

SPEKTRUM

GUIDEBOOK TO THE EXHIBITION IN THE PRINCES CZARTORYSKI MUSEUM



WE INVITE YOU TO READ THE GUIDEBOOK FOR THE EXHIBITION IN THE PRINCES CZARTORYSKI MUSEUM

The guidebook contains basic information about items presented in each exhibition room.

Selected works of art are described in more detail under the heading **GET TO KNOW THE WORK OF ART** and marked with an arrow:



The guidebook was based on the guide to the Princes Museum Czartoryski Museum edited by Katarzyna Płonka-Bałus and Natalia Koziara, (Krakow 2019), and the guidebook to the Princes Czartoryski Museum by Mateusz Chramiec, Krakow 2019.

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HISTORY OF THE MUSEUM

The Princes Czartoryski Museum is the oldest museum in Poland. It is a collection of memorabilia and works of art related to Polish history, and European history and culture in general. The Polish princely family Czartoryski used the Pogoń Litewska coat of arms and is of Lithuanian origin. The surname originates from the family nest called



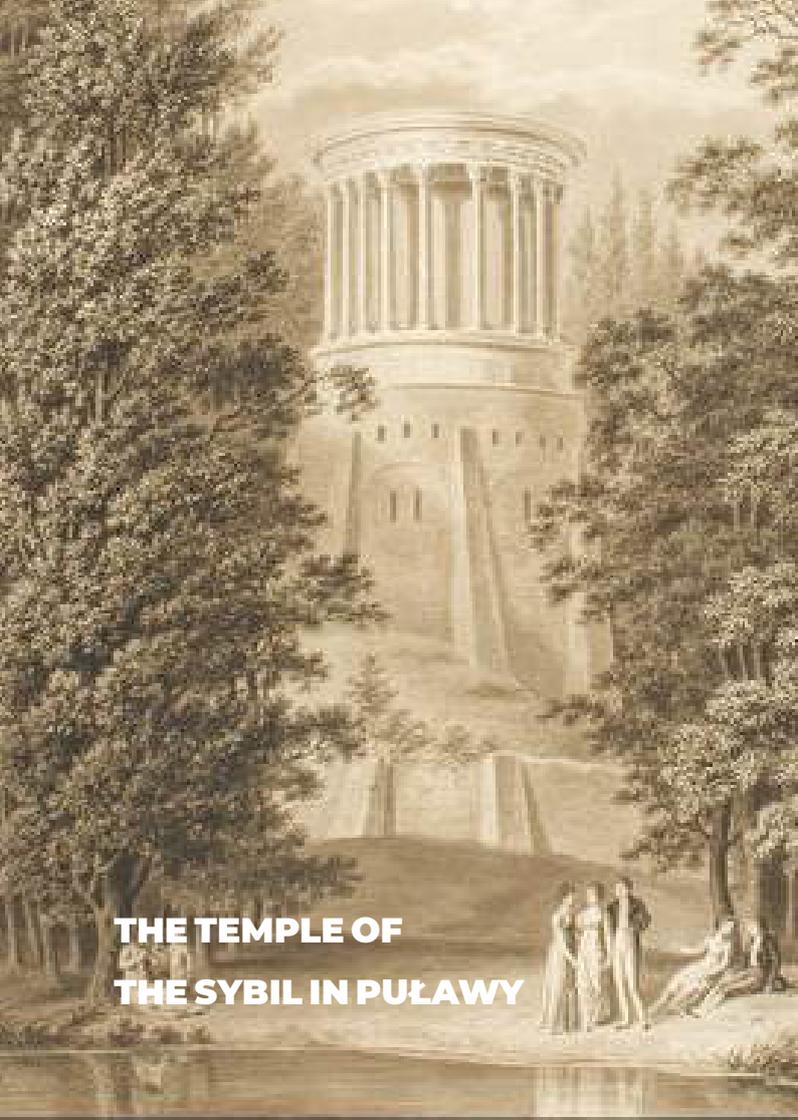
**IZABELA NÉE FLEMMING
CZARTORYSKA**

Szary Czartorysk, a former village with a castle in present-day Ukraine, by the river Styr.

