

On 2 to 5 December 1912, the Dorotheum in Vienna, one of the oldest auction houses in Europe, hosted an auction of Count Jan Stanisław Zamoyski's collection from the Vöttau Castle in Moravia (today Bítov Castle in the Czech Republic)<sup>1</sup>. The objects that once adorned the '40 halls and rooms of the castle' were presented in a carefully designed and illustrated auction catalogue.<sup>2</sup>

Artefacts from Count Zamoyski's collection found their way into the collection of King John III National Museum in Lvov (Polish: Lwów, today: Lviv). These included valuable elements of horse harness and outstanding portraits. Identifying the majority of these objects proved to be a difficult task due to the specific nature of their inventory by the King John III National Museum, the multiple changes of attribution, and finally the fact that today they are kept in various museum institutions.

Circumstances of the transfer of the artefacts from the Vienna auction to the King John III National Museum are explained by the entry in the museum's *Dziennik nabytków*, made in 1913 (a more specific date is not available). It concerns an 'ornamental saddle of the Eastern type from the end of the seventeenth century', which was purchased 'at an

## HISTORICAL ARTEFACTS FROM THE COLLECTION OF COUNT JAN STANISŁAW ZAMOYSKI FROM THE CASTLE OF VÖTTAU (BÍTOV) IN MORAVIA IN THE COLLECTION OF KING JOHN III NATIONAL MUSEUM IN LVOV\*

DOI: 10.5604/01.3001.0054.6987

*Myroslav Poberezhnyi*  
*Lviv Historical Museum*

*Wilanów Studies*  
vol. XXX, 2023, pp. 145–168  
Yearbook, E-ISSN: 2720-0116

\* The paper presented below is a revised and expanded version of a presentation delivered at the Fifth Academic-Practical Conference of the Lviv Historical Museum, held on 3–4 November 2022, which was subsequently published in the post-conference materials, see M. Poberezhnyi, *Пам'ятки зі збірки графа Замойського із замку Феттау в колекції Національного музею імені короля Яна III у Львові*, w: *Музей – платформа суспільного діалогу: матеріали V науково-практичної конференції Львівського історичного музею, Львів, 3–4 листоп. 2022 р.*, упоряд. І. Полянська, Львів 2022, pp. 109–119.

1 The name of Jan Stanisław Zamoyski as the owner of the collection appears in the auction catalogue and in the collector's magazine from 1912, where he is mentioned as the last owner of Vöttau Castle, see 'Die Einrichtung der Burg Vöttau', *Internationale Sammler-Zeitung: Zentralblatt für Sammler, Liebhaber und Kunstfreunde*, no. 23, 1 Dec. 1912, pp. 358–359. However, in contemporary printed sources, Jan Władysław Zamoyski (1849–1923), the heir of Sokołów in Galicia, a well-known collector and patron of art, appears as the proprietor of Vöttau Castle in the years 1906–1908. When the auction at Dorotheum took place, the castle no longer belonged to the count. In 1908, it was purchased by Prince Franciszek Radziwiłł, who in turn sold Vöttau to Baron Georg Haas von Hasenfels in 1912. Taking into account this contradictory information, we are currently not sure who was Jan Stanisław Zamoyski mentioned in the auction catalogue, unless the count's name was given incorrectly; see Brňovják J. 'Šlady polských rodů szlacheckich na terenach współczesnych Moraw i Śląska Czeskiego od upadku powstania czeskiego do połowy XX wieku', in: *Zámky, statky a úřady: stopy polských šlechtických rodů na území České republiky v pramenech z 16.-20. století* (Ostrava, 2019), pp. 184–186.

