juliusz Słowacki, Zygmunt Krasieński's letters and a 15th century 'Kras. 52', manuscript important for the history of Polish music – these are but vestiges of that library's cimelia. The extant portion of the collection of engravings, drawings and albums numbers not much more than 2,000 items, but it includes extremely valuable works by Polish artists (e. g. Antoni Oleszczyński) and foreign artists, as well (nearly 400 etchings by Jacques Callot).

It also includes townscapes, portraits, copper plates and lithographs, over 100 watercolours and drawings by Aleksander Orłowski, Franciszek Smuglewicz, Zygmunt Vogel and other artists. What has remained of the Krasieński collection, from its old and later books, periodicals, music, maps and atlases, perfectly supplements the National Library's present-day collection.

In contrast to the Krasieński collection, the most precious treasures to have survived, though certainly not all of them, are those from the Zamoyski Library. Rescued during operation Pruszków, they were transferred to the National Library as a deposit in 1946. Though not large, the deposit is extremely valuable. It contains works of great importance for Polish culture, literature and history, especially from the Middle Ages. It also contains 16th century mss., printed volumes and over 1,900 engravings, mostly portraits by 17th and 18th century foreign engravers.

Among the 820 surviving mss. from the Zamoyski Library are great Polish treasures: the oldest known 14th century copy of the Chronicle of Gallus Anonimus; from 1531-1535 Długosz's *Catalogus archiepiscoporum Gnesnensium*, illuminated by Stanisław Samostrzelnik; Górski's 16th century 'Files' from the Royal Chancellery; and Tadeusz Kościuszko's letters. The monuments to European writing include magnificent illuminated French codices (the 15th century *Horae Beatae Mariae Virginis*), Italian codices (*Legenda Aurea* by Iacopo da Voragine from the 15th century and the cartographic treasures – Ptolemy's *Cosmography* and atlases by Angelo Freducci and Antonius Millo), and also Greek, Cyrillic, Arab and Turkish mss. Much later, in 1967, the National Library acquired yet another priceless manuscript from the Zamoyski Library, the 11th century Supraśl Codex. Stolen during the War, it was purchased from an anonymous seller in the United States



Back

and transferred by the Polish Embassy to the national collection in Warsaw.

The stock of the Zamoyski Library's old printed books (over 300 incunabula, more than 1,200 items from the 16th century) includes not only rare specimens (for instance, early Krakow prints from the 16th century), but also extremely interesting Italian, French and German books. Worth mentioning is the copy of *Sforziada* (Giovanni Simonetta *La Sforziada*, 1490) printed on parchment and illuminated. Of special interest, for another reason, is the Zamoyski Cantional, a collection of 58 hymns and psalms with music, printed in Krakow in the 16th century. Nor can one neglect to mention the 144 works (in 94 volumes) from the library of Zygmunt II August, which to some extent compensated the National Library for the loss of that part of the king's library which had once belonged to the Załuski Library and was later burned by the Nazis during the War. The works from the library of Simonides (Szymon Szymonowic) are also very valuable. They consist of 11 mss., 5 incunabula and 45 prints from the 16th century.

The National Library, which after its wartime losses was reconstructing and recreating its stocks, received – often by virtue of official regulations and ordinances – many other collections, remnants or even fragments of public and private libraries, both Polish and German. The collections of former school, church, magnatial and manorial libraries from Poland's post-1945 Western and Northern territories, from such places as Wschowa, Legnica (Leignitz), Marków near Morąg and also from the formerly German Königsberg, enriched the National Library with many interesting items, in particular old prints. In addition to books of a more universal character, a large part of these libraries contained theological works, special occasion texts, panegyrics and prints connected with school life.

Prints of this kind also abound in the old library of the Schaffgotsches from Cieplice, a library that possessed many treasures, some of which, unfortunately, were scattered. Although most of them, together with catalogues, are kept in the National Library, others are found all over Poland (for instance, the manuscripts from the large collection of *Silesiana* are in the University Library in Wrocław). This once beautiful and still valuable library was of a typically humanistic character, as were most magnatial libraries. Among its prints are many bibliophilic editions, as well as books on natural science and about a dozen geographic atlases. The large section of engravings, consisting of more than 7,000 items, mainly contains works by German artists, portraits, architectural plans and sketches, and views and maps of Silesia.

