

Readers are hereby presented with the thirtieth-anniversary volume of the Wilanów scholarly journal, the subject matter of which focuses on issues related to the history of the Wilanów residence. In the current 2023 year, which marks the three-hundred fortieth anniversary of the Battle of Vienna and the hundredth anniversary of the founding of the Republic of Turkey, the Museum of King Jan III's Palace at Wilanów was a co-organiser of the Seventeenth International Congress of Turkish Art in Warsaw (18–21 Sept.), an edition additionally devoted to the culture of Old Poland with its Sarmatian and Tartar strands. An exhibition accompanying the congress was prepared in the museum with the aim of presenting the ways in which the artistic creations of the Muslim world were adapted to the culture of the former multinational Commonwealth of the Two Nations, including a presentation of the non-material cultural heritage of the Polish-Lithuanian Tatars. For this reason, the papers that make up the present volume are primarily concerned with the broadly understood relationship between Polish art and the world of the Orient.

One of the most visually appealing testimonies to the influence of the art of the Ottoman Empire on Old Polish artistic culture are textiles and militaria. New findings on the research problems of this type of objects of historical value are presented in the studies collected in the first part of the volume. Beata Biedrońska-Słota describes, on the basis of source material, the increasing popularity of silk fabrics from Turkey in the Commonwealth and presents the various routes by which they reached the markets of Central and Eastern Europe. The author notes that in Old Poland, eastern textiles acquired through military victories were also ascribed exceptional significance as signs of victory, which is reflected in the numerous surviving examples of liturgical vestments and votive offerings found in churches and monasteries. Secular garments emphasising the grandeur of their owners, upholsteries and wall hangings were made from imported Turkish and Persian silks, which were distinguished by the richness of the materials used in their production. Magdalena Śniegulska-Gomuła discusses in detail the issue of eastern wall hangings of the arcade type in the collection of the National Museum in Kielce. These artefacts have parallels in Polish museum and church collections, which are traditionally, although without a source confirmation, regarded as acquisitions from the period of the Relief of Vienna. An analysis of the ornamentation of the textiles and of the technique and technology used in their making allows them to be attributed to Greek silk workshops, which, in the seventeenth century, were located mainly on the island of Chios. Textiles produced there in this and the following century found customers in the markets of Turkey and the

## INTRODUCTION

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Commonwealth of the Two Nations, where eastern trade was primarily carried out by the Armenians, whose main trade centre was Lvov. The second category of arts and crafts that was particularly susceptible to Oriental influences during the Old Polish period were the militaria. In his paper, Mateusz Chramiec writes about a special group of objects associated with King John III in the collection of Izabela Czartoryska née Flemming. Weapons stored in the Puławy collection and allegedly belonging to John III were several times described in inventories and visitors' recollections before the November Uprising; later, a group of six 'royal' sabres was mentioned by Leon Bentkowski in 1877, when they were already in Cracow. Only two of the artefacts under discussion may have belonged to Sobieski, i.e. the sabre donated to the sanctuary in Loreto and the one received from Pope Innocent XI. Most of the remaining ones are the so-called *janówka* sabres, i.e. sabres decorated with images and inscriptions of a propagandistic nature, which in the eighteenth century and during the Napoleonic period played the role of symbolic memorabilia. Provenance research has also made it possible to identify objects purchased for the King Jan III National Museum in Lvov (now the Lviv Historical Museum) in 1912, originating from the collection of Count Jan Stanisław Zamoyski kept in the Vötteu (now Bítov) Castle in Bohemia. Myroslav Poberezhnyi describes in detail the circumstances of the purchase of these collectibles at an auction in the Dorotheum in Vienna, which was dictated by the historical significance and artistic quality of these objects. In addition to seventeenth- and eighteenth-century portraits of Teresa Kunegunda Sobieska, Frederick Christian, Elector of Saxony, Queen Maria Leszczyńska and an imaginary portrait of Gáspár Bekes, a ceremonial saddle, associated at the time with the Siege of Vienna in 1683 and the figure of the king of Poland, and later described as 'Polish' or even 'a product from Lvov', was purchased for the museum's collections. The subsequent dispersal of the set of artefacts among the Ukrainian museums and changes in attribution made it difficult to correctly identify the objects for many years. Despite this, the current location of the lost saddle was recently established, so further research into its attribution was made possible. Marta Gołabek, Agnieszka Pawlak and Michał Witkowski present the results of iconographic, archival and physicochemical research on two royal portraits from the Wilanów collection. The impulse for the analysis was given by the exceptional similarity of the model's facial details in a portrait purchased in London in 2021 (inv. no. Wil.6312) and on a painting of King John III against the background of a battle (inv. no. Wil.1961). The almost identical form of these elements may indicate a connection between the two works through the patrons who commissioned them, or their creators, or a similar time of their creation. It was decided to verify these hypotheses as part of a research project led by