2 *Sammlung Burg Vöttau Joh. St. Graf Zamoyski. Kunstgegenstände aus verschiedenem Privatbesitz* (Wien, 1912).

auction in Vienna from the collection of Count Zamoyski for the King John III National Museum'.<sup>3</sup> The object was purchased by the deputy mayor of Lvov, Tadeusz Rutowski, who later received the sum of 4,000 crowns from the municipal budget 'as a first instalment'. In the auction catalogue of 1912, in the section 'Antiques', we find a seventeenth-century Turkish saddle.<sup>4</sup> The laconic description of the saddle is supplemented by a photographic illustration, which is of paramount importance for the unambiguous identification of the object. The catalogue description also states that the saddle 'probably belonged to King Sobieski' and came from 'the Turkish siege of Vienna in 1683'.<sup>5</sup> It is worth noting that this important piece of information (even if it is only a legend) is not to be found in the documentation and publications of the King John III National Museum in Lvov. Moreover, in one of the museum's inventories this saddle is described as 'Polish',<sup>6</sup> while the description and the reference to the corresponding number in *Dziennik nabytków* indicate that it is the same artefact.<sup>7</sup> The object appears as 'a Polish saddle (*kulbaka*) from the seventeenth century' in guide to the King John III National Museum from 1936.<sup>8</sup> At the time, the saddle was on display in the so-called Armoury I on the second floor of the Royal Tenement House, in a display case placed in the corner of the chamber. In the photographic collection of the Lviv Historical Museum, there is a negative that shows the same 'Viennese' saddle in a display case next to other exhibits (Fig. 1). The above is virtually all the material relating to the presence of this artefact in the collection of the King John III National Museum that could be found.

Unexpectedly, the popular social network helped to establish the current location of the saddle. On 13 July 2020, the National Museum of History of Ukraine published a post on its Facebook profile about an interesting item from the museum's exhibition. The 'exhibit of the week' was a familiar-looking 'eastern-type' saddle purchased by Tadeusz Rutowski for the King John III National Museum in Lvov. Any doubts were dispelled by the high-quality photographs of the artefact and its details posted by our Kyiv colleagues. The text of the post does not mention the origin of the saddle; instead, it is stated that it was 'made in the second half of the seventeenth or early eighteenth century, probably by Lvov

3 Lviv Historical Museum Archive (Archiwum Lwowskiego Muzeum Historycznego, hereinafter: ALMH), *Dziennik nabytków Muzeum Narodowego im. króla Jana III (1909–1939)* (hereinafter: *Dziennik nabytków*), no. 1208, pp. 109–110.

4 *Sammlung Burg Vöftau*, no. 231, p. 16.

5 *Ibid.*, no. 231, p. 16.

6 ALMH, *Inwentarz Muzeum Narodowego im. króla Jana III*, no. 1551, p. 299.

7 *Dziennik nabytków*, no. 1208, p. 109–110.

8 R. Mękicki, *Muzeum Narodowe im. króla Jana III we Lwowie. Przewodnik po zbiorach* (Lwów, 1936), p. 51.

craftsmen'.<sup>9</sup> It is possible that this attribution was transferred to Kyiv from the Lviv Historical Museum along with the artefact itself.

Apart from the ornamental saddle with a Viennese legend, Count Zamoyski's collection included other pieces of equestrian equipment, namely elements of harness from the seventeenth and eighteenth centuries, represented by two sets. The first was described in the auction catalogue as follows: 'a harness, red leather with silver embroidery, studded silver ornaments, enamel. Poland. Eighteenth century'.<sup>10</sup> The next item was presented as a 'complete' set of gilt bronze harness with repousséd 'trophies and ornaments'.<sup>11</sup> As can be ascertained from the photograph in the auction catalogue, those were actually elements of different sets



Fig. 1

The saddle on display in the King John III National Museum, 1930s, Lviv Historical Museum

of harness. These artefacts, too, were purchased by Tadeusz Rutowski for the King John III National Museum in Lvov. *Dziennik nabytków* contains three entries on their subject.<sup>12</sup>

The fairly representative collection of equestrian equipment held by the Lviv Historical Museum contains a number of items identified as coming from the Zamoyski family collection, in 1940 transferred there from the former King John III National Museum. In the current documentation of the collection, they are listed under five inventory numbers.<sup>13</sup> However, these records need to be further refined and the items themselves need to be researched more thoroughly. In March 2022, the Kyiv-based art conservator Tetiana Minzhulina restored one of the objects from this set, namely, a bridle decorated with gilt bronze shields depicting military trophies (Fig. 2).