The Schaffgotsches' library also had a large music section (autographs, manuscripts and rare 18th and 19th century prints) which was transferred as a whole to the National Library. A large part of the music collection from the scattered 17th century library of Prince Georg Rudolph of Leignitz (known as the Bibliotheca Rudolphina) is also now at the National Library. It is from Rudolphina that the National Library inherited a large set of mss. for voice, two 17th century organ tablatures, over 20 printed anthologies of polyphonic music from the years 1553-1622 and nearly 200 authorised editions of polyphonic music by such composers as Johannes Christoph Demantius, Hans Leo Hassler, Valentin Haussmann, Orlando di Lasso, Luca Marenzio and Giovanni Pierluigi da Pelestrina. The two collections have greatly enriched the music section of the National Library, which after the War had to be created virtually from scratch, for the pre-war stocks had been almost completely destroyed. From some 28,500 printed works only 3,000 survived. From over 5,600 mss. only the magnificent *Chopiniana* and several score 18th and 19th century mss.



Back

escaped destruction (including Józef Elsner's autographs, during the occupation sent to Krakow).

The large and small book collections which after 1945 began to flow into the National Library from Poland's central and eastern regions came mostly from manorial libraries and libraries of various institutions. They helped to augment the section of so-called *patriotica*, that is, Polish prints. Since *Polonica* constituted the principal wartime loss both of the National Library and the Krasieński Library, which enriched the stocks of the National Library after 1945, this had an impact on the character of the national collection.

Foreign works predominated particularly among the old printed books transferred to the National Library after 1945. A valuable set of 660 old books (including only 27 Polish titles, none of which is earlier than the 18th century) came from the Jabłonna Palace near Warsaw, an estate which frequently changed owners in the 19th and 20th centuries owing to family succession. This well-preserved set boasting fine, richly decorated bindings, comprises the collections of the Poniatowskis, Tyszkiewiczzes and Potockis (also from their library at Zator). In some works the owner's name 'Konstancja' is spelt 'Constance'. This collection is a typical example of a magnatial library, as it comprises mainly French books and universally known works (including several hundred recent ones).

Other collections which the National Library received in the early post-war years included, in addition to old and new printed volumes, many valuable mss. and works of graphic art. For instance, the Czetyrtyński's 19th century collection comprising over 2,000 graphic illustrations and 100 drawings devoted mainly to Poland, as well as works by such famous artists as Albrecht Dürer. As regards subject, landscapes, portraits and small, random graphic items popular among 19th century collectors predominated in this collection.

In 1946, a small part of the old library of the Greek-Catholic chapter in Przemyśl enriched the National Library by, among other things, over 700 mss. (most of its books passed to the Library of the Catholic University in Lublin). The majority of them are written in Church Slavonic. The set of over 30 medieval mss. includes the famous and apocryphal Przemyśl Meditation (in Polish). Among the over 400 old prints, one-fifth of which are from the 15th and 16th centuries, the most numerous are *Polonica*, some of them from the 16th century. As regards Cyrillic prints (one-third of all old prints from Przemyśl), special mention is due to the famous Ostrogska Bible from 1581 and two incunabula printed in Cracow by Szwaipolt Fiol, the world's first printer of books in Cyrillic type.

Many valuable prints have been supplied by the Potockis' library in Krzeszowice, which numbered some 2,500 works in 3,500 volumes, most of the books being from the 18th century. It is from that library that the National Library received such treasures as the unique 1543 copy of Mikołaj Rej's *Krótka rozprawa między trzema osobami, Panem, Wójtem a Plebanem* [A Short Discussion Between Three Persons: a Squire, a Bailiff and a Priest ], and the censored folios of the book *De ecclesia* from the first edition of Andrzej Frycz Modrzewski's *Commentariorum de Republica emendanda libri quinque* from 1551. A further wealth of valuable items came from yet another library in southern Poland, the Tarnowski library at Dzików. The fate of this library, rich in priceless Polish prints (among them those from the old collection of Hieronim Juszyński, a well-known bibliophile), was also tragic, though this was not due to the War. The library was almost completely destroyed in a great fire that broke out in the Dzików palace in 1927. Nine persons died in the attempt to extinguish the fire. First and foremost among the rescued fragments which in turn



Back

survived the War (hidden in a sepulchral chapel) and were later transferred to the National Library, are rare Polish printed books and incunabula, along with items interesting because of their historical provenance, such as Jan Hevelius' work offered by the author to the Cistercian library in Oliwa, and the valuable incunabulum *Agenda* from the same Cistercian library, printed and bound by Konrad Baumgart in Gdańsk in 1499. Another uncommon incunabulum from this collection is *Revelationes sanctae Birgittae* printed in Lübeck in 1492.