The basis of this collection are memorabilia collected by Princess **Izabela née Flemming Czartoryska**, the wife of Prince Adam Kazimierz Czartoryski.



**ADAM KAZIMIERZ
CZARTORYSKI**



**THE TEMPLE OF
THE SYBIL IN PUŁAWY**

Her collection was originally gathered in a residence in Puławy; in the Temple of Remembrance created in 1801 (later called the **Temple of Sybil**) and in the Gothic House from 1809. In the Temple of the Sybil memorabilia owned by Polish kings, hetmans and heroes of the liberation fights were kept.

In the **Gothic House** a sentimental-romantic collection of items and memorabilia connected with important European people

was gathered. After the defeat of November Uprising in 1831, the collection was saved and hidden in Sieniawa. In time, a big part of the collection was transported to Paris, where from 1849 it was stored in the grand mansion townhouse known as the Hôtel Lambert (the palace is named after its former owner, Nicolas Lambert de Thorigny; the building is situated on the Île Saint-Louis).



THE GOTHIC HOUSE

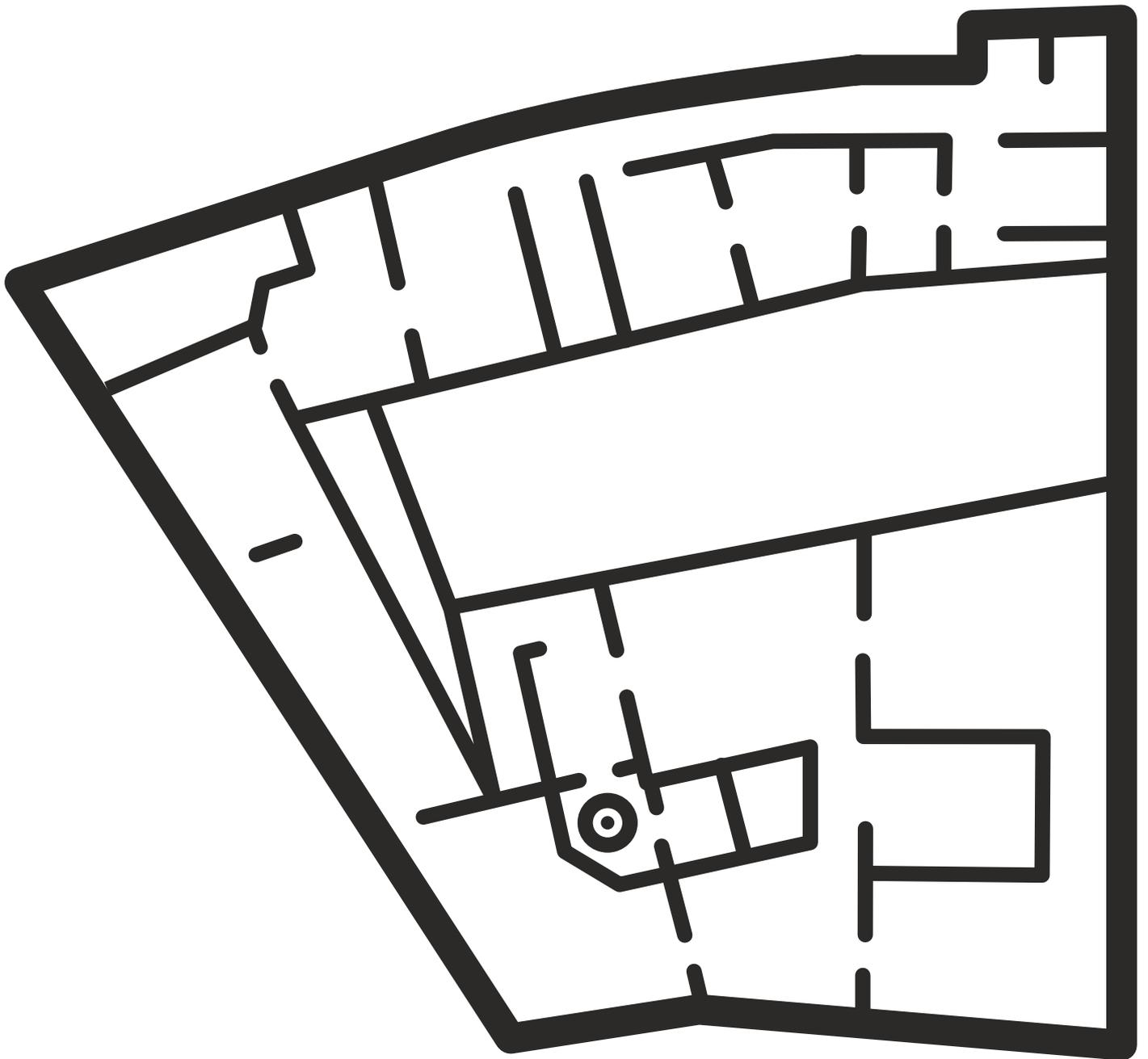
Izabela's grandson, **Władysław Czartoryski**, added to the collection items connected with ancient cultures - Egyptian, Greek and Roman. The collection was also enriched with mediaeval arts, early Renaissance Italian and Dutch paintings, Renaissance and Baroque silver vessels and ceramics. With time, it was decided that the collection should be returned to Poland. However, it could not be returned to Puławy, which was at that time under the Russian partition. Władysław Czartoryski decided that Krakow would be the new location of the collection. For this purpose, the city authorities of Krakow gave him the former city arsenal, and, additionally, three tenement houses and part of the former Piarist monastery were purchased. After adaptation of the buildings a complex was created for the Princes Czartoryski Museum, which was officially opened in 1876.