9 *Сідло парадне* [ceremonial saddle], [www.facebook.com/mist.museum/posts/pfbid-037QeqvF8PjV39usbH5bwdp8XuWNGRBfmv1QoNLwp9vn4qTn17Xx2MVQEN-j5QDpkLNI](https://www.facebook.com/mist.museum/posts/pfbid-037QeqvF8PjV39usbH5bwdp8XuWNGRBfmv1QoNLwp9vn4qTn17Xx2MVQEN-j5QDpkLNI) (accessed 25 July 2022).

10 *Sammlung Burg Vötau*, no. 232, p. 16.

11 *Ibid.*, no. 233.

12 *Dziennik nabytków*, no. 1209–1211, p. 110–111.

13 ALMH, *Księga inwentarzowa zbioru „Skóra-Róg”*, ИП-223, ИП-233, ИП-246, ИП-255, ИП-272.



Fig. 2

Bridle, eighteenth century, Lviv Historical Museum

Particularly valuable objects that were purchased for the King John III National Museum at the auction at Dorotheum in Vienna were portraits of historical figures from the seventeenth and eighteenth century. In the already mentioned *Dziennik nabytków* of the museum, in the column 'Origin', immediately after the relevant data for the saddle discussed above, there is a note written in pencil (!) which reads as follows:

At the same time, three portraits were bought, namely:

1. Theresa Kunegunda (daughter of John III).
2. King Augustus III.
3. Marie Leszczyńska.

These portraits were hung in the halls of the John III Museum.<sup>14</sup>

<sup>14</sup> *Dziennik nabytków*, p. 110.



As it turned out, this note was the only source of information on the provenance of the three portraits newly registered in the collection of the King John III National Museum. In addition, it needed to be established to which portraits the note referred.

Looking again at the auction catalogue, we find there a description of a portrait of ‘a Polish princess, probably the daughter of King Sobieski’ illustrated with a photograph.<sup>15</sup> The catalogue describes the portrait of Theresa Kunegunda (the only daughter of King John III to reach adulthood) as belonging to the ‘French school of the Nattier circle’.<sup>16</sup> It may be useful for researchers to know that the portrait had an original carved frame. It was mentioned in 1929 in the illustrated edition of *Muzea gminy miasta Lwowa* (Fig. 3). The description of the artefact stated that it was the work of an unknown seventeenth-century painter.<sup>17</sup> In *Inwentarz portretów i obrazów Muzeum Narodowego imienia Króla Jana III* there are two portraits of Theresa Kunegunda Sobieska.<sup>18</sup> One of them (no. 203) comes from the collection of Helena Dąbcańska and depicts the princess as a child. It is now held in the collection of paintings of the Lviv Historical Museum (inv. no. Ж-416)<sup>19</sup>. The second portrait is allegedly the one purchased at auction in Vienna. However, *Inwentarz* quite surprisingly refers us to an entry in *Dziennik nabytków* from 1909. Under this number, we find a ‘portrait of an unknown lady from the late eighteenth [sic!] century’<sup>20</sup> which had been



Fig. 3

Portrait of Theresa Kunegunda Sobieska; A. Czołowski, K. Badecki, R. Mękicki, M. Harasimowicz, S. Zarewicz, H. Cieśla, *Muzea gminy miasta Lwowa* (Lwów, 1929)

15 *Sammlung Burg Vöotau*, no. 479, p. 41.

16 *Ibid.*, no. 479, p. 41.

17 A. Czołowski, K. Badecki, R. Mękicki, M. Harasimowicz, S. Zarewicz, H. Cieśla, *Muzea gminy miasta Lwowa* (Lwów, 1929), no. 99, p. 62.

18 ALMH, *Inwentarz portretów i obrazów znajdujących się w Muzeum Narodowym im. Króla Jana III* (1927), nos 202, 203, p. 36.

19 С. Богданов, *Портрет: каталог / Львів. іст. музей* (Львів, 2021), p. 389.

