

Jacek Kuśmierski

Oriental Paradise

Turkish Influence in the Polish Gardens



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The Museum of King Jan III's Palace at Wilanów

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Zygmunt Vogel, View of Kazimierz Poniatowski's 'Na Książęcem' Garden in Warsaw, after 1782, National Museum in Warsaw, inv. no. Rys.Pol.11259 MNW (cat. 20)

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1. Introduction

Gardens were one of the most important areas of cultural exchange between the Polish-Lithuanian Commonwealth and the Ottoman Empire. The origins of this exchange can be traced primarily to political, diplomatic and commercial contacts whose apogee came between the 16th and 18th centuries.¹ Its most important routes led north and north-west from Constantinople. The first one called *Stambulyolu* led along the Danube through what is now Niš, Belgrade and Budapest. The second led via Braşov or Sibiu in Transylvania and further through Hungary and Slovakia to Kraków and Silesia. The third route was via Moldova, Sniatyn or Kamianets-Podilskyi to Lviv.² Items imported included fabrics and textiles, tents, Turkish and Persian carpets, leather and leather goods, weapons, faïence vessels and other handicrafts, wines, pearls and precious stones, incense and horses. Fresh and dried fruits such as lemons, oranges, figs, sultanas, nuts and tobacco, or the popular ‘snuff’, were also traded. Many spices were imported from the Ottoman Empire to the Commonwealth including pepper, cloves, cinnamon, nutmeg and the most expensive of all, Anatolian saffron, which grows in the Tokat region and in the Western Pontic Mountains near Constantinople.³ Numerous ornamental and exotic plants found their way into Polish gardens, including: oranges, camellias, forsythias, reseda, peonies, roses, hyacinths and tulips.⁴

With the cessation of territorial expansion after the Battle of Vienna in 1683 and the loss of the war with the Holy League, a new chapter in the influence of the Ottoman Empire opened. The absence of the Turkish threat increased trade, and improved diplomatic relations and the image of the Turks in Polish culture in the 18th century.⁵ The ‘Ottomania’ of the time was also reflected in the gardens, although its genesis was primarily linked to the fashion for oriental pavilions that originated in France.⁶ This trend did not spread in the Commonwealth as it did in Western Europe, but several interesting buildings referring to the traditional architecture of the East were created, such as the House of Imam and Minaret in the ‘Na Książęcem’ Garden in Warsaw, Turkish House in Łazienki Park, Turkish Tent in the garden in Mokotów, Turkish Mosque and Presbytery in ‘Aleksandria’ Park in Siedlce, or the Turkish baths in Tulchyn.⁷ The gardens at Wilanów, Powązki and Puławy also exhibited original tents from purchases or the spoils of war gained at Vienna and Khotyn.

1 Dziubiński 1965; Bazylow 1976; Majda 1977; Kołodziejczyk 1988.

2 Kołodziejczyk 1988; Dziubiński 2000.

3 Dziubiński 1998a, pp. 145–201; Dziubiński 1998b.

4 Reychman 1964, p. 130.

5 Kopania 2012, p. 83.

6 Reychman 1964, p. 156; Ciolek 1965b; Morawińska 1977, p. 33; Zasławska 2000, pp. 65–104.

7 Reychman 1964, pp. 153–160; Berdecka, Turnau 1969, p. 52; Jaroszewski 1986.

The aim of this monograph was to systematise, verify and complete the existing knowledge on the Turkish influence in Polish gardens. The subject matter covered: knowledge of the gardens of the Ottoman Empire in the Commonwealth, plant species cultivated, tents exhibited, and Turkish-style pavilions designed or realised. The work of two architects of the Classicist era, Szymon Bogumił Zug and Jan Chrystian Kamsetzer, is analysed in detail. The research focused on the area of the former Polish Crown, encompassing the territories of Poland and Ukraine after 1569. The material presented here was compiled for the temporary exhibition at the Museum of King Jan III's Palace at Wilanów, accompanying the 17th International Congress of Turkish Art (ICTA) in Warsaw (18–21 September 2023).

2. Materials and methods

The research for this publication and temporary exhibition includes a study part carried out as part of archival and library searches between 2022 and 2023. The review of literature in the fields of history, art history, botany and linguistics includes viewing the collections of the library of the Museum of King Jan III's Palace at Wilanów, the National Library of Poland and the University Library in Warsaw. Archival sources and reproductions of works were obtained from Polish archives and museums: Central Archives of Historical Records, the National Library of Poland, the Print Room of the University of Warsaw Library, Institute of Art of the Polish Academy of Sciences in Warsaw, the National Museum in Kraków – the Czartoryski Princes Museum and the Czartoryski Princes Library, the National Museum in Warsaw with its branch Museum in Nieborów and Arkadia, the Museum of King Jan III's Palace at Wilanów, the Museum of Warsaw, the National Digital Archives, the National Heritage Institute of Poland, the Ossoliński National Institute in Wrocław and the Royal Castle in Warsaw – Museum. Taxonomic information is derived from on-line international botanical indexes: International Plant Names Index,⁸ Plants of the World Online, the Royal Botanic Gardens, Kew⁹ and Global Biodiversity Information Facility.¹⁰

The issue of Turkish influence in European gardens has been the subject of many scholarly publications,¹¹ but none of them discusses sites from the former Commonwealth. The first, and so far the only important Polish-language work on the subject is a book *Orient w kulturze polskiego oświecenia* [The Orient in the Culture of the Polish Enlightenment], compiled by the historian

8 International Plant Names Index (IPNI), <https://www.ipni.org/> (accessed: 27 January 2023).

9 Plants of the World Online (POWO), <http://plantsoftheworldonline.org/> (accessed: 27 January 2023).

10 Global Biodiversity Information Facility (GBIF), <https://www.gbif.org/> (accessed: 27 January 2023).

11 The most important are: Harvey 1976; Schoser, Benz-Rathfelder 1985; Avcıoğlu 2011; Ruoff 2011; Ruoff 2012; Williams 2014, pp. 115–137; Křesadlová et al. 2021, pp. 44–52.

and Orientalist Jan Reychman.¹² The author discussed examples of 18th-century Turkish pavilions in the 'Na Książęcem' Garden in Warsaw, Jabłonna and the Łazienki Park. He also pointed out several plant species mentioned earlier that were transferred from the Ottoman Empire to the Commonwealth. Another important publication is an article by the art historian Tadeusz Stefan Jaroszewski on the Oriental style in 19th century Polish architecture.¹³ In addition to the previously mentioned sites, he described the Turkish pavilions in the Mokotów Garden, and the 'Aleksandria' Park in Siedlce and in Tulchyn. The issue of Turkish culture in Polish and European garden layouts was also discussed by art historian Jolanta Polanowska, who evoked a broad historical and artistic background in her article on Jan Chrystian Kamsetzer's kiosk project.¹⁴

3. Knowledge of the Turkish gardens in the Commonwealth

As far as the theory of Turkish garden art is concerned, its great absence from Polish literature until the early 19th century is noteworthy.¹⁵ One of the first descriptions of the Sultan's residences in Constantinople was given by Marcin Bielski in 1597. Bielski drew attention in particular to the decorative pavilions made of costly materials and the accompanying fountains and exotic plants such as lemons, oranges, figs, pomegranates and olives.¹⁶

In his famous account published in 1646, Szymon Starowolski gives several mentions and general descriptions of the exquisite gardens of the Topkapı palace in Constantinople and other residences of the Sultan. Significantly, the work was published seven times and two reprints were published in the 19th century.¹⁷ A detailed description of the residence of Grand Vizier Kara Mustafa is given by the Polish diplomat Samuel Proski in his account of 21 April 1678. The gardens were adorned with a silk tent hiding costly carpets and cushions. Dozens of flower baskets were set up around the fountain with sixteen streams, together with orange and lemon trees, pomegranates, date palms, apple trees and chestnut trees.¹⁸ Józef Mikosza, on the other hand, in his 1787 work

¹² Reychman 1964.

¹³ Jaroszewski 1986.

¹⁴ Polanowska 2018.

¹⁵ Baranowski 1950, pp. 145–160.

¹⁶ Bielski 1597, p. 627.

¹⁷ Starowolski 1646, pp. 31, 62. Subsequent editions were published in Kraków in 1647, 1649, 1665, 1695, 1701 and 1715. Reprints: 1844 Vilnius and 1858 Kraków.

¹⁸ *Źródła do poselstwa Jana Gnińskiego...* 1907, p. 139; Bałczewski 2000, p. 111.

on the Ottoman Empire drew attention to the prevalence of vineyards and gardens. The latter were characterised by their simplicity and their abundance of flowers, vegetables and fruit trees. The recommended species in the Sultan's gardens were cypresses, which provided adequate shade.¹⁹ In view of these laconic accounts, it is somewhat surprising that one of the first Polish encyclopaedias, written by Ignacy Krasicki, included the entry 'bostandzi' (Tur. *bostancı*) meaning in Turkish a gardener, a member of the sultan's guard.²⁰ The distinctive element of their attire, distinguishing them from other soldiers, was the elongated red cap. Apart from maintaining the greenery, their duties also included driving and directing the rowing boats that sailed with the sultan on the canals, and even protecting order and punishing those who broke the rules of the gardens.

The first comprehensive description of Turkish gardens in Polish was published by Count Stanisław Wodzicki in his 1825 gardening textbook.²¹ In the text, he recalled above all the fertile vineyards, orchards and utilitarian gardens on the Bosphorus, as well as the agglomerations of Adrianople and Constantinople. He devoted the most space to the gardens of the Topkapı palace, which were characterised by a regular compositional layout: marble walkways divided the space into four sections, with a gazebo and fountain at their intersection. At one end of the garden was the sultan's kiosk and aviaries, and on the opposite side was a viewing terrace decorated with potted flowers. The quarters were filled with roses, heliotrope and jasmine, which was dazing with its intense scent. The garden also included a greenhouse with exotic plants from Ethiopia and the Cape of Good Hope, which were cultivated by the German gardener Jakob of Rastatt in Baden. Despite this, the gardens were neglected and the land there was not suitable for farming. Wodzicki highlighted the wonderfully developed flower gardening and the excellent taste of the melons, watermelons and pumpkins grown in Turkey. The orchards were filled with almond, orange, lemon, peach, apricot, pomegranate, vespertine, pear and quince trees. Between the vegetables, mint, lemon balm, dill and parsley were grown. When summarising Count Stanisław Wodzicki's description, however, it must be emphasised that he himself never travelled to Anatolia and his study is merely a summary of an extract taken from the encyclopaedia of horticulture by the English botanist John Claudius Loudon.²² Loudon, in turn, based his work on the travel accounts and letters by other authors from the 16th to 19th centuries. He referred to a treatise

¹⁹ Mikosza 1787, p. 119, 317. See: *Obraz osiemnastowiecznej Turcji...* 2018.

²⁰ Krasicki 1781, p. 169. See: Siwiec 2015, pp. 105–106; Stachowski 2005, p. 66.

²¹ Wodzicki 1825, pp. 35–37.

²² Loudon 1822, pp. 62–64.

by the French naturalist Pierre Belon,²³ a book by Ambassador Ogier Ghiselin de Busbecq²⁴ and letters by Lady Mary Wortley Montagu from her travels in the Ottoman Empire between 1716 and 1718.²⁵ There were also references in the text to the publications by the French diplomat François Pouqueville²⁶, the English traveller Edward Daniel Clarke²⁷ and Joseph-Philippe-François Deleuze, a naturalist working at the Natural History Museum in Paris.²⁸

Another interesting description of the gardening culture of the Ottoman Empire can be found in Ludwik Zieliński's 1835 work. The historian noted that Turks of all states had a great fondness for gardens and spent a lot of time in them relaxing, drinking coffee, smoking and listening to music. They also incurred very high costs to import exotic trees and shrubs. Citing an account by the British merchant Thomas Thornton²⁹ emphasised the great importance of there being a variety of colourful flowers in Turkish culture.³⁰ Zieliński was unsparing in his criticism of the lack of domestic gardeners to be replaced by captured Germans and Frenchmen, the neglect of the Sultan's gardens and greenhouses and the unsuitable land in Constantinople.

4. Turkish plants in Polish gardens

One of the main manifestations of Turkish influence on Polish gardens was the presence of plants from lands of the Ottoman Empire. There are several plant Turkisms, i.e. borrowings from Turkish for plant names, in Old Polish. Some of the best-known examples are: *ajer* (Tur. *ayir*) or tartarian herb, which used to refer to the common calamus (*Acorus calamus* L.), *kawon* (Tur. *kavun*) or melon cucumber (*Cucumis melo* L.), and *ajwa* (Tur. *ayva*) used in some areas of Ukraine for the common quince (*Cydonia oblonga* Mill.). The Polish name of the common watermelon: *arbuz* (*Citrullus lanatus*, (Thunb.) Mansf.; Tur. *karpuz*) and tanner's sumac: *sumak* (*Rhus coriaria* L.; Tur. *sumak*) also comes from Turkish.³¹

²³ Belon 1558.

²⁴ Busbecq 1581. Loudon knew the book from the French edition: *Ambassades et voyages en Turquie et Amasie de Mr Busbequius: Nouvellement traduites en François par S. G. Et diuisées en quatre Liures*, Paris 1646.

²⁵ - Wortley Montagu 1763.

²⁶ Pouqueville 1805. Loudon knew the book from the English edition: *Travels in the Morea, Albania, and other Parts of the Ottoman Empire*, London 1813.

²⁷ Clarke 1810–1819.

²⁸ Deleuze 1823.

²⁹ Thornton 1807.

³⁰ Zieliński 1835, p. 94.

³¹ Muchliński 1858, pp. 1, 4, 60, 103, 123; Stachowski 2014, pp. 11–12, 315–316.

Turkish influences can also be found among the names of the trees. The Polish name for the chestnut tree: *kasztanowiec pospolity* (*Aesculus hippocastanum* L.) comes from Turkish (Tur. *kestanesi*), but the word entered Polish through the German language (Ger. *Kasten*). Cultivation of these trees on the Old Continent began in the gardens of Emperor Maximilian II in Prague and Vienna, where they were brought from Constantinople in 1576. Chestnut trees were first mentioned in Poland at the end of the 16th century. It was then that King Stefan Batory ordered them to be planted in the royal garden in Łobzów near Kraków.³² Contacts with the Ottoman Empire are also responsible for the spread of the Afghan or Uzbekistan pyramidal poplar (*Populus usbekistanica* 'Afghanica' Kam.) in south-eastern Europe, whose current taxonomic status remains unknown. Due to its origin, it was called *kawak* (Tur. *kavak*), Turkish poplar or Wallachian poplar.³³ Another species imported in the 16th century was the common lilac (*Syringa vulgaris* L.). Its Polish name *lilac* also derives from Turkish (Tur. *leylak*); it is still colloquially referred to as Turkish lilac or Persian lilac.³⁴



Fig. 1. The horse chestnut (*Aesculus hippocastanum* L.)

³² Muchliński 1858, p. 59; Zaraś-Januszkiewicz 2016, p. 204.

³³ Bugała 1969; *Topole...*1973, pp. 68–69.

³⁴ Muchliński 1858, p. 76.

Fig. 2. The common lilac (*Syringa vulgaris* L.)



Flowers from the Ottoman Empire, which were cultivated between the 16th and 18th centuries, were a unique decoration of Polish gardens. Tulips (*Tulipa* L.) and crown imperial (*Fritillaria imperialis* L.) predominated; their exceptional beauty and variability were already appreciated by Jakub Kazimierz Haur, author of one of the first agricultural treatises in Polish published in 1679.³⁵ According to tradition, the name tulip was given in 1554 by Ogier Ghiselin de Busbecq, Emperor Ferdinand I's ambassador to Constantinople, because of the flower's resemblance to the turban (Tur. *tülbent*), called *tulipano* in Italian. Hence, in the former Polish-Lithuanian Commonwealth, the plant was referred to as 'eastern *zawój*' or 'Turkish *zawój*' ('*zawój*' is one of words for turban). Crown imperial was imported from eastern Anatolia in the 2nd half of the 16th century.³⁶ It was called in Polish botanical works 'crown', 'chessboard', 'chess crown', 'fritillary', 'imperial crown' and 'iskron',³⁷ which referred to the translation of its Latin name and the form of the cup-shaped flowers gathered in a whorl, resembling a magnificent monarch's crown. The list of ornamental plants originating or imported from the Ottoman Empire from the 16th century onwards to

³⁵ Haur 1679, p. 78.

³⁶ Tekşen, Aytaç 2011.

³⁷ Rostański 1900, p. 279.

Polish gardens includes also other spring plants which are worth highlighting: common hyacinth (*Hyacinthus orientalis* L.), white narcissus (*Narcissus poeticus* L.) and coronary anemone (*Anemone coronaria* L.). Popular summer flowers included the Persian buttercup (*Ranunculus asiaticus* L.), white lily (*Lilium candidum* L.), chalcedonian lily (*Lilium chalconicum* L.) and garden hollyhock (*Delphinium ajacis* L.)³⁸. These species appear in the registers and inventories of the Sieniawa garden from 1720–1726, where they were additionally annotated as having been imported from Turkey or Istanbul. These also included cuttings of the aforementioned herbaceous plants (anemones, carnations, hyacinths, buttercups, narcissi, daffodils) and rose bushes.³⁹



Fig. 3. The tulip (*Tulipa* L.)

³⁸ Harvey 1976; Schoser, Benz-Rathfelder 1985; Atasoy 2011, pp. 57–59.

³⁹ Nestorow 2005.



Fig. 4. The crown imperial (*Fritillaria imperialis* L.)



Fig. 5. The common hyacinth (*Hyacinthus orientalis* L.)



Fig. 6. The white narcissus
(*Narcissus poeticus* L.)



Fig. 7. The coronary
anemone (*Anemone*
coronaria L.)



Fig. 8. The Persian buttercup (*Ranunculus asiaticus* L.)

Fig. 10. The Chalcedonian lily (*Lilium chalcedonicum* L.)

Fig. 9. The white lily (*Lilium candidum* L.)



An important part of the Polish gardens were extremely valuable collections of exotic plants. Many species originated or were imported from the Ottoman Empire, which also found its way into the Polish language. One of these is the bergamot orange (*Citrus × limon* (L.) Osbeck), popularly known in Poland as *bergamotka*. The plant is native to western India. Although its name has passed into Polish from French (Fr. *bergamote*) or Italian (It. *bergamotto*), the origin of the word is to be found in the Turkish term meaning ‘prince’s pear’, literally ‘bey’s pear’ (Tur. *Bey Armudu*). The plant came to Europe from Turkey, where it was cultivated in the southern and western provinces directly on the Mediterranean Sea, including Adana, Mersin, Antalya, and Hatay.⁴⁰ The common lemon (*Citrus × limon* (L.) Osbeck), which originated in China, took a similar route to the Old Continent. In the 16th-century Commonwealth, it was called *limonia* because of the inspiration from French (*limon*) or Italian (*limone*), which, in turn, took its name from Persian (Tur. *līmūn*).⁴¹ The Turkish dwarf variety of bitter orange (*Citrus × aurantium* L. ‘*Turcicum salicifolia*’) also comes from the Ottoman Empire.⁴² Interest in exotic flora was expressed in the 17th and 18th centuries by the collection of other plants native to the Mediterranean.⁴³ These included species such as the evergreen cypress (*Cupressus sempervirens* L.), common fig (*Ficus carica* L.), pomegranate (*Punica granatum* L.), jasmine (*Jasminum officinale* L.), myrtle (*Myrtus communis* L.), common oleander (*Nerium oleander* L.), European olive (*Olea europaea* L.), rosemary (*Salvia rosmarinus* Spenn.), and bay laurel (*Laurus nobilis* L.).

Fig. 11. The bitter orange (*Citrus × aurantium* L.)



⁴⁰ Muchliński 1858, pp. 10, 136; Stachowski 2005, p. 270; Stachowski 2014, pp. 595–596.

⁴¹ Bochnakowa 1979; Muchliński 1858, p. 76.

⁴² Tintori et al. 2000, p. 131; Kluk 1777, pp. 158–160.

⁴³ Reychman 1964, p. 90; Harvey 1976.



Fig. 12. The common fig (*Ficus carica* L.)



Fig. 13. The pomegranate (*Punica granatum* L.)



Fig. 14. The myrtle (*Myrtus communis* L.)

Fig. 15. The common oleander (*Nerium oleander* L.)



Fig. 16. The rosemary (*Salvia rosmarinus* Spenn.)

5. Turkish tents

Another example of Turkish influence was the traditional majestic tents of the sultans, viziers and other members of the court (Tur. *otağ*) installed in the gardens. They were made by master tent makers from cloth, canvas and leather and decorated with intricate designs of silk threads, ribbons, embroidery and appliqués. The basic structural element was spars ending in spires or panaches (Tur. *buncuk*)⁴⁴ with horse tail, balls or crescents. Due to their great value, the tents were installed temporarily, during the summer, or for special occasions. The research identified three such tents installed in the 19th century: in the Wilanów estate of August and Aleksandra Potocki, and in Powązki and Puławy belonging to Izabela Czartoryska. However, it is worth noting that the display of such objects in Polish gardens has a longer tradition. On 30 April 1684, King Jan III held a banquet at his residence in Yavoriv, during which, due to the lack of space, only the vestibules of the Turkish tents were set up.⁴⁵ In Zhovkva, Turkish tents were set up in the meadows in front of the castle every September to mark the successive anniversaries of the victory at Vienna.⁴⁶ The kings of the Wettin dynasty used Turkish tents as a programme element for feasts held in the garden of the Saxon Palace in Warsaw.⁴⁷ King Augustus II also used them in his field residence erected on Rabbit Hill (today's Królikarnia in Warsaw) for the 1732 Campaign. The central pavilion was accompanied by forty colourful Turkish tents for the accommodation of the generals, officers and aristocracy, as well as kitchen facilities and places for the royal servants (Fig. 17).⁴⁸



Fig. 17. Johann Samuel Mock, *Military review of the Polish, Saxon and Lithuanian troops at Czerniaków, 31 July – 18 August 1732*, 1732, Royal Castle in Warsaw – Museum, inv. no. ZWW/304

⁴⁴ Stachowski 2005, p. 69.

⁴⁵ Poczet Odlanicki 1877, p. 172.

⁴⁶ Jagodzinski 2020, p. 187.

⁴⁷ They are documented by drawings from the collection of the Saxon State Archives in Dresden (Sächsisches Staatsarchiv Dresden): 12884 Karten, Risse, Bilder, no. Schr 007, F 089, no. 011bbb; 12884 Karten, Risse, Bilder, no. Schr 007, F 089, no. 011s; 12884 Karten, Risse, Bilder, no. Schr 007, F 089, no. 011t; 12884 Karten, Risse, Bilder, no. Schr 007, F 090, no. 038b.

⁴⁸ Przybylak 2022; Sito 2021.