Currently, after many years of renovation, the collection of the Czartoryski Princes is again open to the public, which is what Princess Izabela Czartoryska wanted.



WŁADYSŁAW CZARTORYSKI

FIRST FLOOR





You start your visit of the exhibition on the first floor when you go up the stairs. Here there also is an entrance for people who use the lift. Before the entrance to the first exhibition room there are two big oil paintings hanging on the walls of the landing.



**➔ GET TO KNOW
THE WORK OF ART**

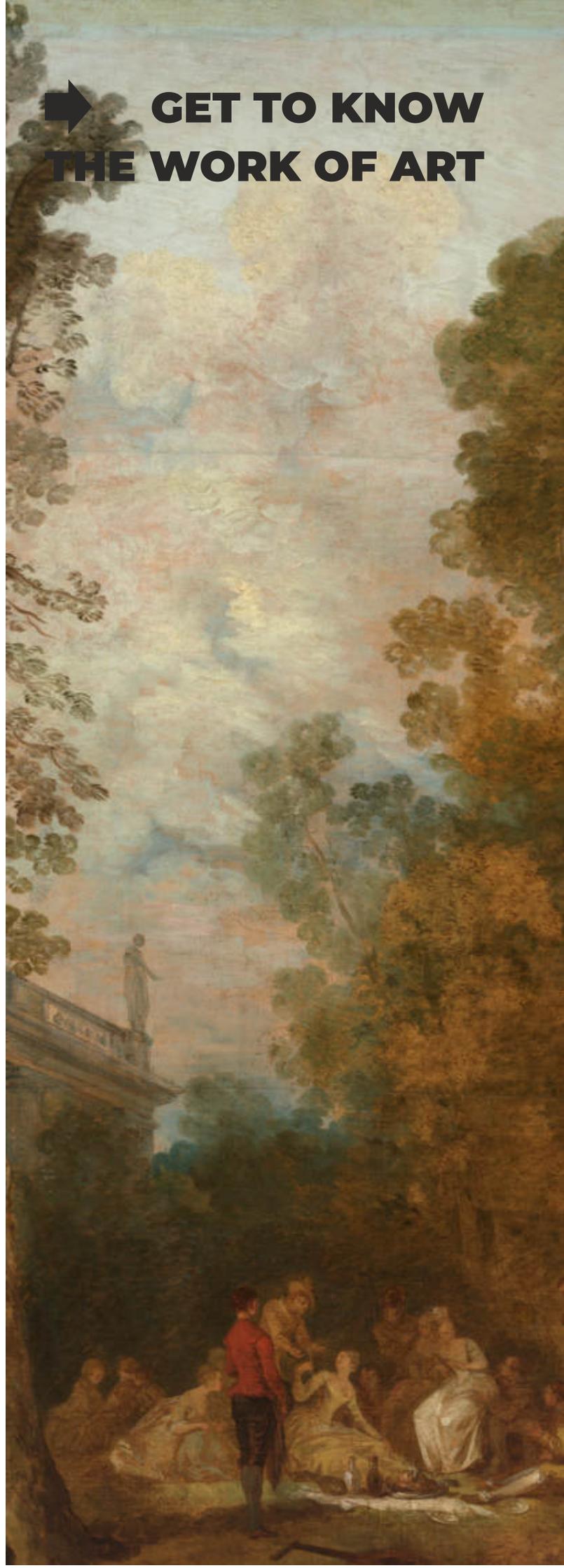