20 *Dziennik nabytków*, no. 118, p. 14.

purchased 'from Khameides' along with several other items. The original entry was later supplemented by a 'clarification' in a different hand: 'Theresa Kunegunda, daughter of John III'.<sup>21</sup> It seems that the compilers of the inventory did not know the true origin of the portrait of Theresa Kunegunda Sobieska and mistakenly identified it with another female portrait. The 1936 guide to the King John III National Museum informs us that the portrait of Theresa Kunegunda was then exhibited in the so-called Room from the Courtyard (the first of the Royal Halls of the current exhibition).<sup>22</sup> Today, the portrait of Theresa Kunegunda Sobieska is a well-known artefact in the collection of the Borys Voznytsky Lviv National Art Gallery. The portrait is attributed to the French painter Jean-François de Troy and dates from around 1690. In the catalogue of one of the exhibitions at which this masterpiece was shown, the first position in the bibliography of the artefact is occupied by the guide to the King John III National Museum, edited by Rudolf Mękicki.<sup>23</sup> The number given in the guide (203) comes from the museum's inventory, which in fact corresponds to the portrait of Theresa Kunegunda from the already mentioned collection of Helena Dąbcańska.

Second on the list of portraits purchased at auction for King John III National Museum is a portrait of King Augustus III. The auction catalogue, however, makes no mention of Augustus III; instead, it proposes that auction bidders compete for a portrait of his predecessor and father, Augustus II the Strong.<sup>24</sup> The catalogue description does not contain any special information. The catalogue's authors seem to have attributed the portrait to the French school, as in the case of the portrait of Louis XIV listed at the preceding position. The illustration included in the catalogue (Fig. 4) finally allows to draw a verdict: in reality, the portrait depicts Frederick Christian (1722–1763), Elector of Saxony, son of Augustus III King of Poland. A portrait of Frederick Christian by the German artist Anton Raphael Mengs (1728–1779), recently auctioned at Christie's,<sup>25</sup> may serve as a confirmation. The collection of King John III National Museum contained several portraits of both Augustuses and only one portrait of Frederick Christian.<sup>26</sup> In his 1936 guidebook, Rudolf Mękicki notes this work as exhibited in what is known as the Royal Hall (the second room of the current exhibition of the Korniakt Townhouse branch) and adds that it is 'a portrait by a decent artist'.<sup>27</sup> Taken over in

21 Ibid., no. 118, p. 14.

22 Mękicki, *Muzeum Narodowe*, p. 23.

23 *Lietuvos Didžiosios Kunigaikštystės valdovų ir didikų portretai iš Ukrainos muziejų* (Vilnius, 2012), p. 133.

24 *Sammlung Burg Vöftau*, no. 443, p. 36.

25 *Anton Raphael Mengs*, [www.christies.com/en/lot/lot-6381796](http://www.christies.com/en/lot/lot-6381796) (accessed 10 Sept. 2022).

26 *Inwentarz portretów i obrazów*, no. 76, p. 13.

27 Mękicki, *Muzeum Narodowe*, p. 29.

1940 from the former King John III National Museum, the portrait of Frederick Christian was stored in the Lviv Historical Museum. In the current inventory book of the painting collection, it is listed as a work by Anton Raphael Mengs.<sup>28</sup> In 1983, the artefact was donated to the Lviv Painting Gallery (now the Borys Voznytsky Lviv National Art Gallery).<sup>29</sup>

Portrait of Marie Leszczyńska (1703–1768), Queen of France – it is this very artefact, now stored in the Lviv Historical Museum, that was the starting point for this study.<sup>30</sup> This is a copy of a portrait of Queen Marie Leszczyńska by Charles-André van Loo (1705–1765) painted in 1747. The original was then (in 1912) in the Louvre (it has been on deposit at Versailles since 1974). The Lviv artefact, however, turned out not to be a mere copy, since, as stated in the auction catalogue, it had once belonged to King Ludwig II of Bavaria.<sup>31</sup> An article announcing the auction of Jan Stanisław Zamoyski's collection from the Vöttau Castle published in the *Internationale Sammler-Zeitung*, a Viennese journal for collectors and art lovers, reads that the count 'succeeded in acquiring many beautiful objects that belonged to the great king of Bavaria, Ludwig II',<sup>32</sup> which was the source of considerable pride for the member of the famous magnate family. In the aforementioned *Inwentarz portretów i obrazów*, the description of the portrait of Marie Leszczyńska contains no information on its origin; only the place where the portrait was displayed at the time, the Royal Hall,<sup>33</sup> is indicated, as confirmed by the 1936 museum guide.<sup>34</sup> A photographic negative in the collection of the Lviv Historical Museum depicts a portrait of Queen Marie Leszczyńska on show in the King John III National Museum (Fig. 5). The portrait is framed in a magnificent carved and gilt frame, which may serve as indirect confirmation of the 'royal' origin of the artefact. Unfortunately, this frame has not survived, but the portrait itself, which entered the collection of the Lvov Historical Museum in 1940, is today one of the most attractive exhibits of the Korniakt Townhouse branch.