Its binding is adorned with the cover ex libris of the Swedish king, John III Vasa. In addition to rare Polish printed books, copies with authors' dedications, traces of corrections and editions interesting because of their content (as, for instance, the 58 volumes of publications dedicated to Polish theatre with nearly 200 texts of dramatic works, which was started in Warsaw by Piotr Dufour in 1775), many luxury editions, especially from the fields of history and the history of art, as well as beautiful editions of the Didots and Giambattista Bodoni, come from the Dzików collection. In this respect the small surviving remnants of the Dzików collection correspond to the much richer Wilanów collection.

The books from the old Baworowski Library are of a completely different character. This small collection seems to consist only of the most precious treasures. Among its 140 manuscripts, 10 are illuminated and as many as 60 are from the Middle Ages (from the 13 to the 15th century). Particularly valuable are collections of documents (*Acta Tomiciana*) and the codices containing sets of laws: the statutes of Kazimierz Wielki [Casimir the Great] and the first version of the Lithuanian Statute. The set of 16th and 17th century prints and 18th century publications, most of which come from Zygmunt Czarnecki's collection, is by no means lacking unique specimens and rare editions.

The old prints transferred to the National Library from the Tyszkiewiczzes' collection at Czerwony Dwór (over 3,500 volumes) are, like those from the Baworowski Library, mostly bibliographic rarities, especially the panegyrics and prints connected with Lithuania, including copies from Joachim Chreptowicz's library at Szczorsy. In the last few years the National Library has supplemented the Tyszkiewiczzes' collection by acquiring a fragment of the archives from Czerwony Dwór at an auction.

Neither the receipt of gifts and deposits nor the purchases of large collections have occurred as frequently in the post-war years as they did in the period of 1918-1939. As regards purchases, mention is due, because of its size and diversity, to the collection left by Aleksander Czołowski, purchased from his daughter in 1947. It comprises nearly 400 mss. concerning Polish matters, especially eastern Małopolska [Little Poland], and includes family records, legacies of writers and political activists, materials on the history of the Polish émigré community in France and Switzerland in the 19th and 20th centuries, iconographic materials, engravings, drawings, photographs and some 10,000 maps and atlases. Polish publications predominate among the 830 old prints and over 12,500 prints from the 19th and 20th centuries and 270 periodicals. The National Library has also purchased fragments of the collection of Antoni Filcek from London (mainly English *Polonica*), a collection of mss. and old prints of the Morstins from Pławowice and the legacy of Father Ludwik Zalewski from Lublin.

Valuable collections were offered by Kazimierz Popiel (in 1946), Władysław Dąbrowski from Paris (from 1946 to 1970) and the widow of Stefan Kotarski (a large collection of bookplates). The National Library also received the legacy of Zofia and Jędrzej Moraczewski and in 1948 Michał Brensztajn's



collection, consisting mainly of mss. and iconographic documents on Lithuania and Polish-Lithuanian relations in the 19th and 20th centuries. The legacy of General Józef Hauke-Bosak and his family, sent from Geneva by the general's granddaughter, includes documents from the January Uprising, materials on the general's activity abroad, and also letters of Giuseppe Mazzini and Giuseppe Garibaldi. Beautiful bibliophilic prints have been offered by the Tyszkiewicz printing house in Florence.

In view of their bibliological value, mention should be made of the books and manuscripts left by the National Library's first director, Stefan Demby. The legacy of the abolished State Book Institute (1946-1949), which includes the collection of the well-known bibliologist Stefan Rygiel, is of a similar character.