Concert in a Park and *Breakfast in a Park* are the paintings by Jean-Pierre Norblin. They were painted in 1785. They depict playing in nature that was popular among aristocracy. In the past, these paintings were hanging in the drawing room in the cottage-castle of Princess Izabela Czartoryska in Powązy near Warsaw.

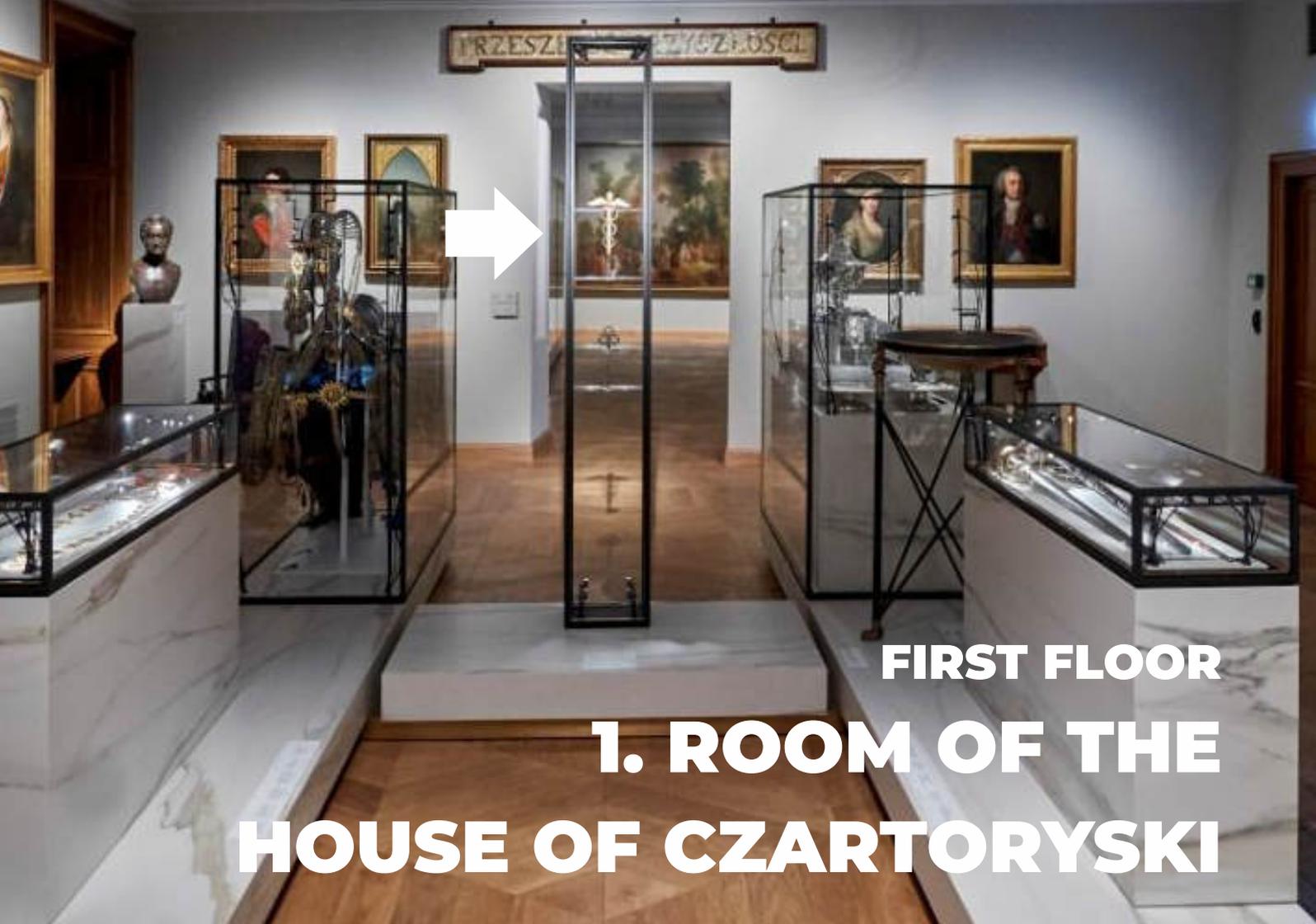
In the center of the *Concert in a Park* painting you can see musicians: a lady who sits at the clavichord, a violinist, a bassoonist, and basolia player who is playing the musical instrument which is similar to a cello. Around the musicians the audience of ladies, bachelors and children is gathered. Some of them are talking with each other.