the E-RIHS consortium. Iconographic research showed that the London portrait belongs to a type popularised in the seventeenth century in the British Isles, where it functioned as a credible representation of the king. The portrait of John III against the background of a battle, as determined by archival research, was also located in London after the World War II and belonged to the well-known collector Antoni Maryanowski. Interestingly, due to its unique depiction of the ruler in a patterned *żupan* and with a Sarmatian moustache, it was described in the London auction catalogue as a portrait of Tamerlane (Timur). However, an analysis of the painting technique of both works leads to the conclusion that they were painted in different workshops and, it seems, at different times. In addition to the different colour and treatment of the painting bases, instrumental studies showed that the first portrait contains pigments typical of the seventeenth century, while the portrait of John III against the background of a battle could have been painted after 1704 at the earliest.

An example of a lesser-known cultural relationship between the world of the Ottoman Empire and the Old Polish culture is garden art. Jacek Kuśmierski deals with the history of the myth of John III as the gardener king, functioning in culture to this day and shaped in numerous popular publications throughout the nineteenth century and until the beginning of the twentieth century. Accounts, often of an anecdotal nature, credit the ruler with planting a large number of trees, bringing in exotic species, including poplars, from the Ottoman lands, or employing Turkish captives to build the Wilanów gardens. Such pieces of information, uncritically accepted as true, over time found their way into recognised scholarly publications. The myth was also reflected in the nineteenth-century art, namely, the painting by Wojciech Gerson from 1868. The need to verify this issue led the author to analyse the descriptions of John III's gardening activities found in the literature. It is known for a fact that the king visited more than a dozen of the most famous garden complexes in Europe during his youthful Grand Tour and later maintained extensive gardens in his residences, which included exotic species of trees and plants. However, it was only the work of the dendrologist Władysław Bugała that made it possible, for example, to distinguish between Italian poplars, imported in the second half of the eighteenth century, and the Afghan poplars (the *kavak* poplars), which indeed found their way into southern Ukraine in the seventeenth century thanks to Ottoman gardeners. Similar unverifiable accounts relate to specimens of exotic plants allegedly dating from the time of King John III found in the Wilanów collection. The study is supplemented by an appendix containing a list of plants in the present-day Poland commemorating the victory at Vienna or the royal couple.

Jarosław Pietrzak discusses, on the basis of an extensive source base hitherto unused in this respect, the equally little-known facts relating to the