The appearance of the Turkish tent from the Wilanów collection can be reconstructed on the basis of a rather detailed note published in the exhibition catalogue for the 250th anniversary of the Battle of Vienna at the Army Museum in Warsaw,⁴⁹ the archival photographs (cat. 1–5) and two surviving fragments from the collection of the Museum of King Jan III's Palace at Wilanów (cat. 6–7). The rectangular two-masted tent had a Krikorian canopy consisting of two parts: a higher one 15 m long and 3 m wide, and a lower one 20 m long and 8 m wide. The fences forming the walls were divided into four sections, each 2.5 m high and 11 m long. The tent had two entrance curtains in opposite sides of the roof and eight windows, two in each of the four sections of the fences. The interior was made of green cloth decorated with appliqués and embroidery; an ornament along the top of the canopy alternating green and red, decorated with arabesques, followed by a wide band with floral motifs in red and white and an outer band in navy blue with bright yellow arabesques. The lower part of the canopy was divided into forty quarters with a repeating ornament of different colours. The periphery of the canopy was formed by two stripes, the first, like the periphery of the upper canopy, and the second green, with yellow ornamentation. Each of the four sections of the fences was divided into eight quarters, with ornamentation as on the lower part of the canopy and two windows (there were 16 in total). The window frames had different coloured silk appliqués. The outside of the tent was covered with grey cotton canvas.

The origin of the tent in the historic Wilanów collection is not precisely known. In the second half of the 19th century, historians claimed that it belonged to Grand Vizier Kara Mustafa and was captured by King Jan III during the Battle of Vienna in 1683. They also speculated that it might have come from Sobieski's booty captured during the battle for the Khotyn fortress in 1673. After the monarch's death, the tent was inherited by Prince Jakub Sobieski, who transported it to Pidhirtsi and later sold it together with the castle to Stanisław Mateusz Rzewuski. It found its way into the Wilanów collection thanks to Count Stanisław Kostka Potocki, who acquired it in the early 19th century.⁵⁰ The Turkish tent first appeared in the inventory of furnishings for the Wilanów palace in 1832,⁵¹ then in 1895⁵² and in a note of 5 June 1929, when it was in storage in the south clock tower of the palace.⁵³

49 *Katalog wystawy jubileuszowej zabytków...* 1933, pp. 262–263.

50 Skimbrowicz, Gerson 1877, p. 148; Łoski 1883, p. 79.

51 AGAD, ref. no. 1/342/0/21/174, p. 64.

52 [...] 2912. *Tenture / Grande tente oblongue en drap avec applications. Elle est décorée par panneaux des motifs imitant du Vases sur des fonds variant de couleur. / Celle tente a été prise sur les Turcs par le Roi Jean. [...]*. AGAD, ref. no. 1/342/0/21/185, p. 369.

53 AGAD, ref. no 1/342/0/21/193, p. 11.

The tent was exhibited several times in the Wilanów garden in the mid-19th century. It was first described by the French writer and traveller Xavier Marmier, who visited the gardens in 1842.⁵⁴ The interior of the tent was decorated with purple carpets, oriental arabesques and faïence stools. In its surroundings, unique exotic plants were exhibited, believed to date back to the times of King Jan III and Queen Marie Casimire.⁵⁵ Refreshments were served to guests in the tent during special occasions like the annual harvest festival known as the Okrężne⁵⁶ and flower exhibitions at the Orangery in 1853 and 1854.⁵⁷ It was also exhibited outside Wilanów, for example at a charity party in the Saxon Garden in 1856.⁵⁸

In the inter-war period, the tent from the Wilanów collection was displayed at several exhibitions. In 1926, it was lent by Count Adam Branicki to the exhibition 'East in Poland' organised by the Society for the Care of Monuments of the Past in the Baryczków Tenement House,⁵⁹ and in 1929 to the General National Exhibition in Poznań to the Pavilion of the Landowners' Association. Photographs of the interior were published in the press and in a special catalogue (cat. 1–3).⁶⁰ Four years later, on the occasion of the 250th anniversary of the Battle of Vienna, the tent was displayed in the spring in what is now the White Hall of the Wilanów palace⁶¹ and then at a jubilee exhibition of artefacts from the times of King Stefan Batory and King Jan III at the Army Museum in Warsaw.⁶² It was last on view from 2 June 1938 in the Wilanów Orangery, the interior of which was specially adapted for this purpose.⁶³ One photograph of the interior of the tent survives from this period (cat. 4).

On 13 September 1939, the Turkish tent was moved to the north tower of the palace on the initiative of Wilhelm Ossecki, then custodian of the Wilanów collections, for fear of its destruction during artillery shelling.⁶⁴ During the occupation, it was laid out in the main courtyard for cleaning (cat. 5). Between 12 and 18 December 1944, the tent, together with the equestrian portrait of

54 [...] *Einige Schritte von da, in dem Parke, sieht man noch das prachtvolle Zelt Kara Mustapha's, welches der Befreier der Christenheit von der Belagerung Wiens zurückbrachte. Es steht da mit seinen Purpur-Teppichen, seinen orientalischen Arabesken und seinen überall offenen, seidenen Vorhängen, gleichsam bereit, einen Wesir Mahomed's, oder einen erobernden König zu empfangen* [...], Source: Marmier 1844, p. 226. Originally published: Borm 2014, p. 208.

55 Potujański 1854, p. 65; Warmiński 1861; Fryze, Chodorowicz 1873, p. 90.

56 Kurjer Warszawski 1847; Siwkowska 1966, p. 296.

57 Kurjer Warszawski 1853; Kucz 1854, p. 247.

58 Warszawska Gazeta Policyjna 1856; AGAD, ref. no. 1/342/0/16/276, p. 207; Paprocka-Gajek 2019.

59 Gazeta Warszawska Poranna 1926a; Gazeta Warszawska Poranna 1926b.

60 *Katalog Pawilonu Związku Ziemian...* 1929, pp. 23, 46; *Kronika P.W.K.* 1929.

61 Kurjer Warszawski 1933a; Kurjer Warszawski 1933b; *Sztuki Piękne...* 1933.

62 *Katalog wystawy jubileuszowej...* 1933, pp. 262–263.

63 Tygodnik Ilustrowany 1938.

64 MPWil, DA.89 Wil, pp. 11–12. Edited by Piotr Szpanowski and published by the Museum of King Jan III's Palace at Wilanów, see: *Raport o ochronie...* 2008, p. 95; Kalicki, Kuhnke 2014, p. 95; Igrzycki 2017.

Stanisław Kostka Potocki by Jacques-Louis David,⁶⁵ was taken out of Wilanów by a certain Major Weizenstein (?) from the Heeresmuseum (Army Museum) in Munich.⁶⁶ It has not been found since and is listed in the war loss catalogue.⁶⁷ Currently, there are only two fragments in the collection of the Museum of King Jan III's Palace at Wilanów (cat. 6–7).

Another example is the Turkish tent exhibited in the garden of Princess Izabela Czartoryska in Powązki near Warsaw. It is known only from the British historian William Coxe's succinct description, quoted below. It was most probably shown on a drawing by Jan Piotr Norblin depicting a winter party organised by the Crown Marshal Franciszek Rzewuski in honour of Princess Izabela Czartoryska and Princess Helena Radziwiłł in Powązki on 10 February 1782 (cat. 8)⁶⁸. It was a two-masted three-sided structure with an open front, in the type of an audience tent (Tur. *seywan*). It was made of cloth decorated with appliqués and embroidery in white, blue and red. The central medallion on the canopy and the regular arrangement of quarters on the fence were two particularly distinctive motifs. The tops of the masts were decorated with spheres and crescents. Agnieszka Whelan claims that it may have been one of the tents of the Grand Vizier of the Ottoman Empire, Kara Mustafa, captured by Hetman Mikołaj Hieronim Sieniawski at the Battle of Vienna in 1683.⁶⁹

The tent was set up in Powązki in a clearing near the amphitheatre at the earliest from 1774, when Princess Izabela Czartoryska began to use the residence. It is first mentioned by the British historian William Coxe in his account of a trip in 1784 to Poland: [...] *We next walked round the grounds, which are prettily laid out in our taste of gardening; the company then all adjourned to a Turkish tent of rich and curious workmanship, pitched in a beautiful retired field near the stables, which represent a ruined amphitheatre. This tent belonged to the grand-vizier, and was taken during the late war between the Russians and the Turks : under it was a fettee, and a carpet spread upon the ground. [...]*⁷⁰. The existence of a Turkish tent in Powązki was mentioned in many other studies.⁷¹ It was most likely transported to the palace in Puławy along with the rest of its furnishings even before the destruction of the Powązki garden by the Russian and Prussian armies during the Kościuszko Uprising in 1794.

65 Jacques-Louis David, Equestrian portrait of Stanisław Kostka Potocki, 1781, Museum of King Jan III's Palace at Wilanów, inv. no. Wil.1779.

66 Morawiński 1970; *Artystyczne zbiory Wilanowa...* 1979, p. 22; *Rzemiosło artystyczne i plastyka...* 1980, p. 10; Fijałkowski 1986; Niemirowska-Szczeptańczyk 1992, pp. 51–52.

67 *Tent of the Turkish Vizier*, Department of Restitution of Cultural Property of the Ministry of Culture and National Heritage of the Republic of Poland, <http://www.dzielautracone.gov.pl/katalog-strat-wojennych/obiekt?obid=63948> (accessed: 30 December 2022).

68 Kwiatkowski 1969b.

69 Whelan 2013, p. 216.

70 Coxe 1784, p. 216.

71 Baranowicz 1980, p. 219; Kwiatkowski 1973, p. 205.

During King Stanisław August Poniatowski's visit to Powązki, a performance of *The Signing of the Khotyn Peace* or *Peace at Khotyn* was organised amidst the alder trees.⁷² Its content was inspired by the truce concluded between the Commonwealth and the Ottoman Empire after the victorious defence of the Polish fortified camp at Khotyn in 1621. Its living image (Fr. *tableau vivant*) was modelled on Marcello Bacciarelli's painting *The Khotyn Peace* (Fig. 18). In the painting, Stanisław Lubomirski, who commanded the battle after the death of Grand Hetman of Lithuania Jan Karol Chodkiewicz, shakes hands with the Turkish Grand Vizier, Dilaver Pasha, in a symbolic gesture of agreement. Above them stands Prince Władysław Vasa, the future King Władysław IV of Poland. In the depth under the tent, Chodkiewicz can be seen on his death bed. Next to them, the painter depicted Jakub Sobieski, the father of King Jan III, in the typical outfit of the nobility of the time: a navy blue delia, which is a kind of outer garment, and a calpac on his head. The show at Powązki introduced quasi-real characters from that time, for the participants in the group set up in the painting were authentic representatives of the families of the victors from Khotyn, who appeared with inherited banners and wearing historical armour.⁷³

A Turkish tent in Powązki also appears in the historical novel *Macocha* [The Stepmother] by Józef Ignacy Kraszewski as the site of an evening tea attended by King Stanisław August Poniatowski.⁷⁴

⁷² Czartoryski 1986, p. 82; Ryba 1998, pp. 32–33.

⁷³ Kadulska 2021; Whelan 2013, pp. 215–218; Whelan 2017.

⁷⁴ Kraszewski 1873, p. 215.



Fig. 18. Marcello Bacciarelli, *Signing of the Peace of Khotyn with Turkey in 1621*, 1782–1783, Royal Castle in Warsaw – Museum, inv. no. ZWW/3413

The last object identified is a Turkish tent from the garden of Princess Izabela Czartoryska in Puławy. Its form is known only from two watercolours by Jan Piotr Norblin from a series of views of Puławy (cat. 9–10). It was a two-masted, rectangular building with a gabled roof. The tops of the masts were crowned with spheres. The exterior of the canopy and fence were made of smooth monochrome canvas. The tent was depicted in the immediate vicinity of the palace, on the north side. Its surroundings were decorated with exotic trees grown in boxes. The tent was accessed by a serpentine path running along the escarpment along the English Stairs to the Vistula, which connected the upper and lower parks.

The history of the Puławy tent is not further known. As in the case of Powązki, it can be assumed that it came from the capture of Hetman Mikołaj Hieronim Sieniawski at the Battle of Vienna in 1683 and was passed on to the Czartoryski family collection through Maria Zofia Czartoryska, née Sieniawska. It is possible that it was one of the tents stored in the Puławy treasury and mentioned in the palace inventory of January 1783.⁷⁵ It was certainly on display in the Puławy garden until the outbreak of the November Uprising in 1830. After its collapse, all the Czartoryski estates in the Russian partition were confiscated and the Puławy park was devastated.⁷⁶

In Puławy, Princess Izabela Czartoryska organised a party in the eastern theme entitled *Caravan* to entertain the guests feasting in a Turkish tent pitched near the guesthouse on the road leading to Lviv and Kraków. The tent served as a Turkish café, and spectators were able to admire a procession of 'Arabian' horsemen (Puławy servants and peasant women dressed in costumes) riding with herds of cows, steeds and camels, all accompanied by appropriate music.⁷⁷ In 1803, Princess Louise of Prussia visited the Puławy residence, and was shown the *Entry of the Turkish Bash to Mecca*.⁷⁸

The Turkish tent also appeared in a historical story by the poet Lucjan Rydel. Spanned between the trees, it was the site of an afternoon tea for Princess Izabela Czartoryska, her ladies of the court and Prince Karl von Nassau-Siegen.⁷⁹

⁷⁵ BCz, inv. no. rkps 11263, quoted after: Gašiorowski 1952.

⁷⁶ Bednarski 1974.

⁷⁷ Siemieński 1881. Description quoted in amended versions: Łoziński 1921, pp. 163–165; Reychman 1964, p. 90; Witusik 1973; Witusik 1975; Witusik 1982, pp. 340–343; Ryba 1998, pp. 32–33. About the Eastern Caravan in Puławy: Ratajczakowa 1994, pp. 11–12; Jurkowska 2014, p. 276.

⁷⁸ Ryba 1998, pp. 32–33.

⁷⁹ Rydel 1895; Rydel 1903, p. 48.

6. Sources of inspiration for Turkish pavilions

In the 18th and 19th centuries, many garden buildings erected in the European countries referred to themes of Turkish architecture (*turquerie* or *à la turque*) or to the broader oriental style that was an expression of ideas of Middle Eastern architecture.⁸⁰ One of the first such buildings was the residence of Stanisław Leszczyński: Tschifflik in Zweibrücken (Deux-Ponts or Duchy of Two Bridges), built by the Swedish architect Jonas Erickson Sundahl in 1714.⁸¹ The complex admittedly did not have many oriental features, but its name was derived from the Turkish word for country estate (Tur. *çiftlik*), which was probably related to the king's stay on the Turkish border in Bender in Transnistria. The residence extended on both sides of a narrow valley, the western, gentler, slope of which was divided into three terraces with a regular arrangement of pavilions, pergolas, gardens and pools aligned to the main axis. A system of stairs and terraces topped by an emporium for the orchestra was erected on the eastern side.⁸²

Another example of the use of Turkish motifs in architecture was the pavilion known as *Kiosque*, built in the southern part of the gardens of the Lunéville palace of Stanisław Leszczyński. It was built on the basis of design by the French architect Léopold Emmanuel Héré de Corny in 1737.⁸³ The structure consisted of a two-storey wooden kiosk containing a salon with an Italian-style music stand and an elongated open gallery with a bathroom upstairs. There was a passageway between the two parts via a link with stairs and a study. The interior had an elaborate plumbing system with fountains decorated with shells, water plants and birds in gilded bronze. In the middle of the living room, under the floor, there was a mechanically extendable table with a porcelain decoration depicting a miniature rural landscape.⁸⁴ The *Kiosque* was an extremely interesting example of the fusion of European architecture with oriental themes. Visitors of the time perceived in it Chinese and Turkish elements, best exemplified by Voltaire's account in a letter of February 1748 to his friend Charles-Jean-François Hénault:

⁸⁰ Avcioglu 2011, pp. 45–228; Ruoff 2011; Ruoff 2012.

⁸¹ Plans and perspective views of the residence in: BMN, no. 310 (740), plates no. 20, 21, 22.

⁸² Ostrowski 1972a; Ostrowski 1972b; Avcioglu 2011, pp. 54–61.

⁸³ Drawings of the Lunéville kiosk published in: Héré 1753, pp. 21–26.

⁸⁴ Baldensperger 1934; Ostrowski 1972a; Zaslawska 2000; Skwarczyńska 2001; Avcioglu 2003; Skwarczyńska 2005, pp. 102–104; Avcioglu 2011, pp. 62–76.

*J'ai vu ce salon magnifique,
Moitié turc et moitié chinois,
Où le goût moderne et l'antique,
Sans se nuire, ont uni leurs lois.
Mais le vieillard qui tout consume
Détruira ces beaux monuments,
Et ceux qu'éleva votre plume
Seront vainqueurs de tous les temps*⁸⁵

The buildings at Stanisław Leszczyński's residences in Tschifflik and Lunéville were, for the early 18th century, highly innovative edifices that pre-dated the later Turkish pavilions erected across Europe.⁸⁶ Due to its ease of construction, the most common type of Turkish pavilion was the tent. Its Western European edition, however, differed significantly from the traditional Ottoman tents. One of the first such structures was erected in the London gardens of Vauxhall in 1742. Its open form, with a donkey-back roof on columns, was more reminiscent of an extremely sophisticated summerhouse than a tent. Later buildings from the 2nd half of the 18th century already had a closed wooden structure decorated with illusionist paintings imitating draped fabric. Spires or panaches with a sphere, flag or crescent were placed on the tops. The best-known examples of Turkish or Tartar tents were located in the English parks Painshill and Stourhead, Monceau in Paris, Château de Groussay and Désert de Retz near Marly-le-Roi, the Swedish Drottningholm and the Haga Park in Solna, as well as in Gatchina and Pavlovsk in Russia.

In European gardens, decorative mosques were also erected in the form of central buildings with elements characteristic of Muslim temples: niches in the form of mihrabs, domes and minarets. Such buildings were created in the royal gardens at Kew, French Gretz-Armainvilliers, Schwetzingen in Baden, Wilhelmshöhe in Kassel, Kėdainiai in Lithuania and Lednice in Bohemia. A third popular type of Turkish pavilion was the open-air kiosk with a stylised roof on poles, as at Chanteloup or closed, and as at Commercy and the aforementioned Haga Park in Solna, near Stockholm. In the Catherine Park in Tsarskoye Selo in Petersburg, a Turkish Kiosk was erected as a replica of a building from Constantinople. In the mid-19th century, it was joined by the extremely sumptuous Turkish bath, the architectural form of which was reminiscent of one of the mosques in Adrianople.⁸⁷

⁸⁵ *Oeuvres Complètes de Voltaire...* 1784, p. 196.

⁸⁶ Kopania 2012, p. 257.

⁸⁷ Avcioglu 2011, pp. 45–228; Ruoff 2011; Ruoff 2012; Křesadlová et al. 2021, pp. 44–52.

Sources of inspiration were provided by illustrated travel accounts and lexicons, including a work on the history of architecture by the Austrian designer Johann Bernhard Fischer von Erlach.⁸⁸ However, the greatest contribution to the popularisation of Turkish pavilions came from the numerous pattern books and catalogues showing the various forms of kiosks, tents and mosques.⁸⁹ One of the first, published in 1763, included drawings of a mosque designed by Sir William Chambers for a garden in Kew near London.⁹⁰ William Wrighte, in his catalogue of buildings, proposes as many as three versions of mosques with different arrangements of minarets and cabinets.⁹¹ The most monumental work, numbering 21 volumes, *Jardins anglo-chinois à la mode* was published between 1775 and 1789 by the Franco-German engineer Georges Louis Le Rouge. In addition to the reprinted plans of the aforementioned mosques, there are views and plans of the kiosk in the gardens of the Chanteloup palace in Amboise, the tent built in the Chaillot gardens near Paris, and the mosque with minarets in the park of the Steinfurter Bagno.⁹² Proposals for kiosks, tents and fountains in the oriental style could also be found in 48 issues of the magazine *Ideenmagazin* illustrated by the German designer Johann Gottfried Grohmann.⁹³ The 19th-century publications include richly illustrated pattern books compiled by the French architects Jean-Charles Krafft and Gabriel Thuin. The first contains examples of Turkish architecture in the form of a bridge and a mosque with a salon and two studies in the Château d'Armainvilliers park.⁹⁴ The second included views and projections of a Turkish 'pagoda' with four minarets and a central tower, a semi-circular covered Turkish bench and a Turkish tent concealing an amphitheatre of fourteen rooms circling the central main hall.⁹⁵

However, few similar works can be found in Poland. Pattern books with examples of oriental objects did not appear until the 1st half of the 19th century. Sebastian Sierakowski's treatise on architecture included a fragment of a residential interior, a view of a mosque and a Turkish tombstone.⁹⁶ An example of an oriental-style garden pavilion was included in Adam Idźkowski's pattern book, which combined elements of Turkish and Moorish architecture.⁹⁷

⁸⁸ Fischer von Erlach 1725.

⁸⁹ Świtek 2003.

⁹⁰ Chambers 1763.

⁹¹ Wrighte 1767, plates no. 21–24.

⁹² Le Rouge 1775, plate no. 40; Le Rouge 1776, plates no. 40, 52; Le Rouge 1779, Le Rouge 1784, plate no. 21; Le Rouge 1787, plate no. 8. See: *Inventaire du fonds français...* 2004.

⁹³ Grohmann, Baumgärtner 1796–1802.

⁹⁴ Krafft 1812, plate no. 93.

⁹⁵ Thuin 1820, plates no. 54–55, fig. 41, 63, 68.

⁹⁶ Sierakowski 1812a, p. 83; Sierakowski 1812b, plate no. 38, fig. 3–5.

⁹⁷ Idźkowski 1843b, plate no. CIII. French edition: Idźkowski 1843a.

7. Turkish pavilions in the Polish gardens

Eighteen different types of Turkish-style garden buildings designed or built in the 18th and 19th centuries were identified during the survey. As in the rest of Europe, they all belong to the category of architectural whims (Eng. *folly*, Fr. *folie* or *fabrique*, Ital. *capriccio*) intended to evoke an impression of the broadly understood Orient. Hence, it was common practice to operate quite freely with the range of elements or ornaments associated with the architecture of the Ottoman Empire, while retaining the European body or development of the façades and interiors. It is also worth noting that there was often a mixture of many different styles that fit into the idea of Orientalism or exoticism, most notably: Turkish, Moorish, Arabic, Indian, Chinese.¹⁰³ In the study, a breakdown of the identified pavilions by form was adopted. The objects feature mosques, minarets, kiosks and baths. These objects were most often erected over ponds or in places overlooking water, because the Ottoman Empire was conceived as a maritime state.¹⁰⁴

The first group is mosques (Tur. *meçit*), or pavilions imitating Muslim temples, usually having characteristic architectural elements such as niches (Tur. *mihrap*), domes (Tur. *kubbe*) and towers in the form of minarets (Tur. *munare*, *minare*). This group includes the Minaret and the House of Imam in the 'Na Książęcem' Garden in Warsaw, as well as the Mosque and Turkish Presbytery in the 'Aleksandria' Park in Siedlce.