The *Breakfast in a Park* depicts a group of elegant ladies and gentlemen sitting around a breakfast placed on a tablecloth on the grass. They are accompanied by servants serving the meal. In the foreground you can see a part of a palace with a balustrade and a statue.

Jean-Pierre Norblin was a Frenchman. He was invited to Poland by Adam Kazimierz Czartoryski in order to teach children to draw. The artist also painted paintings commissioned by magnates and the king Stanisław August Poniatowski.

➡ GET TO KNOW THE WORK OF ART





FIRST FLOOR 1. ROOM OF THE HOUSE OF CZARTORYSKI

In the first room there is a gallery of Czartoryski family's portraits. You can also see items related to the member of the Czartoryski family and to the collection of the national memorabilia and works of art in Puławy, which was the beginning of today's collection of Princes Czartoryski in Krakow. Placed above the passage to the next room is the plaque with the inscription **PRZESZŁOŚĆ PRZYSZŁOŚCI** [(heritage of) the past for the future] which, in the past, was placed at the which, in the past, was placed at the entrance to the Temple of the Sybil in Puławy. Also today, this inscription tells us the main purpose of this collection which is to keep the memory of past times for future generations.

In the narrow glass showcase opposite the entrance there are two keys which were used to open two buildings in the palace park in Puławy - the Temple of the Sybil and the Gothic House - where Princess Izabela Czartoryska gathered national memorabilia and works of European art.

➔ GET TO KNOW THE WORK OF ART



Key to the Temple of the Sybil

in Puławy was used to open the Temple of Memory. On the base, on one side there is a Greek inscription translated as “I am opening the Temple of Memory,” and on the other side there are initials of Princess Izabela Czartoryska – I.C., and the date written in Roman numerals – AD MDCCCI which means 1801. The key has the form of a caduceus – the winged staff of the Greek god Hermes, messenger of

the gods. Caduceus is a symbol of peace and trade. Two snakes, which lean their heads towards each other, symbolize wisdom and balance of power. Hermes was also the guide of the souls and led the souls of the dead to the afterlife, he could also lead them from there.