Apart from the above-mentioned portraits, purchased for the King John III National Museum at auction by Tadeusz Rutowski, the institution's



Fig. 4

Portrait of Frederick Christian, Elector of Saxony, *Sammlung Burg Vöttau Joh. St. Graf Zamoyski. Kunstgegenstände aus verschiedenem Privatbesitz* (Wien, 1912)

28 ALMH, *Księga inwentarzowa zbioru „Malarstwo”* (1979), vol. 3, fol. 34, Ж-1607.

29 Ibid., fol. 34, Ж-1607.

30 С. Богданов, *Портрет: каталог*, p. 170.

31 *Sammlung Burg Vöttau*, no. 437, p. 35.

32 'Die Einrichtung der Burg Vöttau', *Internationale Sammler-Zeitung: Zentralblatt für Sammler, Liebhaber und Kunstfreunde*, no. 23, 1 Dec. 1912, p. 358.

33 *Inwentarz portretów i obrazów*, no. 131, p. 23.

34 Mękicki, *Muzeum Narodowe*, p. 27.



Fig. 5

Portrait of Queen Marie Leszczyńska on display in the King John III National Museum; Lviv Historical Museum

collection included another painting from Count Zamoyski's collection, which in *Dziennik nabytków* received the following description:

Portrait of an unknown Cossack hetman from the early eighteenth century (Orlyk?) by Kupetcki (?) oil on canvas, set in a carved frame partly gilt with bronze. Size 51 × 62.5 cm.<sup>35</sup>

An artefact with such a sensational description was purchased for the King John III National Museum from the antiquarian Mendel Schulberg. He, in turn, had acquired the portrait 'on 7 December 1912 in Vienna at an auction of the collection of Count Zamojski from the Vöttau Castle'.<sup>36</sup> In the auction catalogue, this entry in *Dziennik nabytków* corresponds to a portrait of a 'Polish nobleman in national costume', which the catalogue authors attribute to the studio of Jan Kupecki (1667–1740).<sup>37</sup> According to *Inwentarz portretów i obrazów*, it depicts 'the commander of the Zaporizhzhia Cossacks' and is the work of an unknown sev-

enteenth-century painter, presumably Kupecki.<sup>38</sup> Finally, a portrait of an 'unknown Cossack commander (hetman)'<sup>39</sup> was displayed in a room on the second floor of the rear part of the Royal Townhouse, with windows overlooking the galleries of the Italian Courtyard (this room, where Orthodox and 'Cossack' artefacts were exhibited, was also called the Ruthenian Room). The guide no longer mentions Kupecki as the alleged author of the portrait, stating only that it is the work of a 'decent artist'.<sup>40</sup> It should be noted that Rudolf Mękicki gave the same positive assessment to the portrait of Frederick Christian, Elector of Saxony. We can find out what the portrait of the 'Cossack Hetman' eventually looked like (albeit partially) by consulting the collection of photographs in the Lviv Historical Museum. In a scan of one of the photographic negatives showing a section of the exhibition in the Ruthenian Hall, taking into consideration the relative size and location according to the 1936 guidebook, we see our artefact (Fig. 6). Our hopes that this portrait might indeed depict a Cossack commander from the early eighteenth century or even Pylyp Orlyk himself were finally dashed when the first volume of the catalogue of the portrait collection of the Borys Voznytsky Lviv National Art Gallery by Ihor Chomyn, edited by Jerzy T. Petrus,

35 *Dziennik nabytków*, no. 1141, p. 96.

36 *Ibid.*, no. 1141, p. 96.

37 *Sammlung Burg Vöttau*, no. 474, p. 41.

38 *Inwentarz portretów i obrazów*, no. 265, p. 48.