Another type is kiosk-shaped viewing gazebos (Tur. *Köşk* or Pers. *Kūshk*), derived from suburban villas and palaces with open galleries where the sultan and aristocracy enjoy coffee, sorbets, pipes, fresh air and beautiful views.¹⁰⁵ Traditionally they were of simple construction, with a roof supported by posts with partially sheltered or completely open walls. In Poland, climatic conditions tended to favour enclosed pavilions, with designated platforms or balconies to admire the views. The Turkish pavilion in Młociny and the Turkish kiosk in Rogalin were exactly such facilities.

Quite diverse in form were the tents, which were often referred to as simple leisure pavilions covered with a canopy and decorated with lambrequins, as in Mokotów near Warsaw. These objects also took the form of lightweight wooden structures with stretched patterned fabric imitating a real tent. Regardless of the form, spires or panaches with a horse tail, a sphere,

¹⁰³ Tatarkiewicz 1957, pp. 69–75; Jaroszewski 1986; Fijałkowski 1986; Świtek 2003; Kopania 2012, pp. 300–302.

¹⁰⁴ Lichaczow 1991, p. 216.

¹⁰⁵ Muchliński 1858, p. 62.

pennant or crescent were placed on the tops. Such a mobile pavilion was designed for a garden in Nemyriv in the Podolia region.

The last distinctive group was the baths (Tur. *hamam*) used for bathing, relaxation and entertainment. They were erected as part of the palace building or as a separate garden pavilion, as in Tulchyn.

Other buildings include pavilions that served an ornamental, entertainment, economic or communication function and only symbolically referred to Turkish architecture, e.g. the ones in Białystok, Rydzyna, Jabłonna, the Łazienki Park and Bila Tserkva. Although Oriental pavilions were not very numerous in Poland, their presence was noticeable, especially from the 1770s onwards until the 1830s.¹⁰⁶ Along with the rest of the stylised garden staffage, they were subjected to criticism as a manifestation of excess, lack of taste and artificiality in, among others, Ignacy Krasicki's satire *Żona Modna* [The Fashionable Wife] and Jacques Delille's poem *Ogrody* [The Gardens].¹⁰⁷

7.1 Baroque pavilions

One of the first oriental pavilions, combining elements of Chinese and Turkish architecture was probably designed by the Saxon architect Johann Sigmund Deybel von Hammerau for the garden of Hetman Jan Klemens Branicki in Białystok around 1730–1739.¹⁰⁸ Its form is known from a surviving drawing from the collection of the Print Room of the University of Warsaw Library (cat. 11). The timber structure consisted of two gazebos connected by a pergola drawn in a semi-circular plan. Its walls are made of a trellis – with an arrangement of posts, crossbars and grids in green. The whole was approximately 5.4 m long and 2 m wide. On either side of the pavilion were entrances topped with a segmental arch. Above them were small niches filled with a trellis in rhombuses. The gazebos were covered by curved, richly decorated tent roofs with tin lambrequins and bells, on one side in the Chinese style, with a finial referring to a symbolic umbrella (*chatr*) or lotus flower bud, and on the opposite side in the Turkish style, with a spire with knobs and a crescent. The gazebos were 2.5 m high to the roof and 4.5 m high with gables. A life-size sculpture of Venus with Cupid on a pedestal was allegedly placed in a semi-circular niche between the arbours. The history of the Sino-Turkish pavilion in Białystok is unknown. It was most likely located in the upper garden of the palace garden. No sources have been found to confirm its project. It is possible that the Chinese and Turkish motifs were variants to be chosen by Hetman Jan Klemens Branicki.¹⁰⁹

¹⁰⁶ Gołębiowski 1830, p. 146.

¹⁰⁷ Krasicki 1779; Delille 1782, p. 92. Polish edition: Delille 1783, p. 110.

¹⁰⁸ Oleńska 1998.

¹⁰⁹ Kopania 2012, pp. 300–302.

Another Baroque Turkish pavilion was built in Rydzyna between 1770 and 1771 for Prince August Kazimierz Sułkowski. The project was designed by the Saxon architect Ignatius Graff, while its execution was entrusted to the master mason Wacław Heymrath. The carpentry work was carried out by Jakób Ingendorff from Rydzyna, and the sculptural work by Jan Schuster from the nearby village of Mchów. The pavilion is known only from a description by the art historian Leon Preibisz in 1938, who compiled it on the basis of an inventory from 1778.¹¹⁰ The wooden building on a hexagonal plan had four arched windows and two doors. The interior was divided into a bathroom and two smaller offices. The furnishings in the first room included six portraits painted in Turkish style and four couches upholstered in grey taffeta. The cabinets, on the other hand, had two couches and twelve velvet cushions, and their walls were covered in green velvet with gold embroidery. The exact location of the Turkish pavilion in Rydzyna is not known. The building was probably demolished in the 19th century.¹¹¹

7.2 Turkish pavilions designed by Szymon Bogumił Zug

A large group of Turkish pavilions were designed in Poland by an architect of Saxon origin, Szymon Bogumił Zug. One of his most famous creations was the sentimental 'Na Książęcem' garden designed for the Crown Chamberlain, Prince Kazimierz Poniatowski, and established between 1776 and 1779. It consisted of an access avenue from Nowy Świat Street, a regular utility garden and a landscape garden with terraces on the escarpment, a promenade and a pond with an island. The foundation had two Turkish pavilions: the Minaret and the House of Imam.¹¹² The form of the former is documented on the realised garden plan (cat. 22), in Zygmunt Vogel's landscapes (cat. 20–21), the architectural inventory by Julian Lisiecki (cat. 12) and in photographs from the beginning of the 20th c. (cat. 13–16).¹¹³ Designs made by Szymon Bogumił Zug in 1776 have survived only in the case of the House of Imam (cat. 17–19).¹¹⁴

The minaret was located in a circular square, just above the edge of the escarpment descending eastwards to the pond. The structure was 2.9 m in base diameter and 24 m high including the spire. The core of the tower tapered slightly upwards to a diameter of 2.38 m. The plinth elevation included the main entrance to the interior with a central pillar carrying the spiral stairs. They led

110 Preibisz 1938, pp. 103, 186; Pajzderski 1927; Ciólek 1965a; *Dzieje Wielkopolski...* 1969, p. 923; Ostrowska-Kęmbłowska 1969, p. 119; *Katalog zabytków sztuki...* 1975, pp. 85–86, 103–108; *Majątki wielkopolskie...* 1996, pp. 137–142.

111 Kręglowska-Foksowicz 1982, pp. 101–102.

112 Reyhman 1959; Berdecka, Turnau 1969, p. 52; Baranowicz 1980, p. 205; Zieliński 2002, p. 149.

113 The earliest 2 photographs of the views of the Minaret from Książęca Street and from the eastern side were published in: *Biesiada Literacka...* 1895, p. 373.

114 Szymon Bogumił Zug's designs for the Minaret have not survived. The existence of two drawings from Kazimierz Reyhman's collection has been confirmed: *Minaret execute pour S. A. le prince Pouiatowski dans la nouvelle Plantation du Nouveau Monde, l'an 1776*, coloured drawing, size: 26.5 x 49 cm and *Coupe du Minaret execute l'an 1776*, coloured drawing, size: 26,5 x 49 cm. See: *Pamiętki starej Warszawy...* 1911, p. 70; Zatorski 1930.

to the top of the tower and three viewing terraces. The first, located at the height of 2.52 m, had the form of a covered gallery of an octagonal plan with sixteen columns with pointed arcades. Two further ones at the height of 9.28 m and 14.69 m took the form of narrow balconies encircling the entire tower's core, supported on offsets and brackets in the form of cornices. The minaret was crowned by a conical timber-framed roof with a spire on which were set three spheres and a crescent.¹¹⁵ At the turn of the 20th century, it was covered by tin panels with seamed panels and, after the restoration carried out between 1912 and 1927, a tin scale (Fig. 20).

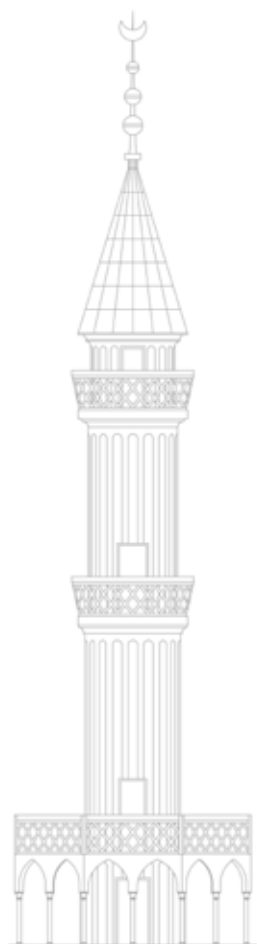


Fig. 20. Plan of the façade and of the projection of the minaret in the 'Na Książęcem' Garden in the 2nd half of the 18th century

To the north-west of the Minaret was located the House of Imam, which served as a kitchen. The building was covered by a truncated dome on a cylinder with oval windows. From the two opposite corners rose single 6.8 m high minarets, topped by metal bars gathered into a cone

¹¹⁵ Putkowska 2016, pp. 311–312.

and terminating in a spire with two spheres. They acted as ventilation ducts for the kitchen and bakery inside. The entrance was decorated with two columns supporting a tympanum. The House of Imam had a ground floor and two underground levels. A narrow bay with rounded corners was added to the main part of the pavilion. The entire structure measured 8.7 x 7 m. The ground floor contained an entrance, a kitchen, a small coal store and a staircase. The lower level housed a bakery with oven and hearth, and a coal store. From the lower level, an underground corridor, leading to the Elysium, was used to carry the finished dishes. The lowest level with a vaulted ceiling was occupied by a cellar used for storage.¹¹⁶ The architectural form of the House of Imam may have been inspired by the mosque in Kew Gardens, near London, designed by the British architect William Chambers.¹¹⁷

The Minaret and the House of Imam in the 'Na Książęcem' Garden of Prince Kazimierz Poniatowski were first described in Christian Hirschfeld's *Theorie der Gartenkunst* from 1785. The chapter on Polish gardens was compiled by Szymon Bogumił Zug: [...] *Auf der Anhöhe steht auch noch ein türkischer Thurm oder Minaret mit einer gewundenen Treppe, die auf den Gipfel führt, und ohnweik davon ein kleines Gebäude in eben dem Geschmack, das zur Küche dient, und aus welchem unter der Erde Gänge bis in den erwähnten unterirdischen Salon führen [...]*¹¹⁸. Prince Charles-Joseph de Ligne, in his memoirs, also wrote about the garden 'Na Książęcem': [...] *Il ya un minaret d'une grande beauté, c'est une tour turque où il y a des cloches pour la prière. [...]*¹¹⁹.

After the death of Prince Kazimierz Poniatowski, the 'Na Książęcem' Garden changed hands several times. They were first owned by Emilian and Konrad Horodyski, then from 1818 by Kalasanty Szaniawski, and from 1834 by Sylwester Skierkowski.¹²⁰ In 1839, the site and its buildings were purchased by the Committee for the Rebuilding of St Lazarus Hospital in Warsaw. The buildings included a brick gazebo with a two-storey basement and corridor, and a tower with a tin-covered gable.¹²¹ The ceremonial laying of the foundation stone for the hospital took place on 3 July 1839. During the construction of the complex, which lasted until the late autumn of 1841, the former House of Imam was converted into a bathhouse and cloisters. The following year, a pavilion for the involuntary treated men's ward was added, designed by Henryk Marconi. The minaret, however, retained its function as a lookout tower.¹²²

¹¹⁶ Putkowska 2016, pp. 310–311.

¹¹⁷ Chambers 1763, pp. 71, 73, [after:] Jaroszewski 1971, pp. 38–39.

¹¹⁸ Hirschfeld 1785, p. 296. Description in Polish published in: Zug 1845, p. 79; Bartoszewicz 1856, pp. 249–250.

¹¹⁹ Ligne 1827, p. 369.

¹²⁰ Zug 1845, p. 79.

¹²¹ Giedroyć 1897, pp. 127–128.

¹²² Giedroyć 1897, p. 130; Borawski 1929.

The minaret underwent at least two renovations: at the end of the 19th century¹²³ and between 1912 and 1927 on the initiative of the Architecture Department of the Society for the Care of Monuments of the Past.¹²⁴ In March 1911, Julian Lisiecki drew up an architectural inventory of the building, and the following year Władysław Marconi carried out historical and conservation research, which made it possible, among other things, to confirm the existence of a gallery with columns around the Minaret. On this basis and the designs of Szymon Bogumił Zug, the architect drew up a programme of restoration work.¹²⁵ At that time, the plasterwork on the façade, the spire, and the roof was changed to a tin shell and the highest viewing terrace with balustrade was reconstructed.

The St Lazarus Hospital operated until 1941, after which the authorities of the General Government turned it into a military hospital. The minaret was destroyed as a result of artillery shelling by the Wehrmacht during the Warsaw Uprising in the autumn of 1944.¹²⁶ There was a plaque on the surviving ruins with the inscription: *THE RUINS OF THE TURRET KNOWN AS THE TURKISH MINARET, DESIGNED AND BUILT BY THE EMINENT ARCHITECT SZYMON BOGUMIŁ ZUG IN 1776, DEMOLISHED BY THE NAZI TROOPS DURING THE BATTLES OF 1944.*¹²⁷ The relics of the Minaret were finally removed between 1951 and 1955 during the construction of the Central Park of Culture (now known as the Marszałek Edward Rydz-Śmigły Park in Warsaw).¹²⁸

Szymon Bogumił Zug designed further Turkish pavilions for the sentimental 'Aleksandria' Park of Princess Aleksandra of Czartoryska Ogińska in Siedlce. It was created between 1779 and 1783 on the site of a former Italian garden for the visit of King Stanisław August Poniatowski on 20 July 1783. The establishment, in the style of an English landscape park, had a total of 30 architectural structures, including two Turkish pavilions: Mosque and Presbytery.¹²⁹ They are known only from a plan drawn up by the Przemyśl Cup-bearer Franciszek Salezy Sarnowski (cat. 23) and descriptions in the garden inventory of 1782.¹³⁰ Both buildings were probably demolished shortly after the visit of King Stanisław August Poniatowski in 1783, or at the latest after the death of Princess Aleksandra Ogińska between 1798 and 1811.¹³¹

123 *Przewodnik po podróżach...* 1893, p. 192.

124 Zatorski 1930.

125 Przegląd Techniczny 1910; Przegląd Techniczny 1911a; Przegląd Techniczny 1911b; Przegląd Techniczny 1912a; Przegląd Techniczny 1912b; Przegląd Techniczny 1912c.

126 Michałowski 1963; Reychman 1964, p. 156; Kwiatkowski 2014, p. 82.

127 Photos of the ruins in the Archives of the Mazovian Voivodeship Conservator of Monuments, sign. 7444 and 7432, see: *Elysium. Podziemny salon...* 2016, p. 55.

128 Tomicka 1953; Kwiatkowski 2014, p. 82.

129 Ciolek 1955, pp. 128–130; Reychman 1964, p. 157; Kwiatkowski 1971, p. 102; Jaroszewski 1971, pp. 38–39; Korneć 2007, pp. 31–33; Mączyński 2016.

130 BCz, inv. no. MNK 17-rkps-11469, pp. 13–14.

131 Więch-Tchórzewska 1997; Kosiorek 2013, pp. 133–135.

The Mosque and Turkish Presbytery were located in the northern part of the garden by the pond. The first building, on an exedra plan with an estimated diameter of 16 m, had an attached wing or entrance to the south on a 5 m square plan. The Mosque had a wooden structure and a roof covered with sheet metal laid in a scallop or diamond pattern. It was erected by the recruited Ruthenian carpenters. The Turkish Presbytery had a rectangular plan measuring approximately 8 x 6 metres. The *Inventory of Siedlce* taken down on 24 August 1781 gives a detailed list of its equipment.¹³² The furniture included two tables upholstered in cloth, two corner cabinets, two chairs and ten sofas covered in fabric with yellow stripes and flowers. The interior was decorated with fifteen copperplates and fabrics: two pairs of white double Turkish curtains, two pairs of white muslin curtains with a colourful pattern, four 'gauze spring curtains' and three blankets. Smoking accessories as well as tea and coffee crockery were also available to the hosts and guests of the Turkish Presbytery. The former consisted of a casket for storing tobacco, three cigarette holders and Turkish clay pipes called in Polish *lulkas* (Tur. *lülâ*): a large one with a pedestal, a white one and five smaller ones. The drinks crockery was made of faïence, porcelain and silver. They included: eleven pairs of floral cups and six small porcelain cups in silver baskets, two silver baskets with spoons and glass, two teapots, a dryer, a jug, two small vases on saucers, including one with a lid, and two lacquered trays. A brass pipe, listed in the inventory, was probably used to heat the water. Among the Turkish items mentioned were two *jaszczyks*, most likely having the form of a round vessel with a lid.¹³³ One was Turkish and made of clay and the other was porcelain framed in silver. Before the reception, it was possible to use the tin lavabo and an embroidered muslin towel, and even put on mules and soft, lightweight slippers. Seven pairs of yellow and one red ladies' pairs were available. The Turkish Presbytery also contained a silver bell, a brass telescope, three inkwells and a sweeping brush.

On 20 July 1783, the 'Aleksandria' Park was visited by King Stanisław August Poniatowski. He and his large entourage strolled through the garden looking at the living images (Fr. *tableau vivant*) or participating in various re-enacted scenes, some of which took place in the Mosque and the Turkish Presbytery, e.g. the handing over of an orange by a Turkish woman, or the Mufti's speech¹³⁴ in honour of the ruler.¹³⁵

Another example of Szymon Bogumił Zug's interest in eastern forms was the unrealised project for an eastern pavilion. Its exact planned location remains unknown, but researchers attribute it to

¹³² Ługowski 2019; Morawińska 1977, p. 63.

¹³³ *Jaszczyk* (Russian: ящик, ящичек) – in this case a tin or storage vessel. See: Linde 1808, p. 867.

¹³⁴ Mufti (Turkish: *Müftü*) – the title of a Muslim scholar authorised to issue a fatwa on religious matters. These individuals had to have knowledge of law and theology.

¹³⁵ *Przyjęcie Nayiasniejszego Pana Stanisława Augusta...* 1783, pp. 8–9; Kraszewski 1885, p. 302.

the garden of Primate Michał Poniatowski in Jabłonna.¹³⁶ The brick poultry house with its oriental character combined features of Middle and Far Eastern architecture. It is only known from two drawings showing an elevation, a plan and a section (cat. 24–25). The estimated dimensions of the pavilion are 12.2 m in diameter and 6.7 m high. The circular central hall was covered by a truncated dome with two chimneys and a small lantern acting as a vent. It was surrounded by 6 aviaries for hens and other poultry laid out in a twelve-sided plan with 9 windows. It was interrupted by an entrance in the form of three arcades. The roof over the aviaries had extreme eaves overhangs typical of Far Eastern architecture. One side had an external entrance to a staircase leading to a small basement with a cooker heating the interior of the pavilion.

Szymon Bogumił Zug is also likely to have designed a Turkish pavilion for the garden of Warsaw starost and crown artillery general Alojzy Fryderyk Brühl in Młociny.¹³⁷ It was created between 1781 and 1790, when the grounds were transformed in the English style by the German architect and gardener Jan Chrystian Szuch.¹³⁸ The form of the pavilion is known only from a watercolour by Zygmunt Vogel (cat. 26) and a later drawing by Aleksander Majerski (cat. 27). The five-storey building, built of stone in the shape of a Turkish tower on a circular plan, was topped by a helmeted, tiled roof and surmounted by a spire with a crescent. Its estimated dimensions are a 4 m base diameter and 10 m high (with spire). The walls of the pavilion were plastered. The ground floor had an entrance and three small windows, while the upper floor had four French windows. A wooden balcony with a balustrade ran around the entire floor, from which the whole area could be observed (Fig. 21).¹³⁹ The pavilion was situated to the east of the palace, on an escarpment descending towards the Vistula. A path led to it from the palace and the village buildings.¹⁴⁰ The roof of the pavilion was rebuilt in the late 18th and early 19th centuries, but by 1818 it was already dilapidated. The building had deteriorated by the mid-19th century.

¹³⁶ Kwiatkowski 1970; Kwiatkowski 1971, p. 371.

¹³⁷ Sokołowska-Grzeszczyk 1962; Kwiatkowski 1971, pp. 83–86.

¹³⁸ Hentschel 1967, pp. 339–340.

¹³⁹ Sokołowska, Zalewska 1958, pp. 32–34; Sokołowska-Grzeszczyk 1962; Putkowska 2016, p. 458.

¹⁴⁰ Bis et al. 2019.

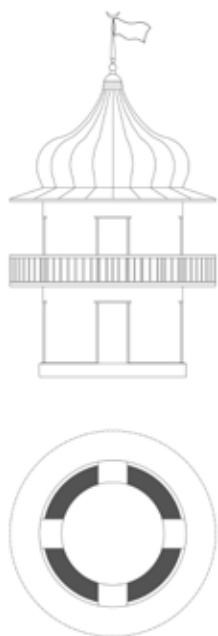


Fig. 21. Plan of the façade and projection of the Turkish pavilion in Młociny at the turn of the 18th and 19th centuries

The last object in the Turkish style attributed to Szymon Bogumił Zug is a pavilion in the form of a Turkish tent in the garden of Princess Izabela Lubomirska in Mokotów, built in 1792. According to an unsigned drawing from the collection of the Print Room of the University of Warsaw Library (cat. 28), it had a regular square plan with sides of about 6 m¹⁴¹ and was half without side walls. The wooden structure was covered by a gabled roof topped with three moulded spearheads. The height to the eaves was 2 m, while the maximum height to the ridge was 4 m. The 36 m² floor was in the form of a stone floor laid in a regular black and white chequered pattern. Around the built-up parts of the walls was a couch for relaxing and enjoying the view.

The surviving archive accounts show that the pavilion was completed as designed. The wooden structure was made using the 'carpentry method' by carpenters named Bramer, Babst, Fischer, Mehring and Loch (the last two also made furniture, panelling and flooring). The interior walls were decorated with paintings by the Italian painter and architect Vincenzo Brenna in 1793. The remaining paintings were done by the painter Żebrowski. The Italian marble floor was laid by the stonemason Schopfer.¹⁴² The pavilion was located in the lower garden near the Swan House and the Fish House, and opened up towards the south, where the pond and islands were located, as documented in watercolours by Zygmunt Vogel held at the Royal Castle in Warsaw (cat. 29–31)

¹⁴¹ 1 Warsaw ell = 59.6 cm.