For Izabela Czartoryska, the Temple of the Sybil was not only a collection of memorabilia, but first and foremost the home of the spirits of famous Poles who were enchanted into these items. In the room, you can also see other items from the Temple in Puławy: two armchairs, a replica of the ancient tripod (a bowl with three legs; the original is in the Czartoryski Museum in Puławy) and the remains of so called Royal Coffin in which the remains of the kings of the Republic of Poland were kept. In the antique showcase there are, among others, an ivory box with hair of king Sigmund I the Old, and a fragment of black velvet from padding of the coffin of king Sigismund II Augustus.



FIRST FLOOR 2. ROOM OF THE HOUSE OF CZARTORYSKI

The next room, that is dedicated to the Czartoryski family, exhibits memorabilia of the grandsons of Adam Kazimierz Czartoryski and Izabela née Fleming Czartoryska, and the sons of Adam Jerzy Czartoryski – Witold and Władysław. Prince Witold served in the Spanish and Sardinian armies. Uniform tailcoat, uniform coat and cold weapons come from these times. Władysław was the founder of the Princes Czartoryski Museum in Krakow. In this room there are also personal belongings of Maria Amparo, the Duchess Czartoryska, the first wife of Władysław. She was a member of the Spanish royal family. One of the most interesting objects are two piece ball gown with a very narrow waist, a pair of ladies shoes and three fans. In the antique showcase opposite the ball gown there is travel coffer with equipment owned by the Duchess.



FIRST FLOOR 3. CORRIDOR

The exhibition in the small corridor is an introduction to the next stage of the exhibition. For Princess Izabela Czartoryska the history of Poland was intertwined with the fates of great commanders and national heroes. That is why there are bow arrows, quivers (containers for holding arrows) and łubie (bow cases) in the showcases. You can also see bulawa mace and buzdygan mace, which are not only weapons but also the symbols of higher military authority.

However, the most important is the inscription: *“My Homeland, I was not able to save you, let me immortalize you at least”*. This sentence, said by Princess Izabela Czartoryska, reflects the main purpose of creating this collection.



FIRST FLOOR
4. ROOM OF THE
JAGIELLONIAN DYNASTY

In this room, there are many memorabilia and works of art from the reigns of Jagiellonian Dynasty and the first elective kings. Miniature portraits of monarchs and their families (i.e. Stephen Báthory and Sigismund II Augustus) placed in the glass showcase hanging by the windows, are interesting. The visitors are also interested in the depiction of Nicolaus Copernicus. The members of the Jagiellonian dynasty are depicted in a series of portraits made about 1553-1556 in Lucas Cranach the Younger's workshop. The portraits are in one frame, in the wall niche of the black partition wall and right next to the room entrance. In this room, the examples of decorative art were gathered. You can see an enamel bowl from Venice, a cooper's guild tankard, wilkom, which is a Krakow hatters' guild glass cup, a tin pitcher of City Council of Tarnów, and knobs to the Polish noblemen's costume (according to tradition owned by King Stefan Batory). You can also see sculptures and religious paintings here. To the right of the entrance to the room, there is an interesting painting *The Annunciation*.

The Annunciation is a central part of the triptych – a large altarpiece that is divided into three sections. The artwork was made in 1517 in Krakow by Master Jerzy (Georgius). In the foreground you can see the kneeling Virgin Mary and the standing Archangel Gabriel. At the feet of the Archangel kneels a man – it is the founder of the painting, priest James of Lublin. The representation follows the medieval principle of hieratic perspective where the depictions of secular people are reduced in size in relation to the depictions of saints. The people are in a room with two arcades. In the upper part of the painting there is a small hole under the arc of the left arcade from where the rays of light are entering. On them there stands the Christ Child with a cross in his hand. This figure and the fragment of the funeral prayer written on the Archangel's stole indicate the future suffering of Christ. Princess Izabela Czartoryska dug it out of the ruins of St. Michael's Collegiate Church in 1803.