Zenon Miriam Przesmycki's legacy in the National Library is mainly of a literary and artistic character. It comprises some 300 mss. as well as works of graphic art and drawings. Particularly valuable are Cyprian Norwid's manuscripts, drawings, watercolours, engravings and sketchbooks collected by Przesmycki. This is the largest collection of Norwid's works in Poland. No less important is the legacy of the mathematician and philosopher Józef M. Hoene Wroński and the editorial file of the periodical "Chimera". In 1997 the wife of Aleksander Janta-Połczyński, an émigré writer and collector, presented a valuable gift to the manuscript department of the National Library – her husband's archives (almost 300 volumes), containing an especially interesting collection of letters (over 6,000) of contemporary Polish writers.

Thanks to gifts it has received during the last twenty years, the Library has greatly increased its cartographic collection, its pre-war collection having been almost completely destroyed during the War.

In 1984 the widow of Colonel Roman Umiastowski, Joanna, transferred to the National Library a large collection of 121 maps of Poland from the 16-18th centuries, which her husband had assembled in England. Of particular value in this collection is the four-sheet Plans of the Salt-Mine and City of Wieliczka, published in Gdańsk in 1645. The Library also received from Colonel Umiastowski's collection a copy of the 1543 Nuremberg first edition of Copernicus' work. This is the only copy of this edition of *De revolutionibus* the Library now has.

The Library's cartographic section has been greatly augmented thanks to an exchange of maps with a well-known collector, Dr Tomasz Niewodniczański from Bitburg in Germany. In 1981-1982 the Library received from him 330 old maps of Poland as well as several additional valuable gifts. Since 1994 Barbara and Jerzy Czerny-Karaś from Bristol in Britain have presented the National Library with some 500 maps and atlases concerning mainly Poland, many of which are very valuable and quite unknown.

As in the case of cartographic materials, the Library has been assembling sound documents almost from scratch. The Library's collection of 4,900 phonographic cylinders (with folklore recordings) was completely destroyed during the War and only about a dozen records have been saved from the small pre-war collection. The phonic collection is now increasing first and foremost thanks to the statute stipulating that the Library must receive a copy of all recordings of music and the spoken word preserved on standard records, compact discs and cassettes. Other forms of sound documents, even from before 1914, such as phonographic cylinders, player-rolls and high-speed gramophone records, are now obtained only through purchase or gifts.

Documents of social life, now assembled systematically, have been acquired by the National Library from the beginning of its existence. A large part of Polish prints and prints



Back

concerning Poland published after 1801 (leaflets, books, newspapers and periodicals) was destroyed during the War. Published usually for information, propaganda, advertising and normative purposes, they reflect various fields of former and contemporary life and the activity of various organisations, institutions and societies. Their collection numbers over 1,700,000 items and includes valuable theatrical works, prints referring to Poland's national uprisings and the two World Wars, as well as a rich set of address books.

Over the fifty-odd post-war years, the National Library has not only been trying to recoup the losses it suffered during the War, but has also endeavoured to acquire valuable new items. It has acquired the 8th century *Testamentum novum* (the oldest manuscript in its collections), a unique copy of Frederick de Wit's *Atlas Maior* published in London about 1715, and autographs of many Polish writers: Juliusz Słowacki, Henryk Sienkiewicz, Stefan Żeromski and Krzysztof Kamil Baczyński. It has also acquired engravings by Jan Ziarnko, an artist active in Paris in the 17th century, and numerous works by contemporary graphic artists. Many artists have presented their works to the Library as a gift. From others (or their heirs) the Library has purchased even large sets of works. Many old prints have been purchased, among them scattered items from the historical collections of the old Załuski, Wilanów, Zamoyski and Krasiński libraries, along with many rare items (for instance, 49 old prints with unique examples of picaresque literature were bought from Danuta Siodowa in Gliwice). As far as music items are concerned, the Library has managed to acquire Apolinary Szeluto's legacy from the beginning of the 20th century, as well as the legacies of Witold Friemann, Grażyna Bacewicz and Antoni Szałowski. It has also purchased autographs of Karol Szymanowski and Witold Lutosławski.