39 Mękicki, *Muzeum Narodowe*, p. 105.

40 *Ibid.*, p. 105.



was recently published. Our artefact actually turned out to be an imaginary portrait of Gáspár Bekes (1520–1579), a famous Hungarian magnate in the service of King Stephen Bathory, presumably painted by Adám Mányoki.<sup>41</sup> This portrait was kept in the Lviv Historical Museum until 1971, when it was donated to the collection of the Lviv Painting Gallery. The new publication does not mention the provenance of the portrait from Count Zamoyski's collection, purchased through the antiquarian Mendel Schulberg, nor does it mention that the King John III National Museum listed the work as a portrait of a Cossack commander. What is valuable, however, is the information presented here about the former inventory numbers preserved on the object itself, which serve as additional proof of its provenance.

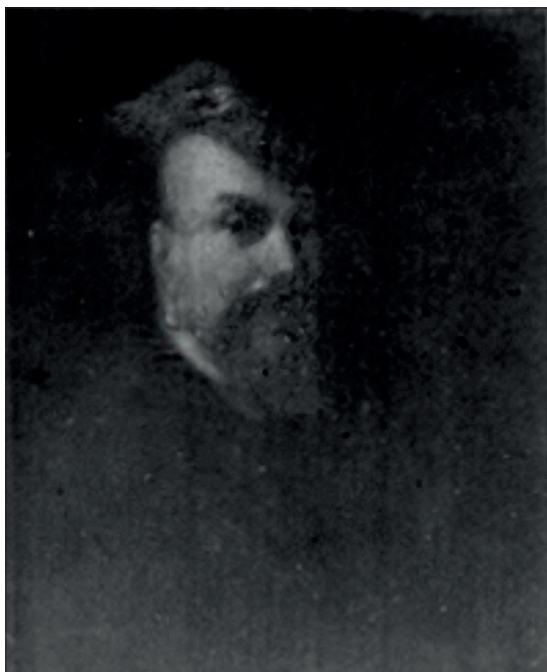


Fig. 6

Portrait of a 'Cossack Hetman' on display in the King John III National Museum, Lviv Historical Museum

Regarding the auction catalogue, two more portraits that came to Lvov, but never belonged to the collection of the King John III National Museum, deserve a mention. The first depicts a lady 'in a rich Rococo dress' and is signed as a portrait of Queen Marie Antoinette of France by Józef Chojnicki, dating from 1788.<sup>42</sup> This well-known work is held in the Borys Voznytsky Lviv National Art Gallery. In his work *Portret we Lwowie*, discussing this work by the Lvov painter Józef Chojnicki (1745–1812), Mieczysław Gębarowicz notes that this portrait 'entered the world literature',<sup>43</sup> referring... precisely to the auction catalogue of Count Zamoyski's collection. Another such artefact is the portrait of 'Countess Jabłonowska Czartoryska' (French school, eighteenth century).<sup>44</sup> Thanks to an illustration in the auction catalogue, this work was 'recognised' by the author of this study in the exhibition of the Bandinelli Palace department of the Lviv Historical Museum (the portrait was on loan from the Borys Voznytsky Lviv National Art Gallery). It is not known whether these portraits were also purchased at auction in Vienna

41 I. Chomyn, *Portrety osobistości polskich i z Polską związanych w Lwowskiej Narodowej Galerii Sztuki imienia B.G. Woźnickiego. Katalog zbiorów*, ed. J.T. Petrus, vol. 1 (Kraków, 2022), p. 66.

42 *Sammlung Burg Vötau*, no. 497, p. 44.

43 M. Gębarowicz, *Portret XVI–XVIII wieku we Lwowie* (Wrocław, 1969), p. 66.

44 *Sammlung Burg Vötau*, no. 455, p. 38.

by Tadeusz Rutowski (only this time for the Lvov Municipal Gallery), or whether they were acquired through other individuals.

It is therefore worth noting that the artefacts from Count Jan Stanisław Zamoyski's collection from the Vöttau Castle, which ended up in the King John III National Museum, are of great historical and artistic value. The information about them presented in the present paper is obviously far from being exhaustive. However, they will hopefully provide a fresh perspective on well-known rarities in contemporary museum collections and help to identify other artefacts of 'forgotten' provenance.