FIRST FLOOR 5. ROOM OF THE VASA DYNASTY

The exhibition in this room is connected with the eighty-year reign of the Swedish Waza dynasty on the Polish throne. In 1587, Sigismund III Vasa was coronated as a king of Poland. He was succeeded by his sons – Władysław IV Vasa and John II Casimir Vasa. In this room, there is, among others, a big full portrait of Łukasz Opaliński who was a valued advisor to the kings of this dynasty. He was a Grand Marshall of the Crown, which means that he held a political position. He was in charge of the country's internal affairs and was responsible for the safety of the king. The Marshal's staff was a symbol of his authority and in the painting he is holding it in his hand. Opaliński is wearing the Polish nobleman's costume – a short red żupan, a red delia lined with brown fur, and high shoes. In the glass showcases in the middle of the room there are examples of decorative art from that period. An ivory cup and kovsh, which is a vessel used to drink honey and vodka. The visitors are most interested with the peacock-shaped cup.

➡ GET TO KNOW THE WORK OF ART



This cup was made by Georg Hoffman ca. 1600 in Wrocław. The Nautilus shell was set in gilded silver shaped like bird legs and a head and a tail of a peacock. On the tail, you can see a small figurine depicting the Roman god of the sea and the ocean who is sitting on a dolphin. The cup is decorated with gemstones. Such vessels, which were made with works of nature (e.g. shells), were used for toasting, but they were primarily treated as table decorations and valuable works of art in the treasuries of rulers.



FIRST FLOOR 6. VICTORY OF VIENNA (1683) ROOM

Objects presented in this room are associated with the reign of John III Sobieski in 1676-1696. This monarch and warrior was one of the most valued by the Princess Izabela Czartoryska rulers of Poland. During his reign there were many Polish-Turkish wars and that is why in the room you can mainly see the military objects: armours, sabres, shields, breastplates, zischagge helmets, bracers, chain mails, Turkish ceremonial tent, and shabracks (decorative fabrics placed on a horse's back under a saddle). The name of the room refers to the victorious battle of king John III Sobieski against Ottoman Empire, that took place near Vienna on 12 September 1683. This victory prevented the siege of Europe by the Turks.

The battle also became a symbol of victory of Christianity over the Islam, which was prophesied by the co-called “divinative” shield.

➡ GET TO KNOW THE WORK OF ART



The so-called “divinative” shield of King John III Sobieski was made in 16th century in Italy. It comes from the cathedral church in Wawel. The battle of the army of Constantine the Great with the troops of Maxentius which took place on the 28th of October 312 on the Milvian Bridge over the Tiber. According to the legend, during the battle Constantine saw a cross and heard the words “through this sign you shall conquer”, which brought him to victory and the triumph of Christianity. Due to the fact that the shield depicted a victory of Christians over the pagans, it was given to Jan III Sobieski. In 1680, a poet Jan Gawiński wrote a poem, which he dedicated to the king. In this poem, he wrote that the shield is a good omen and a prophesy of the victories in the future battles with Turks. That is why the shield is called “divinative”.



FIRST FLOOR 7. ROOM OF THE SAXON HOUSE OF WETTIN

The decorative art tightly filling the showcases in this room come from the first part of the 18th century. During the reign of the members of the Wettin dynasty, which were Augustus II the Strong and Augustus III, the culture of feasting developed among magnates (and later among aristocracy). Decorative tableware was as important as the drinks and dishes. The pride of the monarchs was porcelain produced in the Meissen manufactory, which belonged to August II. The tableware is made complete by the glassware, such as glasses, cups, flasks and chalices. Exclusive items began to be produced in Poland. They were fans and snuff-boxes, that is small boxes in which snuff was kept. The richly decorated kontusz sashes made of silk, which were an element of Polish noblemen's costume, became fashionable. This is why workshops called persjarnie started to be opened then. In the exhibition you can see the sashes made in workshops in Słuck and Kobyłka.