religiousness of the king's wife Maria Casimire d'Arquien Sobieska. His analysis is focused on the foundations of the monasteries of the Benedictine Nuns of Perpetual Adoration of the Blessed Sacrament in Warsaw and of the queen's Roman residence at Palazzo Zuccari, motivated by her piety, especially her reverence for the Blessed Sacrament. The author analyses this hitherto unexplored strand of Maria Casimire's spiritual life, largely shaped by the influence of French mysticism. The activities of the Daughters of Charity promoting the renewal of the Eucharistic cult undoubtedly corresponded to the spirituality of the Sobieski family, whose members founded a permanent votive mass for the healing of Marek Sobieski, the elder brother of the subsequent king, as early as in 1635. The foundation of the nunnery of the Benedictine Nuns of Perpetual Adoration of the Blessed Sacrament in Warsaw, made in 1687, was linked to the fulfilment of a vow made before the Battle of Vienna in the intention of victory. According to the queen herself, the erection of the nunnery of the Daughters of Charity in Rome, which took place in 1702, was to be a revised version of the Warsaw foundation. The findings of the Queen's efforts at the papal and French courts, as well as among the cardinals and the Albani family, to support the foundation project and to obtain Louis XIV's permission for the nuns to go to the new convent at Palazzo Zuccari, are fascinating indeed. Jarosław Pietrzak emphasises the uniqueness of the Roman residence of the nuns, for whose needs a monastery, rather than a simple chapel, was set up in the Roman palace of the Queen; this was quite unlike the other houses of the aristocracy of the Eternal City.

The next two studies included in this volume are devoted to examples of cultural intermingling in the eighteenth and the nineteenth century in the territories of the Red Ruthenia and Podolia. Thanks to Ekaterina Merkuleva's research on Rotmistrz Stanisław Studziński (d. after 1731), a figure recalled in the nineteenth century by Józef Ignacy Kraszewski and previously known only to specialists we learn about the functioning of a special group of court officials, namely, translators of Oriental languages in the service of the chief military commanders of the Commonwealth in the pre-Partition period. As a soldier in the Crown Army, Studziński was one of the translators originating from the military estate, whose traditional career path after returning from captivity, which was a typical situation to learn the language at the time, was to participate in war campaigns in the south-eastern borderlands and in diplomatic missions, and then to work in the royal chancellery. The special services that Studziński rendered to the castellan of Cracow, the Grand Hetman of the Crown Adam Mikołaj Sieniawski, in his role as interpreter for the Turkish envoy and translator of letters from the khan of the Crimean Tatars, made him the only translator to be mentioned in the hetman's will. The materials collected by Studziński and other translators of Oriental languages, hitherto only

fragmentarily published, contain interesting information on the contacts between the Poles and the Turks and Tatars, and on the culture of the Polish-Turkish borderland in the seventeenth and the eighteenth century. The last paper in this part of the volume, by Joanna Bojarska-Cieślík, presents Oriental themes in the history of the borderland family of the Grocholskis. After the turbulent period of the Turkish wars and the geopolitical changes of the eighteenth century, the relations of the Ottoman Empire and the Crimean Khanate with the Commonwealth changed dramatically during the waning period of the Commonwealth. Bojarska-Cieślík discusses the multifaceted contacts with the Muslim Orient using examples of prominent members of the family, starting with Remigian Michał Grocholski (1643–1705), a colonel of the armoured regiment and Marcin Grocholski (1727–1827), the voivode of Bratslav. Comparing the descriptions of the diplomatic gifts received by Remigian with the presentation of the voivode of Bratslav's entry to the *sejmik* meeting, it can be seen that interest in the luxurious wares coming from the Middle Eastern workshops was still present at the end of the eighteenth century. Against the background of Sarmatian patterns of relations with the Muslim Orient in the nineteenth century, the interests of Maria Czartoryska, née Grocholska, daughter of Henryk, owner of the family seat in Pietniczany in Podolia, stand out. The fascination with Oriental exoticism characteristic of the era, in her case developed into the study of Oriental languages, which she continued over the years. The duchess also learnt to play Middle Eastern instruments, sketched Oriental subjects and, together with her brother Tadeusz (1839–1913), undertook to transform the interior of the palace in Pietniczany in an Eastern style. Tadeusz himself was awarded the Commander's Star of the Order of the Medjidie, First Class, by the sultan for his help in caring for the wounded and in burying dead Ottoman soldiers during the Russo-Turkish War. The author emphasises that the identity of the family members and, at the same time, their openness to Oriental culture was undoubtedly influenced by the actual experience of proximity to the East as possible in the multi-ethnic and multi-cultural region in which they lived.