¹⁴² Polanowska 2013.

and plans of Mokotów from the collection of the National Library of Poland (cat. 32). It is also visible on the plan of Mokotów and Królikarnia from the collection of the National Museum in Warsaw, the Branch of the Museum in Nieborów and Arkadia.¹⁴³ In front of the tent stretched a square surrounded by orange trees and benches, with a central water feature throwing water almost 9 metres high. The structure was destroyed in 1794 during the Kościuszko Uprising. As Jerzy Fryderyk Bock reported, the Turkish tent was stripped of its upholstery and the nearby trellis was broken and burnt.¹⁴⁴

The Turkish tent in Mokotów was first described in Christian Hirschfeld's *Theorie der Gartenkunst* from 1785. The chapter on Polish gardens was compiled by Szymon Bogumił Zug: [...] *Von hier führt eine Rollbrücke, die auf benden Seiten mit Blumenbeeten versehen ist, zu einem größeren Wasserstück, an dessen Usern man ein halb offenes innerlich mit Arabesken ausgemaltes Zelt findet, vor welchem ein schöner Wasserstrudel in ein mit Blumen und Orangerie eingesaßtes Becken fällt. [...] Von diesem halb offenen von Bindwerk bestehenden Zelte [...]*¹⁴⁵. The Turkish tent was described again in the 1789 Inspection of the Royal Lands.¹⁴⁶ The pavilion is also mentioned by Polish historians Michał Baliński and Tymoteusz Lipiński in their 1843 description of Mokotów.¹⁴⁷ Information about the existence of a Turkish tent in Mokotów also appeared in studies by contemporary researchers.¹⁴⁸

7.3 Turkish pavilions designed by Jan Chrystian Kamsetzer

Another architect of the classical era who has several Turkish buildings in his œuvre is Jan Chrystian Kamsetzer, originating from Dresden. He designed two of them for King Stanisław August Poniatowski for his residence in the Łazienki Park near Warsaw. The earliest to be built was the Gate Bridge located at the junction of the Royal Promenade and Wilanów Road. The sophisticated design not only enabled to avoid collisions between pedestrian and vehicular traffic, but also acted as a vantage point. More than a dozen drawings documenting the work involved in its creation have survived to this day, including the Turkish-style variants (cat. 33–35). The beam-framed building consisted of eight masonry supports, arranged four at a time along the axis of the Royal Promenade. On them rested a platform with a balustrade and two kiosks with tented canopies topped by spires with crescents. Between them spanned a narrower gabled roof topped

143 *Plan von dem Unter dem Königlichen Kron Dom: Amte Warschau belegenen Dorfe Mokotów. Nebst denen auf deßsen Grunde befindlichen vergebene Antheile*, 1810, Museum in Nieborów and Arkadia. Branch of the National Museum in Warsaw, inv. no. NB Bibl.5611 MNW.

144 AGAD, ref. no. 1/350/0/0/126, p. 5.

145 Hirschfeld 1785, p. 301. Description in Polish published in: Zug 1845, p. 86.

146 AGAD, ref. no. 1/7/0/9/168, p. 58.

147 Baliński, Lipiński 1843, pp. 456–457.

148 Majewska-Maszkowska 1976, pp. 167–174; Baranowicz 1980, p. 219; Zasławska 2000; Polanowska 2013.

by a lantern with a crescent moon. On either side of the Bridge was a single flight staircase covered by a flat canopy that connected the Promenade to the bridge. On their extension ran a vaulted wooden trellis (Fr. *berceaux*) with a length of 422.8 m, planted with rows of Indian acacia. The gate was decorated by two sculptures inspired by the Borghese Fencer and rows of hermes.¹⁴⁹ The building had the following estimated dimensions: 11 m wide, 30 m long and 8 m high. The Gate Bridge was built in the Chinese style between 1779 and 1780. Its exact location is determined by three unpreserved plans of the Łazienki Park drawn up by the Royal Corps of Cadets in 1786 (cat. 42), 1787 and 1791.¹⁵⁰ The Bridge with Gate was demolished in 1825.¹⁵¹

Jan Chrystian Kamsetzer's second Oriental object in the Łazienki Park was the Turkish House, also known as the 'Public Salon' or 'Dancing Hall'. The building design consists of six drawings showing the ground plan, sections, elevations and ceiling (cat. 36–41). Its form and furnishings are also known from inventories drawn up in 1795 and 1820,¹⁵² letters and instructions from artists involved in the construction¹⁵³ and reports from the architect. The location of the pavilion is shown in the aforementioned plans for the Łazienki Park drawn up by the Royal Cadet Corps, a design by Zygmunt Vogel (cat. 43) and Ludwik Szmidecki's park plan of 1841.¹⁵⁴

The Turkish House had a plan similar to a Latin cross, measuring approximately 28m in length and 7.5m in width. The height to the roof ridge was approximately 6.3m. The walls of the building were made of a half-timbered construction and the external elevations were finished with diagonally and vertically laid boarding. A narrow-carved frieze with floral motifs, called 'ornément à la Turque' in the inventories, ran along the upper part around the entire perimeter of the building. A total of 22 windows (2 in the vestibule, 6 in the column room and 14 in the dance hall) and 4 entrances (2 main for guests, 2 rear for the orchestra) were installed in the façade. On the side of the Palace on the Island was a wooden bench with a carved backrest and canopy, over which hung a plaque with the inscription *AUX DIVERTISSEMENTS PUBLICS*. In this section, staircases with balustrades and lanterns were run on both sides of the building. They led to main entrances decorated by oriental portals with pointed arches. Behind them was the first room – a vestibule with a tiled stove. Further on, one passed into a hall with a stone fireplace and eight

149 Kwiatkowski 1967a; Batowska et al. 1978, pp. 38–39; Kwiatkowski 1983, p. 118; Putkowska 2016, pp. 242–244.

150 The originals of the plans have not been preserved; there are negatives of them in the holdings of the Institute of Art of the Polish Academy of Sciences in Warsaw: *Plan Łazienek Królewskich wymierzony geometrycznie przez JM. Panów Kadetów w Roku 1786*, neg. IS PAN nr 42714; *Planta Łazienek Królewskich z przyległościami wymierzona geometrycznie przez Jmci Panów Kadetów w Roku 1787*, neg. IS PAN nr 42715; *Planta południowej okolicy Warszawy z przyłączeniem do niej Łazienek Królewskich wymierzona przez JMci P. Kadetów J.K.Mci i Rzpłtey w Roku 1791*, neg. IS PAN neg. 42717.

151 Putkowska 2016, pp. 242–244; Kwiatkowski 1986, p. 15.

152 AGAD, ref. no. 1/346/0/-/0165; AGAD, ref. no. 1/210/0/-/174.

153 AGAD, ref. no. 1/12/0/-/189, p. 118; AGAD, ref. no. 1/12/0/-/230, pp. 119–120; AGAD, ref. no. 1/12/0/-/368, p. 30.

154 AGAD, ref. no. 1/214/0/3/161, p. 23.

Ionic columns. The interior was covered by a flat, richly decorated vaulted ceiling. At the end was the largest room: a dance hall with a raised stage for the orchestra, separated by a wooden balustrade. The walls were decorated with pilasters and moulded panels with painted arabesques and figures in the 'Pompeian' style. Behind the orchestra was a niche with a classical vase on a pedestal and two entrances to a small hallway. The whole was covered by a timber-framed gabled roof, topped by three spires with a crescent. The building was furnished with English-style mahogany benches with openwork backs and yellow fabric upholstery.¹⁵⁵ Researchers estimate that the Turkish House, despite its name, did not have many oriental-style architectural elements. These included a narrow frieze called 'ornément à la Turquie' running across the upper part of the façade, arches over the door with Moorish motifs and a crescent over the entrance gable,¹⁵⁶ which contrasted sharply with the classicist interior.¹⁵⁷ The Turkish House was built in the bosquet area near the Palace on the Island and the Amphitheatre between 1786 and 1787 and served as a venue for social gatherings. It was demolished in the mid-19th century due to its poor technical condition.¹⁵⁸

The last of the identified objects of Jan Chrystian Kamsetzer's design is the unrealised Turkish kiosk at the top of the hill in General Filip Raczyński's English garden in Rogalin. The projects are stored in the archives of the National Heritage Institute, in the legacy of Professor Gerard Ciołek (cat. 44–45). The exact planned location of the pavilion on the site of the establishment is not known.¹⁵⁹ Some researchers also speculate that it may have been intended for the Łazienki Park of Stanisław August Poniatowski.¹⁶⁰ The cross-shaped wooden pavilion on a stone foundation was, according to the project, about 9.4 m long and about 6 m wide. Its total height to the spire was approximately 9.7 m. A mirrored two-staircase ending in a viewing platform was attached to the kiosk. Just below it was a semi-circular alcove with a stone bench. The plain front elevation housed three rectangular entrances, while the sides were decorated with rustication and pediments. The interior had moulded rectangular panels with sconces. Under the ceiling were panels with sculptural decoration with medallions and floral motifs. Three upholstered sofas were arranged against the walls and a table stood in the middle. The central part of the pavilion was covered by a marquee roof topped by a spire with a crescent, and the side – gabled roofs.¹⁶¹

¹⁵⁵ Tatarkiewicz 1957, pp. 69–75; Morawińska 1977, p. 63.

¹⁵⁶ Tatarkiewicz 1957, pp. 69–75; Reychman 1959; Reychman 1964, p. 157; Berdecka, Turnau 1969, p. 52; Jaroszewski 1971, pp. 38–39; Baronowicz 1980, p. 205; Jaroszewski 1986.

¹⁵⁷ Putkowska 2016, pp. 228–230.

¹⁵⁸ Tatarkiewicz 1957, pp. 69–75.

¹⁵⁹ Ciołek 1950; Ciołek, Plapis 1968, p. 51; Ostrowska-Kęmbłowska 1969, p. 127; Topolski 1969, p. 924; Ostrowska-Kęmbłowska 1970, p. 26; Pawlaczyk 1977; Pawlaczyk 1978, p. 103; Pawlaczyk 1981, p. 35.

¹⁶⁰ Majdecki 1969, p. 110; Polanowska 2018.

¹⁶¹ Ibid.

8. Turkish pavilions in Ukraine

A total of three assumptions with Turkish pavilions have been identified in what is now Ukraine. The first is the 'Alexandria' Park in Bila Tserkva¹⁶² on the banks of the Roś (Ros) river founded by Aleksandra née Engelhardt wife of Franciszek Ksawery Branicki. The main part of the work was carried out between 1784 and 1788 according to plans by the French garden designer Muffet and the Italian architect Domenico Botani.¹⁶³ After the Russo-Turkish War (1828–1829), the garden was enlarged to include a southern section named 'Varna' to commemorate the capture of the Bulgarian city by Russian troops on 29 September 1828. The victorious siege of Varna was commanded by Prince Mikhail Semyonovich Vorontsov, who was married to the daughter of the Branicki couple, Elżbieta.¹⁶⁴ On his return from the front, he donated marble plaques with inscriptions in Turkish to the 'Alexandria' Park, which gave the Turkish House its name.¹⁶⁵ The building, named Red House, appears in Jan Browiński's famous 1848 poem extolling the beauty of the residence.¹⁶⁶ Its only historical view in the collection of the National Museum in Warsaw was painted by Willibald Richter (cat. 48).

The brick pavilion was built on a rectangular plan measuring approximately 16 m long and 11 m wide. The total height to the roof was approximately 8 m. The central building was surrounded on four sides by a single colonnade consisting of sixteen Tuscan-order columns connected by a beam. The Turkish House was covered by a hipped tiled roof. The brick façade had 6 windows (3 each on the east and west sides) with green single-leaf shutters with louvres. The main entrance with similar shutters was on the south side. Two medalions with tughras (Tur. *tuğra*) bearing the monograms of Sultan Mahmud II were built into the wall. Beneath them are two marble slabs with inscriptions celebrating the aforementioned ruler, who allegedly built with great toil new fortifications in Varna.¹⁶⁷ Each of the two plaques has a date ١٢٣١ (AH 1231) at the bottom left, which corresponds to the time interval between 2 December 1815 and 21 November 1816 AD.

¹⁶² Bila Tserkva (Ukrainian: Біла Церква, Bila Cerkwa) in Ukraine, Kyiv Oblast, Bila Tserkva Raion.

¹⁶³ Aftanazy 1993, p. 39.

¹⁶⁴ Lippoman 1832, pp. 157–164.

¹⁶⁵ Drège 1904, p. 937; Reychman 1964, p. 160.

¹⁶⁶ Browiński 1848, p. 9.

¹⁶⁷ Similar plates are in the State Museum-Reserve 'Pavlovsk' in St Petersburg. Source: Павловск... 2008, p. 240.

Tugha:

محمود خان بن عبد الحميد المظفر دائما

maḥmûd-ḥân bin ‘abdülhamîd el-muẓaffer dâ’imâ

Mahmud Khan son of Abdülhamid ever triumphant

on the right-hand side, the nickname:

عدلى

‘adlî

Just

First plaque:

شاه محمود خان عدلى ايتدى نو قلعه بنا
حق ايده اعداي دين اوزره مظفر دائما
جديدا قلعه اولدى چون بى بدل انشا
يابدى بر نو حصن والا شاه منصور اللوا

şâh-ı maḥmûd-ḥân-ı ‘adlî etdi nev ḳal’a binâ

ḥaḳḳ ede a’dâ-i dîn üzre muẓaffer dâ’imâ

cedîden ḳal’a-i ḳulle oldı çün bîbedel inşâ

yabdı bir nev ḥışn-i vâlâ şâh-ı menşûrû’l-livâ

[This] new fortress was built by the ruler Mahmud Khan the Just

May it be given to him [from now on] to always triumph over the enemies of the [Muslim] religion

In an unprecedented effort of construction, new fortifications of the towers were built

This high fortress was erected by a ruler who crushed the flags [of the infidels]

Second plaque:

حضرت سلطان محمود خان غازى اوله شاد
آنک ايام عمر و دولتك حق ايليه مز داد
پسندیده نه رعا قيلدى قلعه سن بنياد
بو حصنى شاه عالم ايلدى احيا سعادت باد

ḥazret-i sulṭân maḥmûd-ḥân gâzî ola şâd

ânuñ eyyâm-ı ‘ömr-ü devletüñ ḥaḳḳ eyleyemez dâd

pesendîde ne ra’nâ kıldı ḳulle ḳal’asın bünyâd

bu ḥışni şâh-ı ‘âlem eyledi iḥyâ sa’âdet bâd

May His Majesty Sultan Mahmud Khan Ghazi be happy
He will not have to repay his debt [to God] for the days of his life and state
How magnificent are the fortifications of the towers made by this admirable [ruler]
This fortress was brought back to life by the ruler of the world – may he be happy

Author's signature at lower right:

دده نوری مصطفیٰ لحقیر

el-ḥaḳîr muştafâ nûrî dede

the contemptible Mustafa Nûrî Dede.¹⁶⁸

At the turn of the 19th and 20th centuries, the Turkish House in 'Alexandria' Park was rebuilt, resulting in the removal of the cornice and the replacement of the roofing with tin. The building underwent a major refurbishment in 2007 and is the only one of the pavilions under study that has survived to this day.

Another two pavilions in the form of Turkish baths were erected on the grounds of the palace and park complex in Tulchyn,¹⁶⁹ the main residence of General Stanisław Szczęśny Potocki. The palace was designed by the French architect Lacroix, while the garden was designed by Pierre Lenreau. Thanks to the garden's excellent layout, it became known as 'La roche', which means 'beautiful' in French. Later, the term was polonised to 'Chorosze'. The Turkish baths in Tulchyn were built for Zofia Potocka, General Potocki's wife, most probably between 1798 and 1805.¹⁷⁰ The first one was added to the western arcaded gallery, serving as an orangery, connecting the palace with the side wing and it existed until World War II. The other was located on an island in the pond in the park, but was destroyed most likely in the 2nd half of the 19th century.¹⁷¹

Descriptions of the Turkish baths in Tulchyn were first given by Józef Ignacy Kraszewski in his travel memoirs of 1843. The first one, adjacent to the palace wing, had a façade decorated with an oriental roof and columns. The interior was lined with marble and decorated with Pompeian-style painted decorations. In the centre was a statue of Leda with a swan. The park bathroom, on the other hand, was notable for its lightweight design with four cannellated columns and an interior with Turkish paintings. In front of the entrance lay a broken statue of Apollo and a clumsy

168 The term "contemptible", or "vile", "despicable" is a shortening of the Arabic formula *al-faḳîr al-ḥaḳîr* meaning "poor and debased". This is how copyists used to refer to themselves in colophons so as not to commit the sin of pride. Comment: Jacek Jarmoszko, 8 March 2023.

169 Tulchyn (Ukrainian: Тульчин, Tulchyn) in Ukraine, Vinnytsia Oblast, Tulchyn Raion.

170 Reychman 1964, p. 159; Aftanazy 1991b, pp. 263, 272.

171 Jaroszewski 1982; Jaroszewski 1991; Aftanazy 1991a, pp. 367–425.

plaster sculpture of Triton.¹⁷² Mentions of a Turkish marble bathroom with elaborate columns and Moorish arcades reappear in Aleksander Przeździecki's work published in 1841,¹⁷³ which is referred to by Franciszek Maksymilian Sobieszczański in 1849.¹⁷⁴

Further details are given by Stanisław Filip Krzyżanowski in his 1862 monograph on Tulchyn. In his description of the bathroom at the palace, he mentions that it was designed in the Moorish style, with a façade of white marble and slender columns. Their layout was reminiscent of the scaled-down façade of the Villaviciosa chapel in La Mezquita in Córdoba.¹⁷⁵ The interior was decorated with the aforementioned painted grotesques and a sculpture of Leda with the Swan. Krzyżanowski also mentioned the marble bathroom in the park, which reminded him of the houris bathhouse in Bakhchysarai.¹⁷⁶

The layout of the Turkish bath next to the palace is approximated by the inventory drawings with the ground plan and elevation view from the 2nd half of the 19th century. The general layout can also be seen on the foundation plan as measured in 1875.¹⁷⁷ The single-storey pavilion consisted of eleven rooms. Its interior was entered through a vestibule separated from the gallery by six columns with arches in Moorish style. Subsequent interiors were decorated with marble cladding and paintings in the Pompeian style. One of them contained a sculpture of Leda with the swan. The sparse Classicist façade is enhanced on the north side by a porch with four pilasters and a semi-circular gable. The low roof was crowned by two crescent spires.¹⁷⁸

The last identified Turkish pavilion in Ukraine is a floating tent designed by Franciszek Miechowicz for Bolesław Potocki for a park in Nemyriv.¹⁷⁹ The architect was responsible for the comprehensive rebuilding of the entire residence, where he built a new palace, two churches, a school, as well as numerous garden and farm buildings including an orangery, greenhouses, stables, coach houses, inns, and English and Swiss cottages.¹⁸⁰ These included a Turkish tent, the form of which is approximated by a drawing with a projection and front view, now stored at the National Museum in Warsaw (cat. 49). The history of the Turkish tent in Nemyriv is unknown. It was most likely to

172 Kraszewski 1845, pp. 79-80, 83.

173 Przeździecki 1841, p. 97.

174 Sobieszczański 1849, p. 199.

175 Krzyżanowski refers here to Girault de Prangey's treatise on Muslim architecture in Spain. See: Prangey 1841, plate no. 3, fig. 4.

176 Krzyżanowski 1862, pp. 25-26. Bakhchysarai (Ukrainian: Бахчисарай, Bachchysaraj) – a town in Crimea, Ukraine and former capital of the Crimean Khanate existing in 1427–1783.

177 Inventory documentation of the palace from the 2nd half of the 20th century is most likely to be found in the Central State Historical Archive in Kyiv, f. 49. It is now known only from reproductions in the publications of Roman Aftanazy (see footnote below), who received it from the architect Lyudmila Borisova. A folder with workshop materials by R. Aftanazy concerning the Tulchyn Palace is held in the Manuscripts Department of the Ossoliński National Institute in Wrocław, ref. 5/04/5.

178 Aftanazy 1991b, pp. 401–402.

179 Nemyriv (Ukrainian: Немірів, Nemyriw) in Ukraine, Vinnytsia Oblast, Nemyriv Raion.

180 Słowikowski 1853; Łoza 1954, p. 203; *Polski słownik biograficzny...* 1975, pp. 724–725; Aftanazy 1996, pp. 218–229.

be located on one of the ponds fed by the waters of the Ustya River, in the southern part of the palace park. However, no sources have been found to confirm the project.

The marquee was designed on a hexagonal plan with a roof topped by a gilded spire with a ball and crescent. The structure was most likely to be made entirely of wood and then covered with coloured fabric with cut-out windows and an entrance. The side walls were decorated with a pattern of horizontal stripes in red and grey, with a gold lambrequin at the top, and the roof with blue and grey stripes radiating from the peak. The structure measured 3m high to the roof, and together with the spire 4m high. The base of the tent covered approximately 8.2 m². The form and colours of the pavilion were probably inspired by the design of the mobile Turkish tent published by Johann Gottfried Grohmann and Friedrich Gotthelf Baumgärtnerin *Ideenmagazin*.¹⁸¹ The Nemyriv pavilion was designed on a floating wooden platform measuring 3.9 x 5.3 m. The platform protruded 23 cm above the water surface and had 6 floats connected by a horizontal beam, submerged to a depth of 1.3 m. The lack of anchorage indicates that the platform was intended to position itself according to the height of the reservoir's surface. It may have been moored to the shore by a chain or rope, but this is not included in the drawing.

9. Summary

The Turkish influence in the Polish gardens was mainly manifested in the cultivated plant species, exposed tents and Turkish-style pavilions. Their presence was the result of numerous political, diplomatic and commercial contacts between the Polish-Lithuanian Commonwealth and the Ottoman Empire. Poles visiting the Empire were impressed by the lavishness of the sultans' gardens, as well as by the fragrant colourful plants. They also appreciated the artistry of the local gardeners and the great love of flowers. The import of new exotic species certainly revolutionised Polish gardens. In spring, tulips, crown imperials, hyacinths, narcissi and anemones appeared in the flowerbeds, while in summer, buttercups, lilies and hollyhocks were grown. The ground floors were adorned with collections of Mediterranean trees and shrubs, including cypresses, figs, pomegranates, jasmines, myrtles, olenadres, olives, oranges, rosemary and laurel. Several borrowings from Turkish for plant names entered the Polish language, and some of them are even used today like *arbuz* for watermelon and *sumak* for sumac. The original sultan and vizier tents were also an important manifestation of Turkish influence. They were not only a decoration of the

¹⁸¹ Grohmann, Baumgärtner 1796–1802, no. 6, 1796, plaque no. IX.

gardens during the summer, but also an important part of their programme. In the 18th century, the Western European fashion for Turkish motifs became widespread, resulting in the design or construction of numerous oriental pavilions in the form of mosques, minarets, kiosks, tents, and baths including in the 'Na Książęcem' Garden, the 'Aleksandria' Park in Siedlce, in Młociny, Mokotów, Łazienki Park, Rogalin, Tulchyn and in Nemyriv. It was common practice to combine elements of European architecture with oriental styles. The architects drew inspiration from catalogues and pattern books, but also from their own observations and experiences from study trips. Most of such pavilions in Poland were designed by Szymon Bogumił Zug and Jan Chrystian Kamsetzer.