## BIBLIOGRAPHY

### Archival materials

Lviv Historical Museum Archive:

*Dziennik nabytków Muzeum Narodowego im. króla Jana III (1909–1939).*

*Inwentarz Muzeum Narodowego im. króla Jana III.*

*Inwentarz portretów i obrazów znajdujących się w Muzeum Narodowym im. Króla Jana III (1927).*

*Księga inwentarzowa zbioru „Malarstwo” (1979), t. 3.*

*Księga inwentarzowa zbioru „Skóra-Róg”.*

### Studies

Anton Raphael Mengs, [www.christies.com/en/lot/lot-6381796](http://www.christies.com/en/lot/lot-6381796) (accessed 10 Sept. 2022).

Chomyn I., *Portrety osobistości polskich i z Polską związanych w Lwowskiej Narodowej Galerii Sztuki imienia B.G. Woźnickiego. Katalog zbiorów*, ed. J.T. Petrus, vol. 1 (Kraków, 2022).

Czołowski A., Badecki K., Mękicki R., Harasimowicz M., Zarewicz S., Cieśla H., *Muzea gminy miasta Lwowa* (Lwów, 1929).

‘Die Einrichtung der Burg Vöttau’, *Internationale Sammler-Zeitung: Zentralblatt für Sammler, Liebhaber und Kunstfreunde*, no. 23, 1 Dec. 1912, pp. 358–359.

Gębarowicz M., *Portret XVI–XVIII wieku we Lwowie* (Wrocław, 1969).

*Lietuvos Didžiosios Kunigaikštystės valdovų ir didikų portretai iš Ukrainos muziejų* (Vilnius, 2012).

Mękicki R., *Muzeum Narodowe im. króla Jana III we Lwowie: przewodnik po zbiorach* (Lwów, 1936).

*Sammlung Burg Vöttau Joh. St. Graf Zamoyski. Kunstgegenstände aus verschiedenem Privatbesitz* (Wien, 1912).

Богданов С., *Портрет: каталог / Львів. іст. музей* (Львів, 2021).

*Сідло парадне*, <https://www.facebook.com/mist.museum/posts/pfbid037QeqvF8PjV39usbH5bwdp8XuWNGRBFmv1QoNLwp9vn4qTn17Xx2MVQEN-j5QDpkLNI> (accessed: 25 July 2022).

## LIST OF ILLUSTRATIONS

- p. 159 The saddle on display in the King John III National Museum, 1930s, photographic negative in the Lviv Historical Museum collection (detail), inv. no. ЕдФН-2759
- p. 160 Bridle, eighteenth century, the Lviv Historical Museum collection, inv. no. ІІІР-272
- p. 161 Portrait of Theresa Kunegunda Sobieska, after A. Czołowski, K. Badecki, R. Mękicki, M. Harasimowicz, S. Zarewicz, H. Cieśla, *Muzea gminy miasta Lwowa* (Lwów, 1929), Plate XXX
- p. 163 Portrait of Frederick Christian, Elector of Saxony, after *Sammlung Burg Vötteu Joh. St. Graf Zamoyski. Kunstgegenstände aus verschiedenem Privatbesitz* (Wien, 1912), Plate 18
- p. 164 Portrait of Queen Marie Leszczyńska on display at the King John III National Museum, photographic negative in the Lviv Historical Museum collection (detail), inv. no. ЕдФН-2814
- p. 165 Portrait of a 'Cossack Hetman' on display at the King John III National Museum, photographic negative in the Lviv Historical Museum collection (detail), inv. no. ЕдФН-2860

## MYROSLAV POBEREZHNY

[orcid.org/0009-0000-5530-5336](https://orcid.org/0009-0000-5530-5336)

Head of the Korniakt Townhouse department, historian and museologist specialising in the history of the collections of former Lviv museums. Currently, his research interests focus, chiefly on the issues of provenance and attribution of early portrait paintings and sphragistic artefacts.

The study was conducted as part of the statutory work of the Lviv Historical Museum.

Contact: [miro.poberezhny@gmail.com](mailto:miro.poberezhny@gmail.com)