The second part of the volume, containing communications, opens with an interview with Dr Magdalena Piwocka on the preparations for the exhibition *Odsiecz wiedeńska 1683* organised at the Wawel Royal Castle on the three-hundredth anniversary of the Battle of Vienna. Her fascinating recollections reveal an extraordinary organisational effort, which lasted for several years and was made during a difficult period of Polish history. As a result of an extensive search and field trips, many previously unknown works related to the reign of John III and the Vienna expedition were identified and scientifically processed, including works of Oriental art which were later included in the exhibition catalogue. Although published with a delay of many years, this catalogue is still

one of the primary sources in the literature on the subject, much valued by researchers of the period in question. In the interview, Magdalena Piwocka pays particular attention to the social context of the preparations for the exhibition, emphasising the teamwork, solidarity and disinterestedness of the collaborators, the involvement of the clergy, but also the attempts to use the exhibition for political purposes. A communication from Marina Beck and Hendrik Ziegler sets out the premise of the inter-institutional scientific project *Forum Turcica*, established in 2020. The aim of the project is to create a thematic web portal for the exchange of information by researchers interested in the functioning and reception of works of Ottoman origin in Western, Central and Southern Europe, from the early modern period to the present day. The second aim is the scientific study of museum collections containing the Turkish artefacts in terms of provenance, manufacturing technique, presentation and instrumentalisation of these objects. It may be particularly important for the Polish researcher to know that the study will also take into account works that do not come directly from the Ottoman Empire, but were created under the influence of Eastern art, e.g. during the period of Sarmatism in Poland.

The issue of origins is also the subject of two further communications.

Dobromiła Rzyska-Laube collected information on the paintings lost during the Second World War showing the ceremonial entry of Józef Dołęga-Sierakowski's embassy to Constantinople in 1732, documented thanks to, among others, Zygmunt Batowski's descriptions. The canvases were kept in the collection of the Ogończyk-Sierakowski family in Waplewo Wielkie, where they formed part of the family's renowned art collection. The descriptions and recollections quoted, as well as the iconographic material, can help to locate canvases considered to be war losses. Agnieszka Woźniak-Bartyzel describes the history of the portrait of Alfonso d'Avalos by Titian, from the Toulouse collection of the Potocki family, which has been in the collection of J.P. Getty Museum in Los Angeles since 2003. The portrait is linked in an undocumented way to the royal collections of John III and Stanislaus II Augustus Poniatowski; the author poses questions about the sources that could confirm these hypotheses.

This part of the volume ends with a commemorative note by Anna Kwiatkowska, Dominika Walawender Musz and Joanna Paprocka-Gajek about late Krystyna Gutowska-Dudek, an art historian associated for many years with the Museum of King Jan III's Palace in Wilanów and the National Library, author of fundamental studies on paintings and drawings from the former Wilanów collection, and co-organiser of excellent exhibitions, e.g. *The Throne of Memorabilia in Honour of 'The Most Serene, Invincible King of Poland'* prepared for the three-hundredth anniversary of the king's death, and *Grand Tour*, prepared to celebrate the two-hundredth anniversary of the museum's educational activities. The volume

ends with a chronicle of museum events that took place at the Wilanów museum in 2023, compiled by Marta Gołębek and Karolina Alkemade.

We invite our Readers, and this year also the participants of the Seventeenth International Congress of Turkish Art in Warsaw, to familiarise themselves with the contents of the thirtieth volume of *Studia Wilanowskie*, as well as to undertake and present in subsequent volumes of our journal their own research into the history of the residence and the collections created by its successive owners, beginning with King John III, a well-known admirer of Oriental art.

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