10. Catalogue

Cat. 1. Interior of a Turkish tent from the Wilanów collection*

Author: Puciński, Józef (1893–1945), Atelier-Elite

Dating: 1929

Technique/material: photography

Dimensions: height: 9,2 cm, width: 14,2 cm

Additional informations: Polish and French caption under the photo: *Sala II. Wnętrze namiotu* = *Salon II. Intérieure de la tente* [Room II. Interior of a tent].

Bibliography: *Katalog Pawilonu Związku Ziemian...* 1929, p. 25; *Tęcza* 1929.



* The titles of objects in the catalog have the wording given by the author of the book.

Cat. 2. Fragment of the interior of a Turkish tent from the Wilanów collection

Author: Puciński, Józef (1893–1945), Atelier-Elite

Dating: 1929

Technique/material: photography

Dimensions: height: 8,7 cm, width: 13,9 cm

Additional informations: Polish and French caption under the photo: *Fragment wnętr namiotu Kara Mustafy* = *Détail de la tente de Kara Mustafa* [Fragment of the interior of Kara Mustafa Pasha's tent].

Bibliography: *Katalog Pawilonu Związku Ziemiań...* 1929, p. 29.



Cat. 3. Fragment of the interior of a Turkish tent from the Wilanów collection with a pennant, silver tray and an axe

Author: Puciński, Józef (1893–1945), Atelier-Elite

Dating: 1929

Technique/material: photography

Dimensions: height: 14,4 cm, width: 9,1 cm

Additional informations: Polish and French caption under the photo: *Kat. No 63, 64 i 65 = Cat. No 63, 64 et 65*. [63 – pennant of the adjutant banner of Charles X Gustav, King of Sweden, captured near Rudnik by the army of Stefan Czarnecki in 1656 / Count Hieronim Tarnowski's collection in Rudnik; 64 – silver tray – Gdańsk workshop (1684), gift of the city of Kraków to King Jan III, after the battle of Vienna / Count Adam Branicki's collection in Wilanów; 65 – Battle ax of King Jan III / Count Edward Mysielski's collection in Września].

Bibliography: *Katalog Pawilonu Związku Ziemi...* 1929, p. 47.



Cat. 4. Interior of a Turkish tent from the Wilanów collection

Author: Plater-Zyberk, Stefan (1891–1943), Atelier Photo-Plat

Dating: 1920–1939

Technique/material: photography

Owner: Museum of King Jan III's Palace at Wilanów, Wil.Zb.lkon.0361

Additional informations: author's stamp on the reverse: *PHOTO-PLAT Sp. z ogr. odp. / Warszawa, Nowy-Świat 57* with a handwritten signature *A10609/6* and a stamp: *COPYRIGHT BY / PHOTO-PLAT / 57, Nowy-Świat, te 307-47 / WARSAW*. Handwritten inscription in Polish: *Wilanów / namiot wielkiego / Wezyra zdobyty pod Wiedniem* [Wilanów / the tent of the Grand / Vizier captured near Vienna], and French: *Tente du Grand Vizir prise / par le roi Jean Sobieski / sous Vienne en 1683*. Handwritten inscription in Polish: *Dar p. L. Skarżyńskiego / z Londynu otrzymany / 27.VIII.76* [A gift from Mr L. Skarżyński / received from London / 27.VIII.76]

Bibliography: Dimmig 2020; Fijałkowski 1986; Igrzycki 2017; Kowalski 1994, fig. 27; Niemirowska-Szczepańczyk 1992, p. 51.



Cat. 5. Professor Adam Stebelski, Anna Branicka and Piotr Cielecki at cleaning the vizier tent in Wilanów

Author: unknown

Dating: 1942

Technique/material: photography

Owner: Museum of King Jan III's Palace at Wilanów, Wil.Zb.Ikon.0362

Additional informations: a handwritten inscription in Polish on the reverse: *Prof. Adam Stebelski / Anna Branicka / Piotr Cielecki / przy czyszczeniu / namiotu we- / zyra w Wila- / nowie (1942)* [Professor Adam Stebelski / Anna Branicka / Piotr Cielecki / at cleaning / the tent of viz- / ier in Wila- / nów (1942)]

Bibliography: Niemirowska-Szczepańczyk 1992, p. 58.



Cat. 6. Fragment of a Turkish tent

Author: unknown

Dating: before 1683

Technique/material: cloth, cotton canvas, leather, silk threads, linen ribbons, embroidery, application, paillettes

Dimensions: height: 163,0 cm, width: 123,0 cm

Owner: Museum of King Jan III's Palace at Wilanów, inv. no. Wil.3259

Bibliography: *Amor Polonus...* 2010, p. 327; Dimmig 2020; Gołąbek 2008, pp. 80–83; Krawczyk, Przygońska 2001; *Tron pamiątek...* 1996, pp. 162–163; *Wojna i pokój...* 2000, pp. 214–215.



Cat. 7. Fragment of a Turkish tent

Author: unknown

Dating: before 1683

Technique/material: cloth, cotton canvas, leather, silk threads, linen ribbons, embroidery, application, paillettes

Dimensions: height: 172,0 cm, width: 124,0 cm

Owner: Museum of King Jan III's Palace at Wilanów, inv. no. Wil.3260

Bibliography: *Amor Polonus...* 2010, p. 327; Dimmig 2020; Gołąbek 2008, pp. 80–83; Krawczyk, Przygońska 2001; *Tron pamiątek...* 1996, pp. 162–163; *Wojna i pokój...* 2000, pp. 214–215.



Cat. 8. Powązki – Playing on Ice

Author: Norblin, Jan Piotr (1745–1830)

Dating: 1782

Technique/material: gouache, watercolor, paper

Dimensions: height: 49,2 cm, width: 63,6 cm

Owner: National Museum in Kraków, inv. no. MNK XV-Rr.-2073

Additional informations: French inscription under the drawing: *DEDIÉE A SON EXCELLENCE MONSIEUR LE COMTE RZEWUSKY / REPRESENTATION DE LA FÊTE, DONNÉE À POWĄSKY. PAR MONSIEUR LE COMTE RZEWUSKI, POUR SA ROYAUTÉ. À LA PRINCESSE. Mne. CZARTORYSKA, ET A LA PRINCESSE RADZIWIŁŁ. LE 10 FEVRIER 1782.* Monograms on the pavilions: *HR* [Helena Radziwiłłowa] on the right and *MA* [?] on the left. Signature in the bottom right corner: *Norblin F. 1782.*

Bibliography: Batowski 1911, pp. 70–71; Bernatowicz 1971; Chmiel, Czepielowa 1998; *Katalog rysunków architektonicznych...* 1973, p. 137; Kępińska 1978, pp. 35–36; Kuchowicz 1972, pp. 387–390; Kukiel, Wawrzkowicz 1910; Kurczab 1997; Kurczab 2001, p. 136; Kwiatkowski 1969b; Malawski 2021, p. 470; Ochenkowski 1914, p. 32; Putkowska 2016, p. 346; Radojewski 1969, p. 101; *Sztuka Warszawska...* 1962, p. 100.



Cat. 9. Puławy – English Stairs

Author: Norblin, Jan Piotr (1745–1830)

Dating: 1803

Technique/material: washed lithography, pencil, ink, laid paper

Dimensions: height: 30,9 cm, width: 20,0 cm; dimensions 2: carton height: 52,4 cm, carton width: 40,4 cm

Owner: National Museum in Kraków, inv. no. MNK XV-Rr-17

Additional informations: handwritten inscription in Polish and French: *Schody angielskie w Puławach* [English Stairs in Puławy] / *L'escalier appelle anglois a Puławy en Pologne*

Bibliografia: Batowski 1911, pp. 150–153; Bernatowicz 1971; *Katalog rysunków architektonicznych...* 1973, p. 121; Kępińska 1978, pp. 73–78; Suchodolska 1962.



Cat. 10. General View of Puławy

Author: Norblin, Jan Piotr (1745–1830)

Dating: first half of 19th c.

Technique/material: washed lithography, pencil, ink, laid paper

Dimensions: height: 22,0 cm, width: 37,0 cm; dimensions 2: carton height: 40,1 cm, carton width: 52,4 cm

Owner: National Museum in Kraków, inv. no. MNK XV-Rr.-15

Additional informations: handwritten inscription in Polish and French: *Widok ogólny Puław* [General View of Puławy] / *Vue générale de Puławy*. / *Vue generale de Puławy prise en mois de Juin à l'heure du soleil espirant et de la lune naissante*.

Bibliography: Batowski 1911, pp. 150–153; Bernatowicz 1971; Bernatowicz 2005; Blumówna et al. 1959, fig. 11; Duchńska 1891, p. 73; Jaroszewski 1962; *Katalog rysunków architektonicznych...* 1973, pp. 117–118; Kępińska 1978, pp. 73–78; Suchodolska 1962.



Cat. 11. Design of the Chinese-Turkish Pavilion for Jan Klemens Branicki's garden in Białystok. Front view and ground floor plan

Author: Deybel von Hammerau, Johann Sigmund (1685/1690–1752)?

Dating: ca. 1730–1739

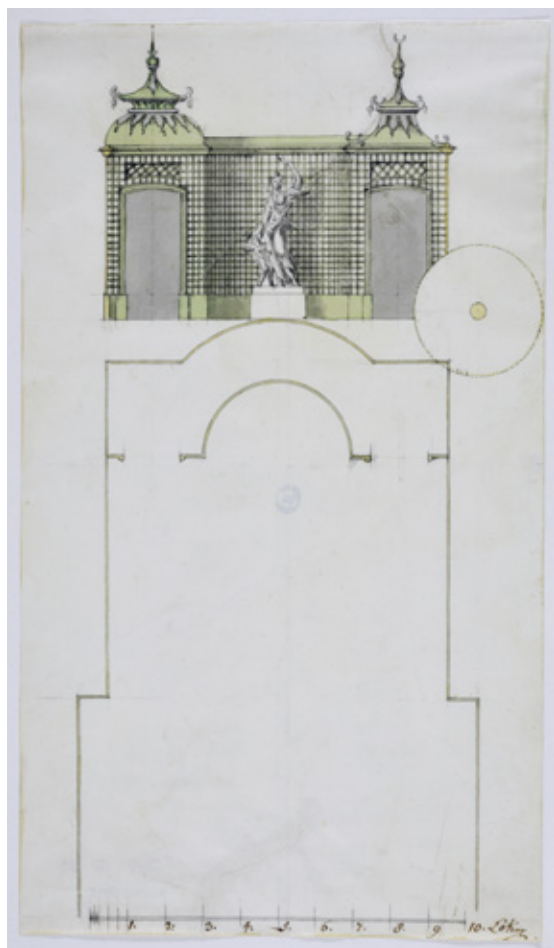
Technique/material: drawing, watercolor, pencil, ink, paper

Dimensions: height: 34,5 cm, width: 20,4 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.zb.d. 8066

Additional informations: scale: 10 łokci = 14,6 cm.

Bibliography: *Katalog rysunków z Gabinetu Rycin...* 1969, p. 35; Kopania 2012, pp. 300–302; Oleńska 1998.



Cat. 12. Minaret by the St Lazarus Hospital in Warsaw. Floor plans on four levels, cross section and elevation

Author: Lisiecki, Julian (1881–1944)

Dating: 20th March 1911

Technique/material: paper, ink, brush, watercolor

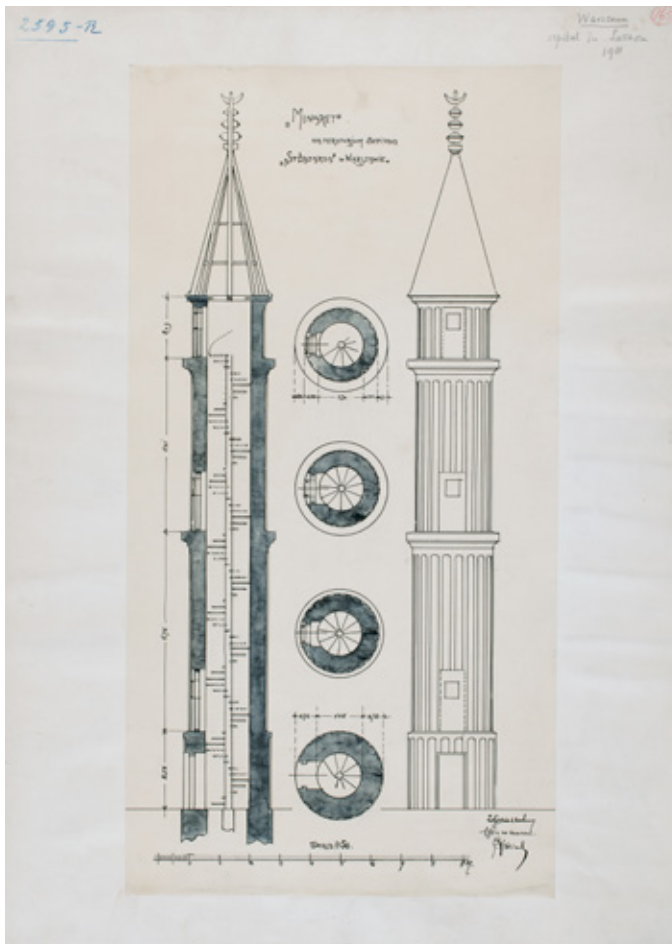
Dimensions: height: 63,2 cm, width: 45,7 cm

Owner: National Museum in Warsaw, inv. no. Rys.Pol.3198 MNW

Additional informations: Polish headline: „MINARET” NA TERYTORIUM SZPITALA ŚW. ŁAZARZA W WARSZAWIE [“MINARET” ON THE TERRITORY OF THE ST LAZARUS HOSPITAL IN WARSAW]. Signature: *Zdjęcie z natury 1911 20 marzec J. Lisiecki* [Drawn from nature on 20th March 1911 by J. Lisiecki]. Formerly, the drawing was in the collection of the Polish Society for the Preservation of Ancient Monuments (former inv. no. R-02595).

Scale 1:50; linear scale: 10 m = 20 cm

Bibliography: *Biesiada Literacka...* 1895, p. 373; *Elizeum. Podziemny salon...* 2016, p. 51; Kobielski 1969, p. 35; *Przegląd Techniczny* 1911a; Rottermund 1970, p. 149.



Cat. 13. Minaret by the St Lazarus Hospital in Warsaw

Author: Poddębski, Henryk (1890–1945)

Dating: 1909

Technique/material: photograph, silver gelatin negative, glass plate

Dimensions: height: 18,0 cm, width: 13,0 cm

Owner: Museum of Warsaw, inv. no. AN 26164

Additional informations: unsigned photograph; view from the side of Smolna Street in the south-west direction.



Cat. 14. Minaret by the St Lazarus Hospital in Warsaw

Author: unknown

Dating: 1910–1916

Technique/material: photography

Dimensions: height: 17,8 cm, width: 12,80 cm

Owner: Institute of Art of the Polish Academy of Sciences in Warsaw, inv. no. IS_PAN_BR0000006335

Additional informations: Polish note on the card under the photo: *W-wa / ul. Książęca / Minaret / repr. W. Mądrozkiewicz, 1969 / neg. Nr 91538 / form. 9 x 12* [Warsaw / Książęca Street / Minaret / printing by W. Mądrozkiewicz, 1969 / neg. Nr 91538 / dimensions 9 x 12].

Bibliography: *Encyklopedia Warszawy* 1994, p. 395; Kwiatkowski 2014, p. 82; Szwanowski 1970, p. 105; Zieliński 2002, pp. 149–150, fig. 138.



Cat. 15. Minaret by the St Lazarus Hospital in Warsaw

Author: Kalinowski, Zdzisław (1877–1926)

Dating: ca. 1920–1926

Technique/material: photography

Dimensions: height: 11,0 cm, width: 7,5 cm

Owner: Institute of Art of the Polish Academy of Sciences in Warsaw, inv. no. IS_PAN_BR0000006334

Bibliography: *Elizeum. Podziemny salon...* 2016, p. 46; *Kopania* 2012, p. 293.



Kat. 16. Cat. 16. Minaret by the St Lazarus Hospital in Warsaw

Author: unknown

Dating: 1927–1928

Technique/material: photography

Dimensions: height: 16,3 cm, width: 11,6 cm

Owner: National Digital Archives, inv. no. 3/1/0/9/7413/1

Bibliography: *Dziesięciolecie Polski Odrodzonej...* 1928, p. 370; *Elizeum. Podziemny salon...* 2016, p. 50.



Cat. 17. First design of the kitchen pavilion (House of Imam) for Kazimierz Poniatowski's 'Na Księżcem' Garden in Warsaw. Perspective view and projection

Author: Zug, Szymon Bogumił (1733–1807)

Dating: ca. 1776

Technique/material: drawing, graphite, pen, brush, ink, watercolor, laid paper

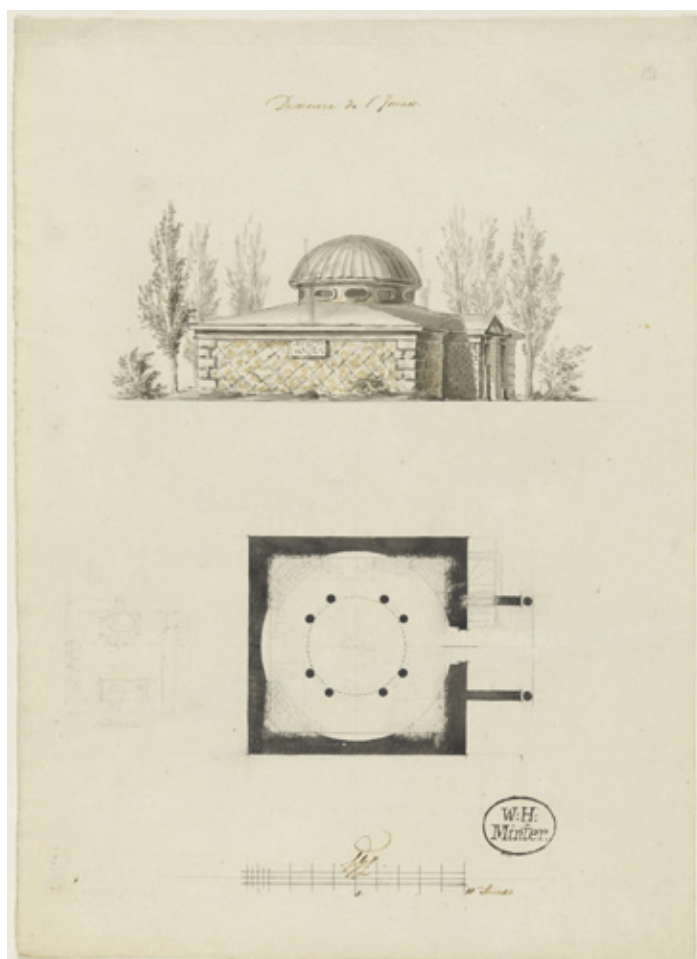
Dimensions: height: 37,7 cm, width: 27,0 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 272

Additional informations: French inscription: *Demeure de l'Iman*. Signature: SGZ [Simon Gottlieb Zug] above the bar scale; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Scale: 10 ells (*Aunes*) = 8,7 cm

Bibliography: *Elizeum. Podziemny salon...* 2016, pp. 137–139; *Katalog rysunków z Gabinetu Rycin...* 1967, p. 213; Reychman 1964, p. 156; Sulerzyska 1965.



Cat. 18. Second design of the kitchen pavilion (House of Imam) for Kazimierz Poniatowski's 'Na Książęcem' Garden in Warsaw. Front elevation, longitudinal section and ground floor and first floor plans of the cellars

Author: Zug, Szymon Bogumił (1733–1807)

Dating: ok. 1776

Technique/material: drawing, graphite, pen, brush, ink, watercolor, laid paper

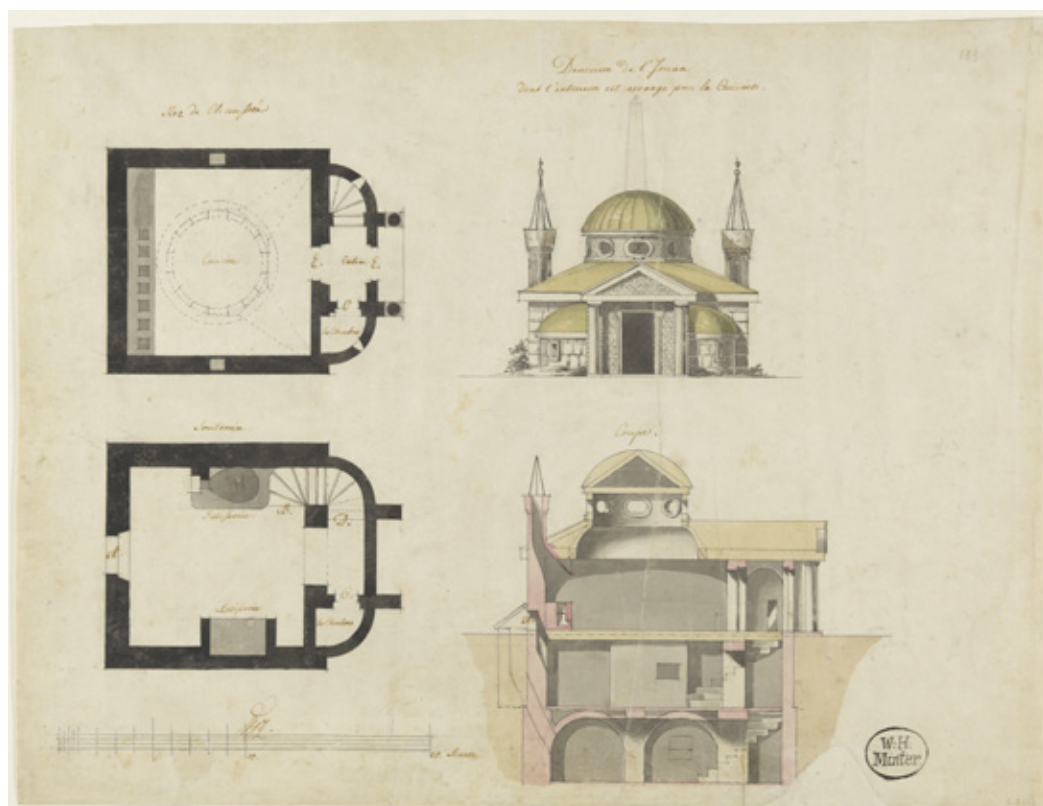
Dimensions: height: 35,9 cm, width: 47,8 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 269

Additional informations: French inscriptions: *Demeure de l'Iman / dont l'interieur est arrangé pour la Cuisine, Coupe, Rez de Chaussée (Entre, Les Charbons, Cuisine), Souterrain (Les Charbons, Patisserie)*; signature: SGZ [Simon Gottlieb Zug] above the bar scale; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Scale: 20 ells (*Aunes*) = 17,3 cm

Bibliography: *Elizeum. Podziemny salon...* 2016, pp. 139–141; *Katalog rysunków z Gabinetu Rycin...* 1967, p. 212; Putkowska 2009; Putkowska 2016, p. 311; Reychman 1964, p. 156.