As before the War, the collections of the National Library are among the richest collections in Poland. At the end of 1999 there were over 7,000,000 items kept in the Library's repositories. The National Library takes special pride in, and lavishes special care on those collections and individual items, now regarded as true gems, treasures and precious rarities, which have survived thanks to the boundless sacrifice of librarians and museum employees. Here mention must be made of Alodia and Józef Grycz, who during the Warsaw Uprising and after its defeat cared for the National Library's collections in the deserted building of the Central School of Commerce; the participants in operation Pruszków, who – risking their lives – carried books away from the Warsaw inferno of December 1944; and members of teams which immediately after the War searched for plundered items in the turbulent Western Territories. Some treasures of the National Library have survived thanks to accidental rescuers. Some people (such as Józef Gil from Dzików and Paweł Kurek, an employee of the Zamoyski Library) gave their lives in the defence of books. For some, pages “more precious than gold” have turned out to be more precious than their lives. Many others have dedicated and continue to dedicate their efforts and thoughts to these treasures, doing their utmost not only to preserve, but also to multiply them. Through the efforts of its employees and the goodwill of donors and patrons, the National Library – above and beyond its right to obtain a copy of all publications – seeks not only to systematically augment its stocks, but also to secure and enhance Poland's national heritage by preserving and acquiring relics of the past and enriching its collections with the works of contemporary writers and artists.

*Paulina Buchwald-Pelcowa*



Back

### *Editorial board*

Paulina Buchwald-Pelcowa, Maciej Dąbrowski  
Łukasz Kądziała, Adam Manikowski, Elżbieta Olszewska  
Joanna Pasztaleniec-Jarzyńska, Halina Tchórzewska-Kabata  
Wacław Żurek

### *Photographs*

Roman Stasiuk  
and  
Maciej Bronarski  
Krzysztof Konopka  
Andrzej Kossobudzki-Orłowski  
Marzena Stokłosa  
Leszek Stokłosa

### *Authors commissioned to write the album's descriptive texts*

Paweł Bagnowski, Ryszard Bobrow, Paulina Buchwald-Pelcowa  
Henryk Bulhak, Maria Brynda, Maria Cubrzyńska-Leonarczyk  
Natalia Czekalska, Maciej Dąbrowski, Waldemar Deluga, Anna Endzel  
Maria Gamdzyk-Kluźniak, Małgorzata Gąsiorowska, Zofia Głowicka  
Krystyna Gutowska-Dudek, Jadwiga Ihnatowicz  
Katarzyna Janczewska-Sołomko, Beata Janowska, Elżbieta Jasińska-Jędrosz  
Zoja Jaroszewicz-Pieresławcew, Grażyna Jurkowlaniec, Michał Kabata  
Danuta Kamolowa, Adam Karpiński, Andrzej Kaszlej, Łukasz Kądziała  
Grażyna Klimecka, Anita Kłakus, Jacek Kowalski, Lucyna Kublin  
Jadwiga Madej, Barbara Majewska, Mieczysław Mejer, Mirosław Perz  
Włodzimierz Pięła, Jerzy Pikulik, Irena Poniatowska, Bożena Sajna  
Teresa Sieniatecka, Zbigniew Skowron, Jacek Soszyński, Michał Spandowski  
Teresa Stajuda, Monika Strykowska, Eliza Szandorowska, Lucyna Szaniawska  
Sławomir Szyller, Katarzyna Ślaska, Halina Tchórzewska-Kabata  
Małgorzata Tomaszewska, Wojciech Tomaszewski, Hanna Widacka  
Elżbieta Wojnowska, Maria Wrede, Maria Wróblewska, Katarzyna Zalewska

### *Consultants*

prof. dr hab. Alina Brodzka  
prof. dr hab. Ryszard Marciniak  
prof. dr hab. Barbara Miodońska  
prof. dr hab. Jan Pirożyński

### *Graphic design and layout*

Ryszard Kryska and Andrzej Tomaszewski

### *Translated by*

Janina Dorosz

### *Revised and edited by*

Philip Earl Steele

### *Copy editors*

Elżbieta Olszewska, Anna Kamińska

### *Design and creation of electronic version*

Wojciech Buksowicz, with the assistance of Halina Tchórzewska-Kabata and Philip Earl Steele

### *Project supervisor*

Wacław Żurek

© Copyright by Biblioteka Narodowa, Warszawa 2000

ISBN 83-7009-402-3

This publication was made possible thanks to the financial support of Polkomtel SA, the operator of **Plus GSM** digital mobile telephone network



[Back](#)