Cat. 19. Third design of the kitchen pavilion (House of Imam) for Kazimierz Poniatowski's 'Na Książęcem' Garden in Warsaw. Front elevation, longitudinal section

Author: Zug, Szymon Bogumił (1733–1807)

Dating: ca. 1776

Technique/material: drawing, graphite, pen, brush, ink, watercolor, laid paper

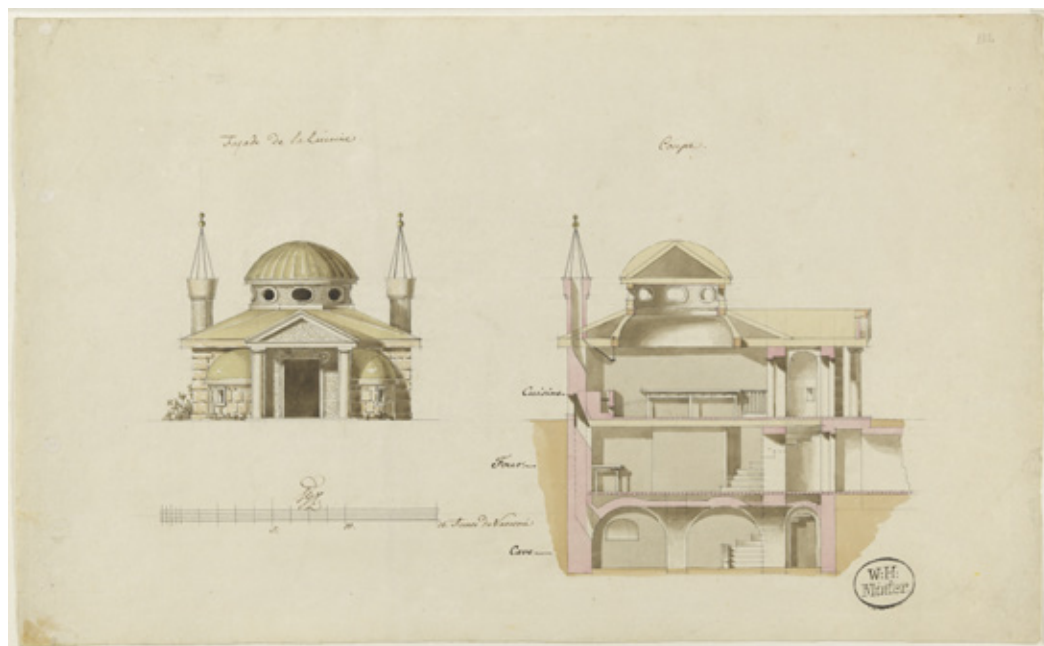
Dimensions: height: 29,8 cm, width: 49,0 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 263

Additional informations: French inscriptions: *Façade de la Cuisine, Coupe (Cuisine, Four, Cave)*; signature: SGZ [Simon Gottlieb Zug]; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Linear scale: 15 old Warsaw ells (*Aunes de Varsovie*) = 13,1 cm

Bibliography: *Elizeum. Podziemny salon...* 2016, pp. 141–142; *Katalog rysunków z Gabinetu Rycin...* 1967, p. 212; Kopania 2012, p. 462; Kwiatkowski 1971, p. 52; Lorentz 1961, p. 28; Puget 1998; Reychman 1964, p. 156; Reychman 1965; Tomicka 1953; Zieliński 2002, pp. 149–150, fig. 138.



Cat. 20. View of Kazimierz Poniatowski's 'Na Książęcem' Garden in Warsaw

Author: Vogel, Zygmunt (1764–1826)

Dating: after 1782

Technique/material: drawing, pen, brush, watercolor, sepia, laid paper

Dimensions: height: 40,5 cm, width: 67,8 cm

Owner: National Museum in Warsaw, inv. no. Rys.Pol.11259 MNW

Bibliography: *Elizeum. Podziemny salon...* 2016, pp. 146–148; Kraushar 1921, fig. 61; Kwiatkowski 1971, pp. 52–53; Morawińska 1977, fig. 15; *Pamiętki starej Warszawy...* 1911, p. 70; Putkowska 2009; Sroczyńska 1969, p. 146; *Sztuka Warszawska...* 1962, p. 116; *Widoki architektoniczne...* 1964, p. 115; Zatorski 1930.



Cat. 21. View of Kazimierz Poniatowski's 'Na Książęcem' and 'Na Górze' Garden

Author: Vogel, Zygmunt (1764–1826)

Dating: after 1782

Technique/material: drawing, pen, brush, watercolor, sepia, laid paper

Dimensions: height: 40,5 cm, width: 67,8 cm

Owner: formerly the National Museum in Warsaw, inv. no. 181 797; original lost

Bibliography: *Elizeum. Podziemny salon...* 2016, pp. 122–124, 148–149; Kraushar 1921, fig. 60; Kwiatkowska, Kwiatkowski 1998, pp. 31–33, 94–98; Kwiatkowski 1971, pp. 52–53; Malawski 2021, p. 466; Morawińska 1977, fig. 11; *Pamiętki starej Warszawy...* 1911, p. 70; Putkowska 2009; Putkowska 2016, p. 301; Sroczyńska 1969, p. 146; Zatorski 1930; Zieliński 2002, pp. 149–150, fig. 138.



Cat. 22. Plan of Kazimierz Poniatowski's 'Na Księżcem' Garden in Warsaw with a fragment of the planned 'Na Górze' Garden

Author: Zug, Szymon Bogumił (1733–1807)

Dating: 1776 – 1779

Technique/material: drawing, pen, brush, ink, watercolor, laid paper

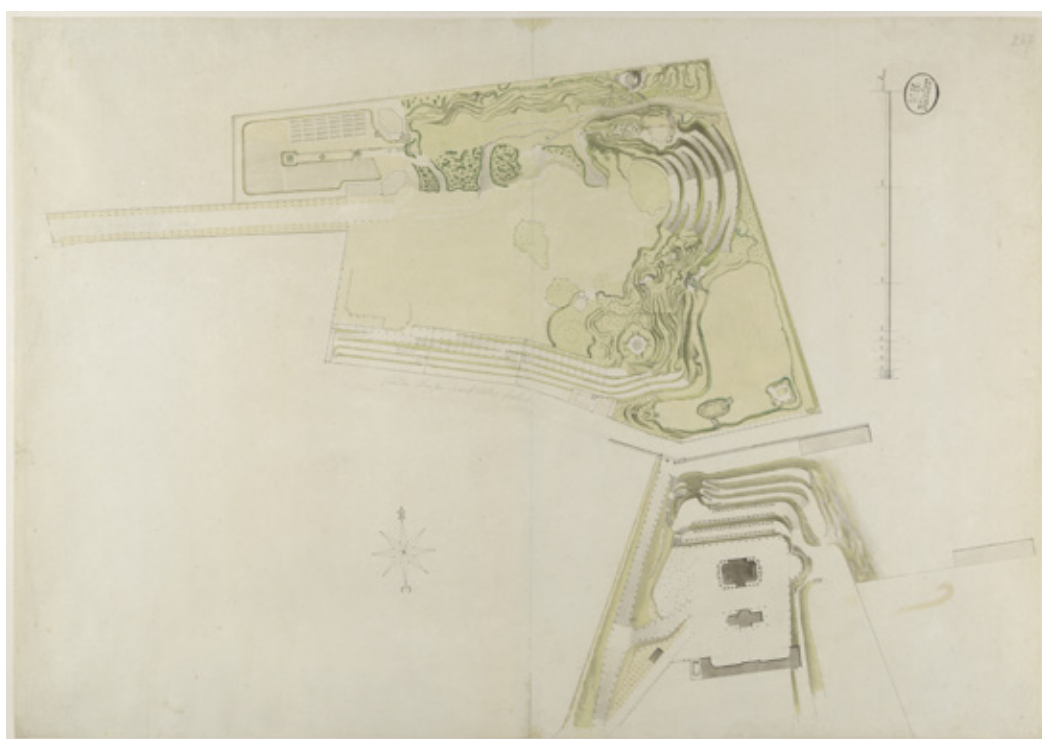
Dimensions: height: 51,5 cm, width: 73,3 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 115

Additional informations: German inscriptions: *Orangerie, Fürsten Straße so auf Sołec fuhr, Eingang von der Neuen Welt*; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Podziałka: 300 ells (*Aunes*) = 20,4 cm

Bibliography: *Elizeum. Podziemny salon...* 2016, pp. 124–126; *Katalog rysunków z Gabinetu Rycin...* 1967, p. 212; Kwiatkowski 1969a; Kwiatkowski 1971, pp. 52–53; Puget 1998; Putkowska 2009; Putkowska 2016, p. 299; Szwankowski 1952, p. 146; Tomicka 1953.



Cat. 23. Plan of the Aleksandra Ogińska's 'Aleksandria' Park in Siedlce

Author: Sarnowski, Franciszek Salezy

Dating: 1780

Technique/material: ink, watercolor, paper

Dimensions: height: 47,6 cm, width: 64,0 cm, margin width: 3,7 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.zb.d. 8831

Additional informations: Polish inscriptions and map key; header: Map of Aleksandria near Siedlce; map key: 1. House of the Honorable Duchess Ogińska¹ / 2. House of the Honorable Mr Kurdwanowski / 3. House of the Honorable Miss Potocka, the daughter of Starosta of Tlumach² / 4. Gazebo in Gołębnik / 5. Łazienki / 6. A house for a view / 7. Barn / 8. Fisherman's house / 9. Swan shed / 10. Customs office / 11. Orangery / 12. Inn / 13. Gazebo / 14. Turkish Presbytery / 15. Turkish Mosque / 16. House for the Host / 17. Aviary / 18. Oak with a Small Room / 19. Gazebo at the Cascade / 20. Pump / 21. Barn / 22. Chicken Coop / 23. Barn / 24. Hay barrack / 25. Stable / 26. Dairy / 27. Farm / 28. House of the Honorable Miss Stępkowska, the daughter of Voivode of Kiev³ / 29. Windmill / 30. Swing. Signature: *Przez Franciszka Salezego Sarnowskiego Podcz:[aszyca] Przemys:[kiego] [by Franciszek Salezy Sarnowski, deputy cup-bearer of Przemysł]*. Bibliography: Bernatowicz 2005; Ciołek 1954, pp. 131–132; Ciołek 1955, pp. 128–130; Jaroszewski 1971, pp. 38–39; *Katalog rysunków z Gabinetu Rycin...* 1969, pp. 180–181; Knapik 2020; Korzeń 2007, pp. 31–33; Kosiorek 2013, pp. 133–135; Kwiatkowski 1969a; Kwiatkowski 1971, p. 102; Ługowski 2019; Małowski 2021, pp. 499–501; Mączyński 2004; Mączyński 2016; Morawińska 1977, fig. 10; Reychman 1964, p. 157.



1 Aleksandra Ogińska (1730–1798)

2 Kazimiera Potocka (born ca. 1770)

3 Honorata Stępkowska (ca. 1750–1819)

Cat. 24. Design of the Oriental Pavilion for Michał Poniatowski's garden in Jabłonna (?). Front elevation from the courtyard side

Author: Zug, Szymon Bogumił (1733–1807)

Dating: ca. 1780

Technique/material: laid paper, pen, ink, brush, watercolor

Dimensions: height: 29,2 cm, width: 48,3 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 264

Additional informations: French inscriptions: *Façade du Poulailleur vû du Côté de la Cour*; signature: SGZ [Simon Gottlieb Zug]; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Linear scale: 20 ells (*Aunes*) – 17,8 cm

Bibliography: *Katalog rysunków z Gabinetu Rycin...* 1969, p. 74; Kwiatkowski 1967b; Putkowska 2016, pp. 422–423; Reychman 1964, p. 167.



Cat. 25. Design of the Oriental Pavilion for Michał Poniatowski's garden in Jabłonna (?). Ground plan and cross-section

Author: Zug, Szymon Bogumił (1733–1807)

Dating: ca. 1780

Technique/material: laid paper, pen, ink, brush, watercolor

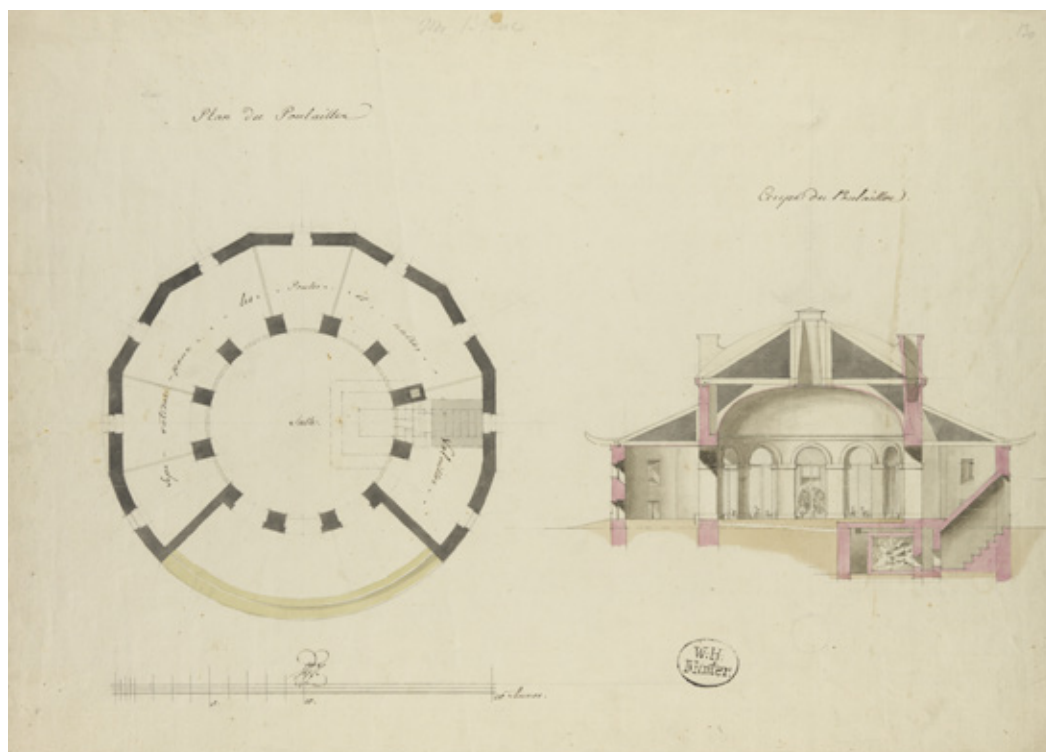
Dimensions: height: 36,4 cm, width: 50,5 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 265

Additional informations: pencil note on top: *Mr Blanc*; French inscriptions: *Plan du Poulailier, Coupé du Poulailier, Salle, Separations pour les Poules et autres volailles*; signature: SGZ [Simon Gottlieb Zug]; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Linear scale: 20 ells (*Aunes*) – 17,8 cm

Bibliography: *Katalog rysunków z Gabinetu Rycin...* 1969, p. 74; Kwiatkowski 1967b; Reychman 1964, p. 167.



Cat. 26. View of Młociny

Author: Vogel, Zygmunt (1764–1826)

Dating: 1803

Technique/material: drawing, watercolor, paper

Dimensions: height: 48,0 cm, width: 65,8 cm

Owner: National Museum in Warsaw, inv. no. Rys.Pol.161569 MNW

Additional informations: Polish inscription on the reverse: *Widok Młocin rysowano z Natury przez Zygmunta Vogla 1803*

[A view of Młociny drawn from nature by Zygmunt Vogel 1803]

Bibliography: Bis et al. 2019; Hentschel 1967, pp. 339–340; *Katalog Galerji Sztuki Polskiej* 1932, no. 330; Kwiatkowski 1971, pp. 84, 433; Morawińska 1977, fig. 12; Putkowska 2016, pp. 456–457; Sokołowska-Grzeszczyk 1962; Sroczyńska 1964; Sroczyńska 1969, p. 183; *Sztuka Warszawska...* 1962, p. 121.



Cat. 27. View of the former Turkish gazebo in Młociny

Author: Majerski, Aleksander (1789–1857)

Dating: ca. 1818

Technique/material: drawing, ink, brush, laid paper

Dimensions: height: 19,7 cm, width: 25,0 cm

Owner: National Museum in Warsaw, inv. no. Rys.Pol.2192 MNW

Additional informations: Polish inscription on the reverse: *Widok dawnej altany w Młocinach dziś zrestaurowanej trocha z odmianą* [View of the former gazebo in Młociny, now restored with a little change].

Bibliography: Biernacka 1974; Bis et al. 2019; Kraszewski 1865, p. 16, no. 419-i; Polanowska 1993; Siwkowska 1966, p. 366; Sokołowska-Grzeszczyk 1962; Suchodolska et al. 1961, p. 141, no. 401; *Widoki architektoniczne...* 1964, p. 84; Zalewska 1958, p. 32–34.



Cat. 28. Turkish tent design for Izabela Lubomirska's garden in Mokotów. Cross section, front view and ground floor plan

Author: Zug, Szymon Bogumił (1733–1807)?

Dating: end of 18th c.

Technique/material: ink, watercolor, paper

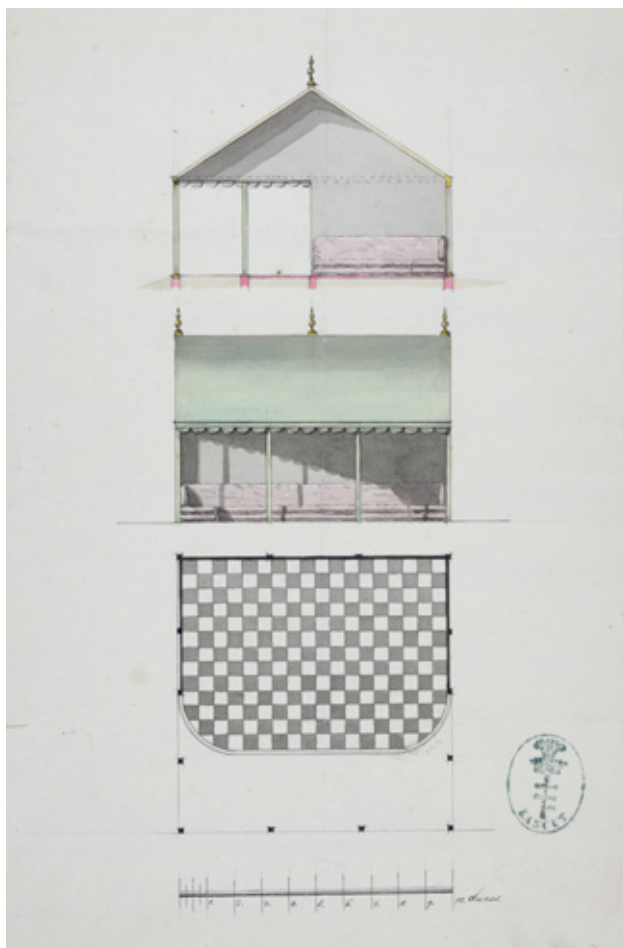
Dimensions: height: 32,3 cm, width: 21,0 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 1791

Additional informations: ownership stamp: *Łańcut*. Polish and French inscriptions on the reverse: *altanka* [gazebo], *La tente de Monkotow*.

Scale: 10 ells (*Aunes*) = 9 cm

Bibliography: *Katalog rysunków z Gabinetu Rycin...* 1967, p. 207; Kwiatkowski 1971, pp. 63–76; Majewska-Maszkowska 1976, pp. 167–168; Polanowska 2013.



Cat. 29. View of the garden in Mokotów from the north-east with a cottage for swans and a Turkish tent

Author: Vogel, Zygmunt (1764–1826)

Dating: 1791

Technique/material: pen, ink, watercolor, paper

Dimensions: height: 44,8 cm, width: 61,4 cm

Owner: Royal Castle in Warsaw – Museum, inv. no. ZKW/6358

Additional informations: French inscription: *VUE D'UNE PARTIE DE JARDIN DE MONKOTOW*

Bibliography: Majewska-Maszkowska 1976, pp. 167–168; Polanowska 2013; Putkowska 2016, pp. 366–367; *Rysunki i akwarele...* 1994, pp. 328–329; Ryszkiewicz 1992; Sroczyńska 1963; Sroczyńska 1964; Sroczyńska 1969, p. 161.



Cat. 30. View of the garden in Mokotów with a lake, a cottage for swans and a Turkish tent

Author: Vogel, Zygmunt (1764–1826)

Dating: 1791

Technique/material: gouache, pen, ink, watercolor, thick laid paper

Dimensions: height: 35,0 cm, width: 52,5 cm

Owner: Royal Castle in Warsaw – Museum, inv. no. ZKW/6360

Additional informations: French inscription: *VUE D'UNE PARTIE DE JARDIN DE MONKOTOW*

Bibliography: Kuśmidrowicz-Król 1998b; Majewska-Maszkowska 1976, pp. 167–168; Polanowska 2013; Putkowska 2016, pp. 370–371; *Rysunki i akwarele...* 1994, pp. 340–341; Ryszkiewicz 1992; Sroczyńska 1963; Sroczyńska 1964; Sroczyńska 1969, p. 161.



Cat. 31. View of the garden in Mokotów with a fish storage house, a cottage for swans and a Turkish tent

Author: Vogel, Zygmunt (1764–1826)

Dating: 1791–1792

Technique/material: pen, ink, watercolor, thick laid paper & I HONIG

Dimensions: height: 34,2 cm, width: 58,2 cm

Owner: Royal Castle in Warsaw – Museum, inv. no. ZKW/6359

Additional informations: French inscription: *Vüe de Moncoteau. Jardin anglois appartenant à la P.cesse Lubomirska à un quart de lieüe de Varsovie*

Bibliography: Kuśmidrowicz-Król 1998a; Majewska-Maszkowska 1968; Majewska-Maszkowska 1976, pp. 167–168; Malawski 2021, pp. 479–480; Polanowska 2013; Putkowska 2016, pp. 368–369; *Rysunki i akwarele...* 1994, pp. 334–335; Ryszkiewicz 1992; Sroczyńska 1963; Sroczyńska 1964; Sroczyńska 1969, p. 160; Zakrzewska 1962.



Cat. 32. Plan of Izabela Lubomirska's garden in Mokotów

Author: Chodkiewicz, Wacław

Dating: 1782

Technique/material: ink, watercolor, paper

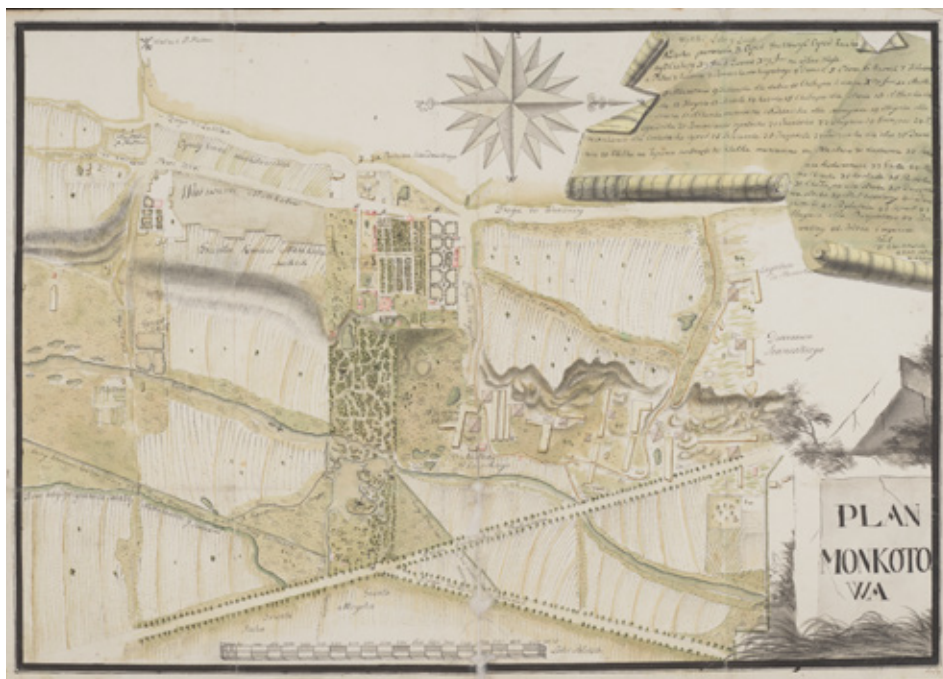
Dimensions: height: 20,5 cm, width: 35,0 cm

Owner: National Library of Poland, ref. Rps BOZ 1311, p. 26

Additional informations: plan is part of the manuscript 'Plan de Puławy; Plany różnych miast i miejsc w Polsce'; Polish inscriptions and map key: A. Wilderness / B. Orchard / C. Kitchen garden / D. Duchess' cottages / E. Duchess' manor house / 1. Palace / 2. Kitchen / 3. Burgrave's house / 4. Cottage / 5. Cowshed / 6. Hen house / 7. Farm / 8. Dairy / 9. Poultry pond / 10. House of the Duchess's peasant / 11. Inn / 12. Stable / 13. Barn / 14. Forge / 15. Guardian's cottage / 16. Wooden gazebo / 17. Bricken gazebo / 18. Swiss cottage / 19. Gardener's stable / 20. Gardener's cottage / 21. Orangery / 22. Stable / 23. Compass / 24. Garden journeyman's cottage / 25. Greenhouse / 26. Cold frames / 27. Turtle pond / 28. Woodshed / 29. Hawk cage / 30. Brick birdcage / 31. Ice house / 32. Columns gazebo / 33. Grotto / 34. Chinese gazebo / 35. Cascade / 36. Apiary / 37. Guardian's cottage / 38. Guardian bell / 39. Drawbridge / 40. Chinese roof / 41. Fish storage house / 42. Sluice / 43. Burgrave's stable / 44. Ruins / 45. Clock tower. / by Wacław Chodkiewicz, 3rd October 1782, Warsaw.

Linear scale: 100 old Polish ell = 9 cm.

Bibliography: Bernatowicz 2005; Kwiatkowski 1969a; Kwiatkowski 1971, pp. 63–76; Majewska-Maszkowska 1976, p. 167; *Rejestr ogrodów polskich* 1965, fig. 47; Sroczyńska 1963; Zakrzewska 1962.



Cat. 33. Design of the gate to the Stanisław August Poniatowski's Łazienki Park. Projection

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: ca. 1780

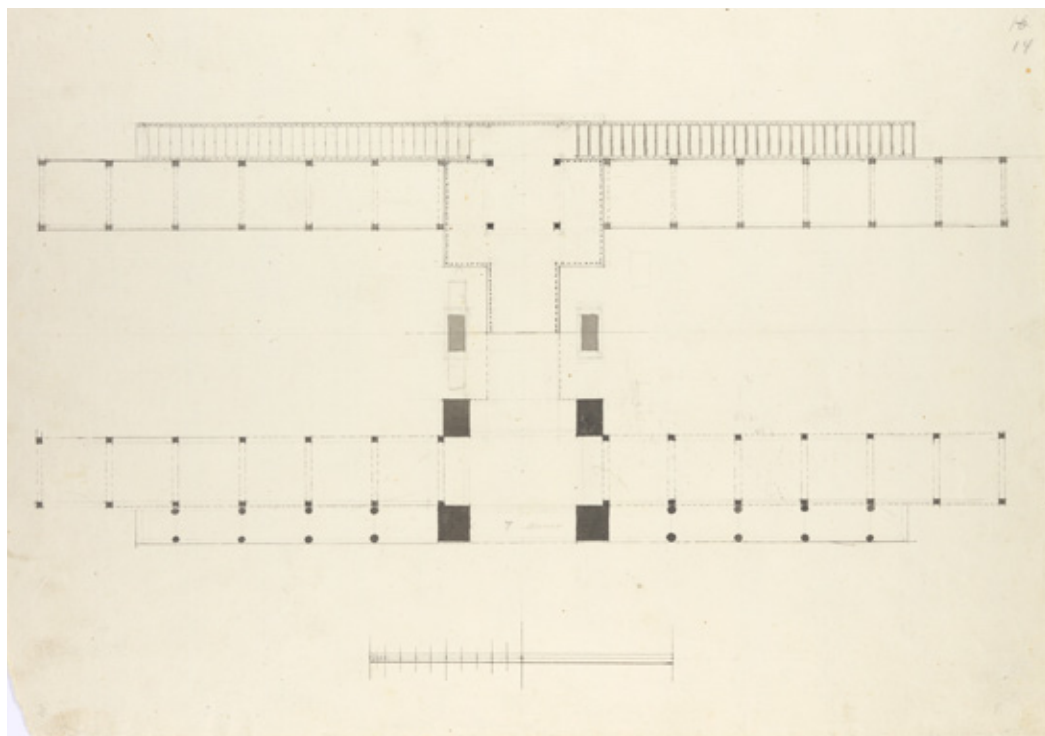
Technique/material: laid paper, pen, ink

Dimensions: height: 27,2 cm, width: 37,8 cm

Additional information: scale bar line without dimensions labelled.

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.zb.d. 8184

Bibliography: Batowska et al. 1978, pp. 39–38; Kwiatkowski 1967a; Kwiatkowski 1983, p. 118; Malawski 2021, pp. 413–415; Putkowska 2016, pp. 242–244.



Cat. 34. Design of the gate to the Stanisław August Poniatowski's Łazienki Park with an option in the Turkish style. Front view and side view

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: ca. 1780

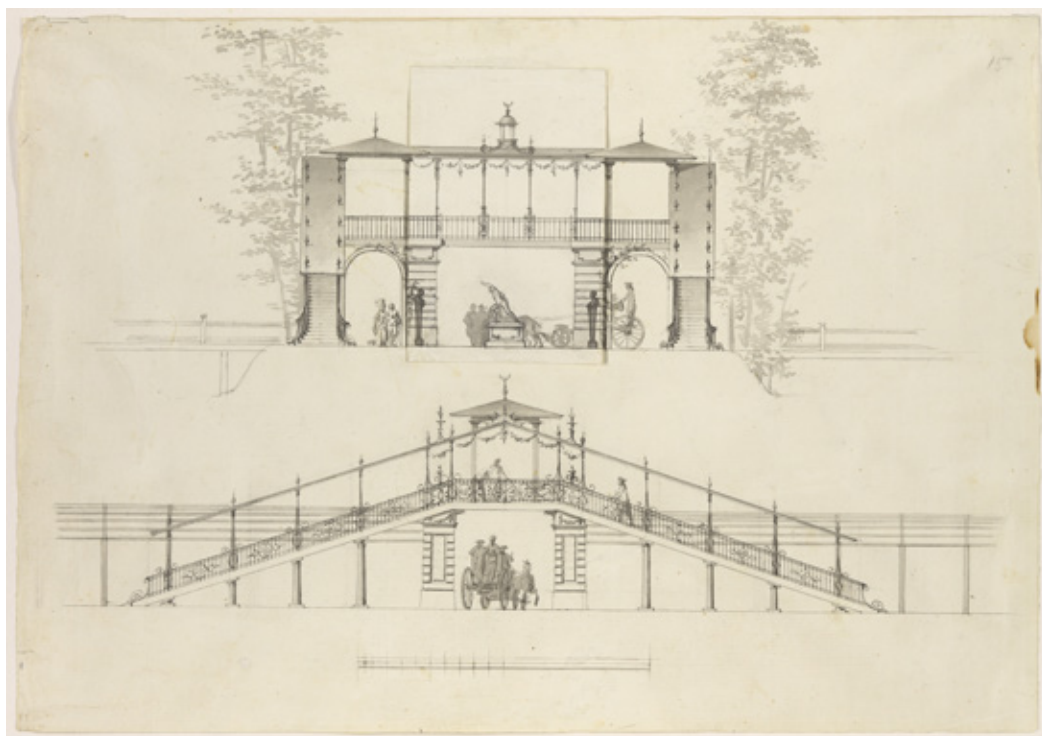
Technique/material: laid paper, pen, ink, gray wash, brush

Dimensions: height: 27,2 cm, width: 37,8 cm

Additional information: scale bar line without dimensions labelled.

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 8178

Bibliography: Batowska et al. 1978, pp. 38–39; Kwiatkowski 1967a; Kwiatkowski 1983, p. 118; Malawski 2021, pp. 413–415; Putkowska 2016, pp. 242–244; Szablowski 1937, p. 51.



Cat. 35. Perspective view of the royal promenade with the gate in the Stanisław August Poniatowski's Łazienki Park

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: 1778

Technique/material: laid paper, pen, ink, gray wash, brush

Dimensions: height: 38,0 cm, width: 54,0 cm

Owner: The Print Room of the University of Warsaw Library, inv. no. Inw.zb.d. 8560

Bibliography: Batowska et al. 1978, pp. 38–39; Kwiatkowski 1967a; Kwiatkowski 1983, p. 118; Malawski 2021, pp. 413–415; Putkowska 2016, pp. 242–244; Szablowski 1937, p. 52, plate no. XXXV.



Cat. 36. Project of the Turkish House for the Stanisław August Poniatowski's Łazienki Park. Ground plan

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: 1786

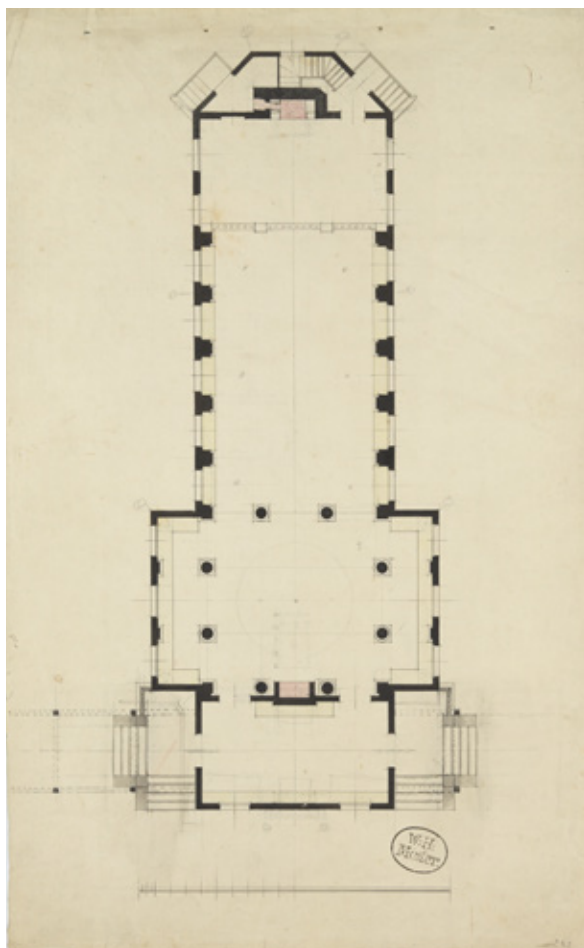
Technique/material: ink, paper, watercolor

Dimensions: height: 48,9 cm, width: 30,1 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 2184

Additional informations: scale bar line without dimensions labelled; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Bibliography: *Katalog rysunków z Gabinetu Rycin...* 1967, pp. 141–142; Polanowska 2018; Putkowska 2016, p. 231; Reychman 1965; Szablowski 1937, p. 43; Tatarkiewicz 1925, pp. 97–103; Tatarkiewicz 1957, pp. 69–73.



Cat. 37. Project of the Turkish House for the Stanisław August Poniatowski's Łazienki Park. Cross-section through the column room and the longitudinal room

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: 1786

Technique/material: ink, paper, watercolor, pencil

Dimensions: height: 49,0 cm, width: 30,1 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 2185

Additional informations: scale bar line without dimensions labelled; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Bibliography: *Katalog rysunków z Gabinetu Rycin...* 1967, pp. 141–142; Polanowska 2018; Reychman 1965; Szablowski 1937, p. 42; Tatarkiewicz 1925, pp. 97–103; Tatarkiewicz 1957, pp. 69–73.



Cat. 38. Project of the Turkish House for the Stanisław August Poniatowski's Łazienki Park. Longitudinal section

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: 1786

Technique/material: ink, paper, watercolor, pencil

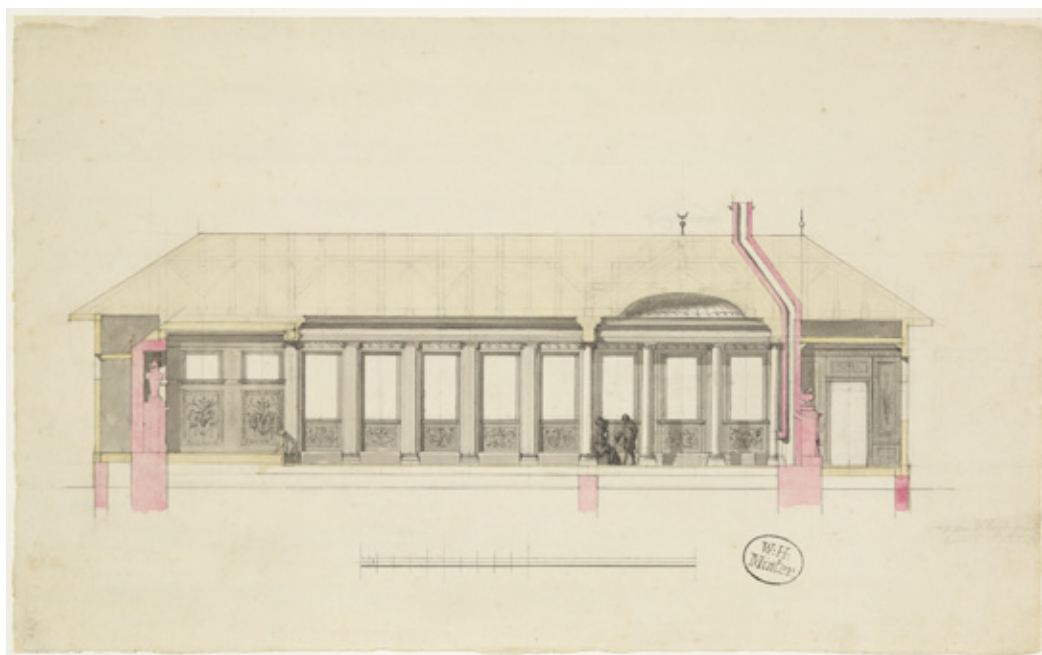
Dimensions: height: 30,1 cm, width: 49,1 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 2186

Additional informations: scale bar line without dimensions labelled; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Bibliography: *Katalog rysunków z Gabinetu Rycin...* 1967, pp. 141–142; Polanowska 2018; Putkowska 2016, p. 233;

Reychman 1965; Szablowski 1937, p. 42; Tatarkiewicz 1925, pp. 97–103; Tatarkiewicz 1957, pp. 69–73.



Cat. 39. Project of the Turkish House for the Stanisław August Poniatowski's Łazienki Park. Northern elevation

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: 1786

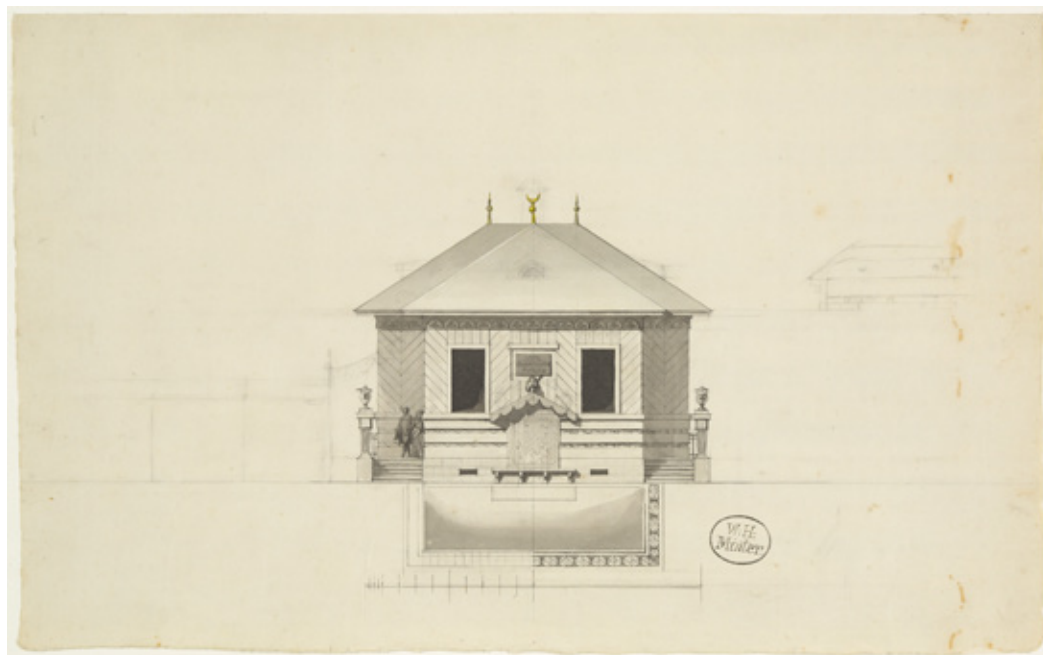
Technique/material: ink, paper, watercolor, pencil

Dimensions: height: 30,2 cm, width: 48,8 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 2187

Additional informations: scale bar line without dimensions labelled; ownership stamp: W:[ilhelm] H:[enryk] Minter. French inscription on the plaque on the façade: *AUX DIVERTISSEMENTS PUBLICS*.

Bibliography: *Katalog rysunków z Gabinetu Rycin...* 1967, pp. 141–142; Polanowska 2018; Reychman 1965; Szablowski 1937, p. 42; Tatarkiewicz 1925, pp. 97–103; Tatarkiewicz 1957, pp. 69–73.



Cat. 40. Project of the Turkish House for the Stanisław August Poniatowski's Łazienki Park. Eastern elevation

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: 1786

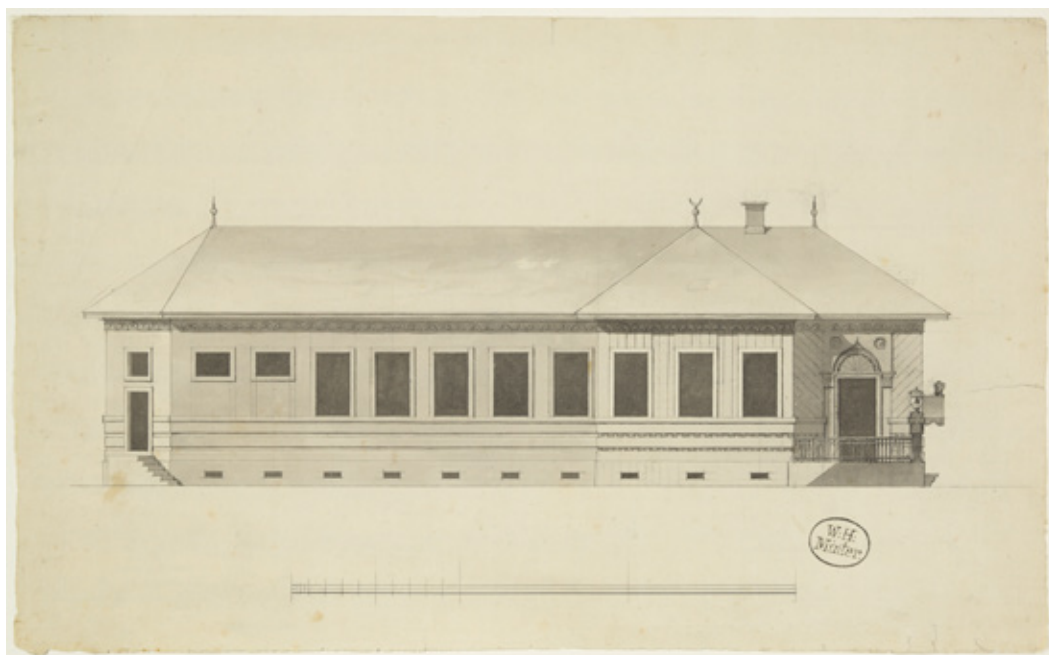
Technique/material: ink, paper, watercolor, pencil

Dimensions: height: 30,0 cm, width: 49,0 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 2188

Additional informations: scale bar line without dimensions labelled; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Bibliography: Baranowicz 1980, p. 205; Batowska et al. 1978, p. 111; Berdecka, Turnau 1969, p. 52; Jaroszewski 1971, pp. 38–39; *Katalog rysunków z Gabinetu Rycin...* 1967, pp. 141–142; Polanowska 2018; Putkowska 2016, pp. 234–235; Reychman 1959; Reychman 1964, p. 157; Reychman 1965; Szablowski 1937, p. 42; Tatarkiewicz 1925, pp. 97–103; Tatarkiewicz 1957, pp. 69–75.



Cat. 41. Project of the Turkish House for the Stanisław August Poniatowski's Łazienki Park. Projection and decoration of the ceilings

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: 1786

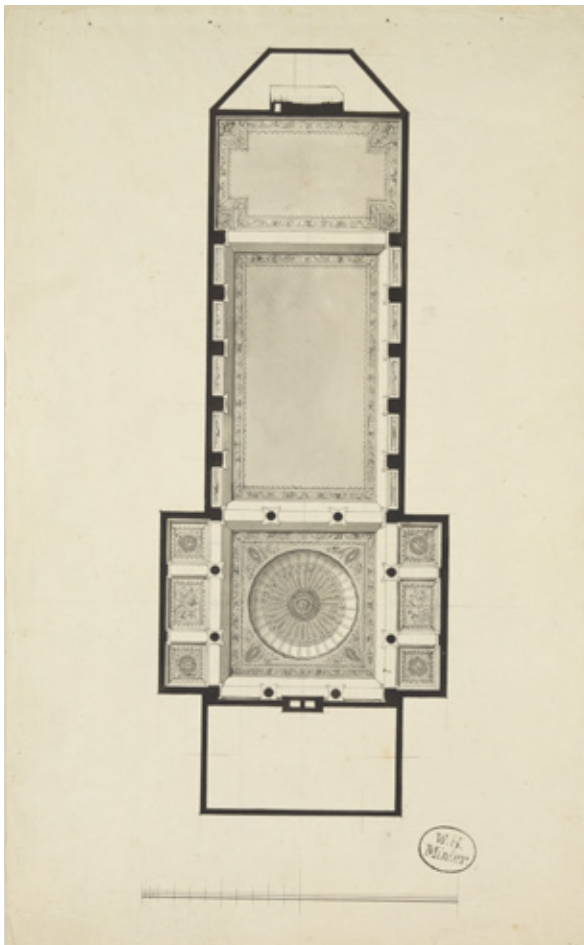
Technique/material: ink, paper

Dimensions: height: 30,2 cm, width: 49,0 cm

Owner: Print Room of the University of Warsaw Library, inv. no. Inw.G.R. 2189

Additional informations: scale bar line without dimensions labelled; ownership stamp: W:[ilhelm] H:[enryk] Minter.

Bibliography: Batowska et al. 1978, p. 112; *Katalog rysunków z Gabinetu Rycin...* 1967, pp. 141–142; Polanowska 2018; Reyhman 1965; Szablowski 1937, p. 42; Tatarkiewicz 1925, pp. 97–103; Tatarkiewicz 1957, pp. 69–73.



Cat. 42. Plan of the Łazienki Park measured geometrically by the Cadets in 1786

Authors: Łęski, Józef (1760–1825); Łęski, Teodor

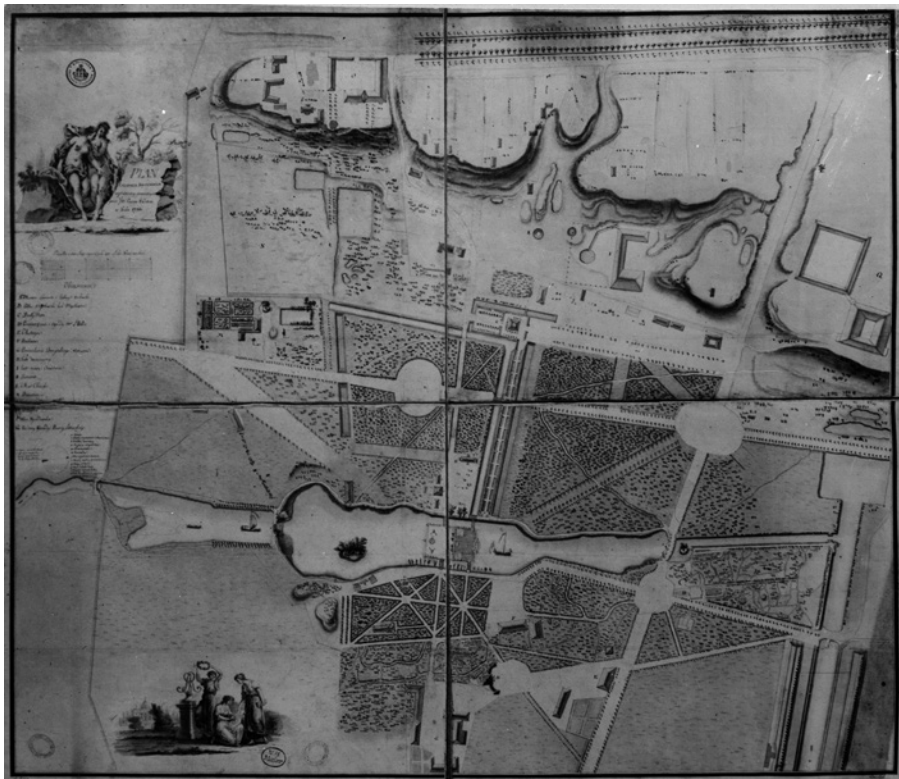
Dating: 1786

Technique/material: negative image

Dimensions: height: 112,0 cm, width: 98,0 cm (original plan)

Owner: Institute of Art of the Polish Academy of Sciences in Warsaw, neg. IS PAN no 42714 (original lost)

Additional informations: Polish inscriptions and map key; vignette with two female figures and a Polish inscription: *PLAN ŁAZIENEK KRÓLEWSKICH wymierzony geometrycznie przez JM. [Ich Mości] Panów Kadetów w Roku 1786* [Plan of the Royal Łazienki Park measured geometrically by the Cadets in 1786]. Scale in Warsaw ells. Map key: A. Łazienki Pavilion and Royal Palace / B. Myślewicki Palace or Myslewickie / C. White House / D. JM Lhullier's house and gardens / E. Inn / F. Kitchen / G. Burgrave's house and coach house / H. Former theater / I. New theater and orangery / K. Reservoir / L. Chinese bridge / M. (illegible) / N. (illegible) / O. (illegible) / P. Ujazdowska Street / Q. Lithuanian Guards barracks, the rest of the text is illegible. Vignette with a pedestal with the monogram of King Stanisław August Poniatowski S. A. R. (Stanislaus Augustus Rex) and three female figures in the foreground; one of them is holding a book with the French inscription: *Recueil des differentes Vues de Łazienki fait en 1786*; a view of the Palace on the Isle in the background; ownership stamps: Biblioteka Ordynacji Kasińskich [Kasiński Library], W:[ilhelm] H:[enryk] Minter; signatures in the corners: Józef Łęski direxit, Teodor Łęski fecit. Bibliography: Ciołek 1954, p. 138; Majdecki 1969, pp. 61–63; *Pamiętki starej Warszawy...* 1911, p. 52; Szablowski 1937, p. 54, plate no. XXXVIII.



Cat. 43. Project of connecting the Łazienki Park with the Botanical Garden by a bridge

Author: Vogel, Zygmunt (1764–1826)

Dating: 1819

Technique/material: ink, pen, watercolor, paper

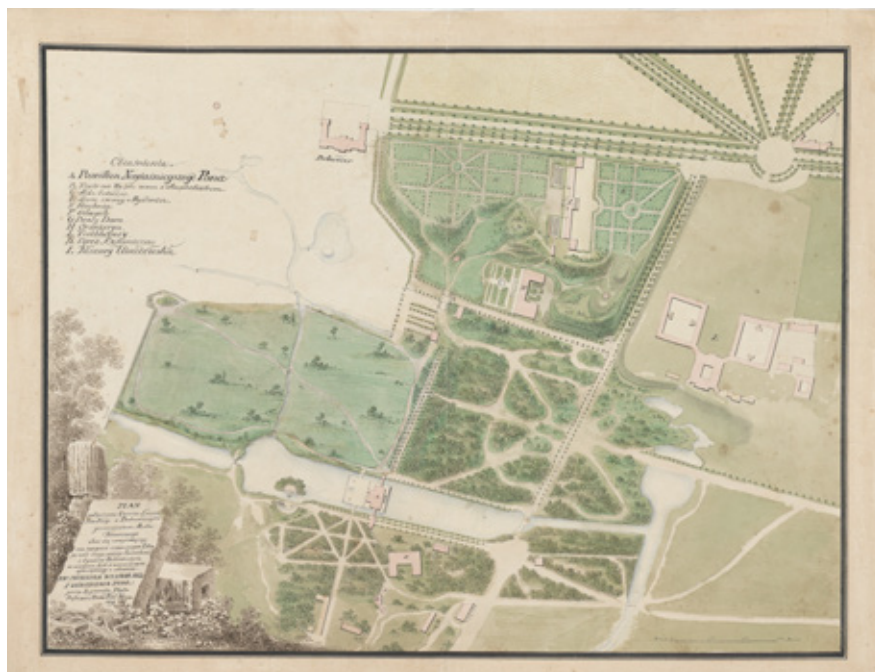
Dimensions: height: 47,5 cm, width: 63,4 cm

Owner: The National Library of Poland, ref. R.4696

Additional informations: Polish inscriptions and map key: A. Pavilion of His Majesty / B. Theater on the Island with amphitheater / C. Dance hall / D. House called Myśleńce / E. Kitchen / F. Guardhouse / G. White house / H. Orangery / L. Greenhouses / K. Botanical Garden / M. Barracks at Ujazdów / Belweder Palace; frame in black ink; drawing in volume WAF 49 (R.4694-4698) 'Plans topographiques'; Polish inscription on the stone below the composition on the left: *PLAN połączenia Ogrodu Łazienkowskiego z Botanicznym przeniesieniem Mostu Kamiennego dziś się znajduiącego na miejscu oznaczonym Lit:[erą] a ponad drogę między Łazienkami i Ogrodem Botanicznym w miejscu Lit:[ery] b oznaczonym sporządzony z zlecenia J:[AŚNIE] W:[IELMOŻNEGO] MINISTRA WYZNAŃ REL:[IGIJNYCH] I OŚWIECENIA PUBL:[ICZNEGO] przez Zygmunta Vogla Professora Uniw:[ersytetu] Król:[ewskiego] Warsz:[awskiego] 1819* [Plan of connecting the Łazienkowski Garden with the Botanic Garden by a transfer of the Stone Bridge today located on the place marked with the letter 'a' above the road between Łazienki and the Botanic Garden at the place marked the letter 'b', commissioned by the Right Honourable Minister of Religious Denominations and Public Enlightenment¹, made by Zygmunt Vogel, Professor of the Royal University of Warsaw, 1819].

Linear scale: 300 ells (*Aunes*) = 7,4 cm.

Bibliography: Gutowska-Dudek 1998; Gutowska-Dudek 2002, p. 180; Sroczyńska 1969, p. 204; Szablowski 1937, p. 56, plate no. XL; Tatarkiewicz 1957, p. 255; *W królestwie roślin...* 2018, pp. 21–22, 189.



¹ Stanisław Kostka Potocki (1755–1821)

Cat. 44. Design of a Turkish kiosk for Filip Raczyński's garden in Rogalin. Front elevation and ground floor plan

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: ca. 1788

Technique/material: pen, ink, gray wash, brush, laid paper

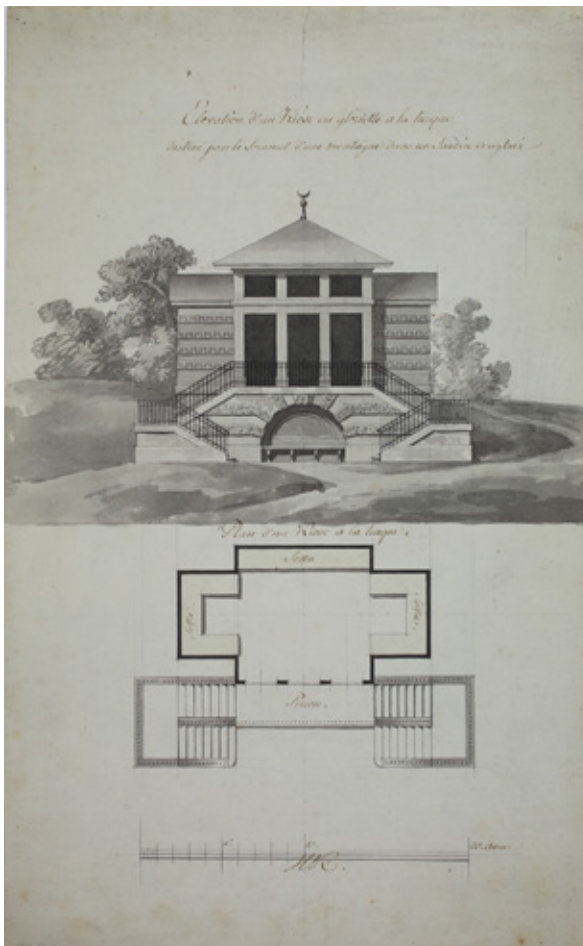
Dimensions: height: 48,4 cm, width: 29,5 cm

Owner: National Heritage Board of Poland. Legacy of Prof. Gerard Ciołek (Ciołek Files), inv. no. TC pl. 5847

Additional informations: French inscriptions: *Elevation d'un Kiosc ou gloriette à la turque, destiné pour le Sommet d'une montagne dans un Jardin anglaise / Plan d'un Kiosc à la turque / Soffa, Peron*; signature: JCK [Johann Christian Kamsetzer].

Scale: 20 ells (Aunes) = 17,8 cm.

Bibliography: Pawlaczyk 1977; Polanowska 2018.



Cat. 45. Design of a Turkish kiosk for Filip Raczyński's garden in Rogalin. Side elevation and cross-section

Author: Kamsetzer, Jan Chrystian (1753–1795)

Dating: ca. 1788

Technique/material: pen, ink, gray wash, brush, laid paper

Dimensions: height: 48,4 cm, width: 30,0 cm

Owner: The National Heritage Board of Poland. Legacy of Prof. Gerard Ciolek (Ciolek Files), inv. no. TC pl. 5848

Additional informations: French inscription: *Façade latérale du Kiosc turc / Coupe sur la largeur du Kiosc turc.*

Scale: 20 ells (*Aunes*) = 17,8 cm.

Bibliography: Polanowska 2018.



Cat. 46. Design of an Oriental gazebo. Front elevation and ground floor plan (variant no 1)

Authors: Aigner, Chrystian Piotr (?) based on the concept by Stanisław Kostka Potocki (?)

Dating: 1811–1812 (?)

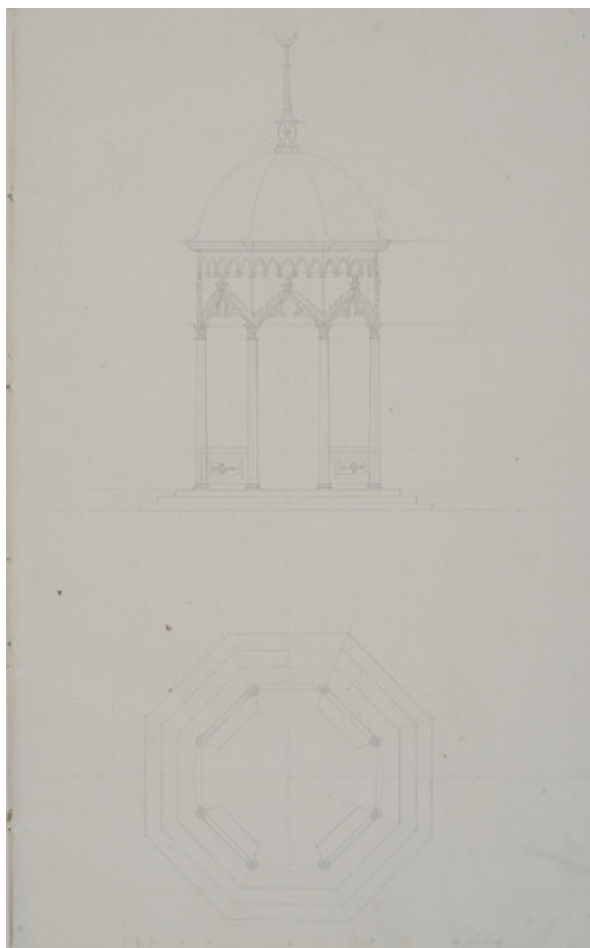
Technique/material: drawing, pencil, laid paper with a filigree with the 'IV'

Dimensions: height: 48,5 cm, width: 30,0 cm

Owner: National Library of Poland, ref. R.4789

Linear scale: 12 old Polish ells = 16,5 cm

Bibliography: Gutowska-Dudek 2004, pp. 118–120; Polanowska 2009, p. 195



Cat. 47. Design of an Oriental gazebo. Front elevation and ground floor plan (variant no 2)

Authors: Aigner, Chrystian Piotr (?) based on the concept by Stanisław Kostka Potocki (?)

Dating: 1811–1812 (?)

Technique/material: drawing, pencil, laid paper with a filigree 'C & I HONIG'.

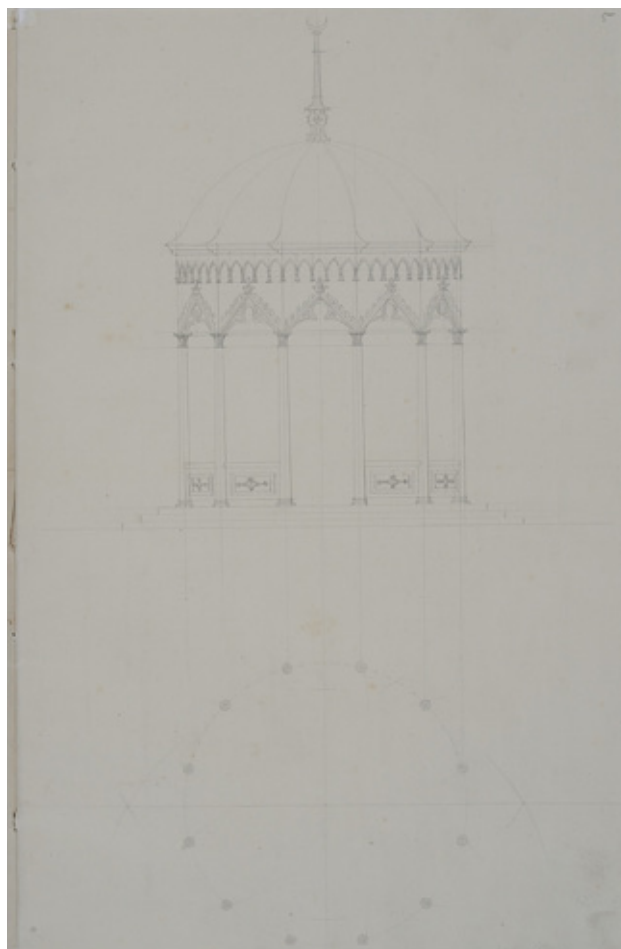
Dimensions: height: 48,5 cm, width: 30,0 cm

Owner: National Library of Poland, ref. R.4793

Additional informations: the mark '5' in the upper right corner.

Linear scale: 12 old Polish ells = 16,5 cm

Bibliography: Gutowska-Dudek 2004, pp. 118–120; Polanowska 2009, p. 194



Cat. 48. View of the Turkish House in the 'Alexandria' Park in Bila Tserkva

Author: Richter, Willibald (1817–1862)

Dating: ca. 1837

Technique/material: drawing, watercolor, pencil, gouache, paper

Dimensions: height: 21,8 cm, width: 29,9 cm

Owner: National Museum in Warsaw, inv. no. Rys.Pol.4656 MNW

Additional informations: Polish inscription: *ogrod Hetmanowej Branickiej / Aleksandryja – Białocerkiew – dom darowany przez Hetmanową Branicką wnukom* [Countess Branicka's garden / Aleksandria – Biała Cerkiew – a house given by Countess Branicka to her grandchildren]. View towards the south-east; the Ros River in the background.

Bibliography: Jaroszewski, Rottermund 1968.



**Cat. 49. Design of a Turkish tent for Bolesław Potocki's garden in Nemyriv.
Front view and projection**

Author: Miechowicz, Franciszek (1783–1852)

Dating: 1847

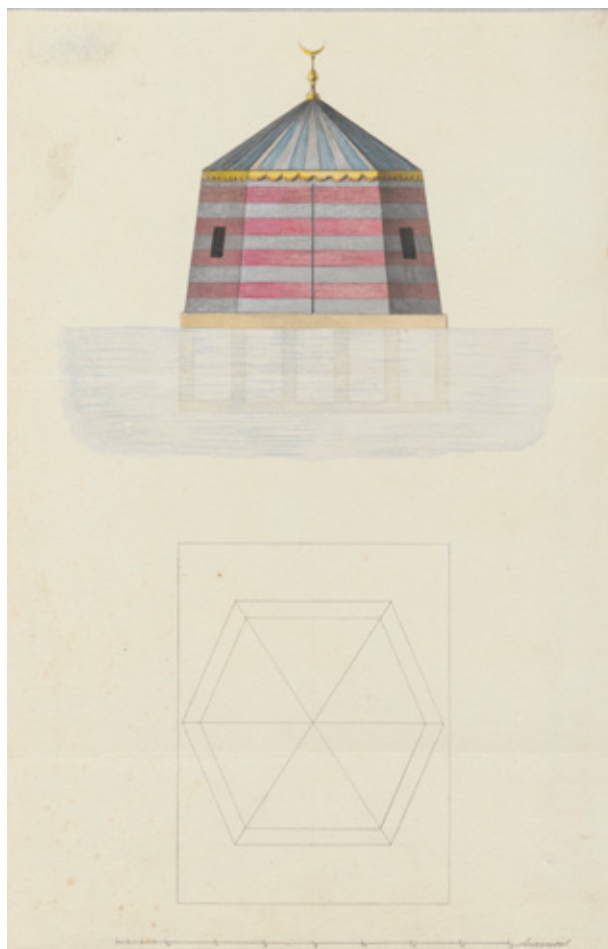
Technique/material: drawing, watercolor, pencil, paper

Dimensions: height: 24,7 cm, width: 15,9 cm

Owner: National Museum in Warsaw, inv. no. Rys.Pol.2458 MNW

Linear scale: 7 Russian ells (*Arshin*) = 4,98 m.

Bibliography: Kraszewski 1865, p. 169, no. 4058; Rottermund 1970, p. 95; Suchodolska et al. 1961, p. 241.



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Political, diplomatic and commercial contacts with the Ottoman Empire influenced Poles' particular interest in the nature, art and architecture of the Orient. This phenomenon was reflected in Polish gardens, which featured exotic flowers and trees, Turkish tents, and oriental pavilions in the form of mosques, minarets, kiosks, tents and baths. Despite a long tradition of research into cultural exchanges between our countries, the issue has not received much attention from scholars. The present publication presents an outline of the state of knowledge about the gardens of the Ottoman Empire in the Polish-Lithuanian Commonwealth, a list of plant species from Turkey, identified examples of tents displayed in Polish gardens, and designed or completed oriental pavilions. Detailed historical and structural descriptions were produced for the latter, together with a catalogue of 47 iconographic and cartographic objects. This publication is promotional material for the temporary exhibition 'Oriental Paradise. Turkish Influence in the Polish Gardens' presented at the Wilanów Palace from 18 September to 31 December 2023. The event was prepared on the occasion of the 17th International Congress of Turkish Art (ICTA) in Warsaw, which was co-organised by the Museum of King Jan III's Palace at Wilanów and the University of Warsaw on 18–21 September 2023.

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