FIRST FLOOR

8. ENLIGHTENMENT ROOM

In the room devoted to the king Stanisław August Poniatowski the journey through the history of Poland is beginning. Opposite the entrance, in the antique showcase by the wall, there are interesting items – the shirt of Stanisław August Poniatowski, the shoe of Jan Kuźma Kosiński, and the hat of hajduk (a member of infantry) Szymon Mikulski. They are connected to the attempt to kidnap the king by Bar confederates, which took place on 3 November 1771. What happened? In the evening, the king, escorted by guards, rode in a coach to dinner at the Blue Palace. A few of the Bar confederates led by Jan Kuźma Kosiński decided to kidnap the ruler. They started shooting, dragged him out of the coach and kidnapped him. One of the hajduks, Butzov, was killed, and the other, Mikulski, fell from a sabre blow, but a hat on his head saved him from death. During the kidnapping he lost his shoe and Kuźma Kosiński gave him his confederate shoe with a spur. After this event, the king kept the items and called them "the misery set". The Bar confederates are insurgents who in 1776 rose up against Russia, which was making Poland more and more dependent on itself, and also in defence of the Catholic faith.



FIRST FLOOR

9. PARAMENTS

Paraments are objects used during religious services. In this part of the exhibition you can see liturgical vestments, that is clothes of a priest he wears while conducting the church services. In one of the showcases there was collected, among others, a set of liturgical vestments of Krakow bishop Piotr Gembicki, which was made about mid-17th century in Italy. In the collection, there are also two dalmatics (liturgical vestments of deacons), a chasuble, a stole (a kind of a band used during religious services) and three maniples (a band that is hung over the left arm of the priest). In the room, you can also see the night clock with the symbolic representation of the “boat of time”. Oarsmen symbolize the four seasons and the four stages of the human life: spring is the childhood, summer is the adolescence, autumn is the adulthood, and winter is the old age. The steersman is an old man symbolizing the passing time. The passenger on the bow of the boat is a sleeping young man. Above him floats the figure of a winged young child – it is putto. In its hand it holds a sash with the inscription “You are sleeping and your time walks on”. Opposite the clock there is an amber altar made in 17th century in Gdańsk.



FIRST FLOOR

10. POMPA FUNEBRIS

Piety was an important part of life and of noblemen's culture in Poland. Collected in the room are devotional medallions and plaques with Madonna and Child, and the Holy Trinity, reliquaries, little crosses and rosaries, which were used to practice piety and to the individual prayer. *Pompa funebris* is the latin for "splendor of the funeral". Funerals were very solemn. The coffin was placed on the high catafalque, a coffin portrait, that is a portrait of the deceased person, was placed on the coffin, and next to the coffin funeral banners with the image of a nobleman were placed.

On one of the walls there are two framed coffin portraits.

➡ **GET TO KNOW
THE WORK OF ART**



Coffin Portrait of a Nobleman was made around 1700. It depicts a realistically painted middle-aged man. His face is round and the skin is slightly pinkish. He has a half-shaven head, open eyes, and black drooping moustache.

Coffin portraits are reminders of the lavish funeral services of the Polish noblemen. They were being made in 17th and 18th century. Their shape was fitted to the shorter side of the coffin. They were mounted on the side of the dead person's head so that they would be visible to the mourners. They marked the presence of the spirit of the dead during the funeral service, which could last even for a couple of days. Coffin portraits are unheard of beyond Poland.



FIRST FLOOR

11. ORIENTAL ART PERSIA | INDIA

The art of the Far East appealed to people in Europe, including aristocracy and noblemen in Poland. Owing to numerous trade contracts between the West and the Far East, exotic objects appeared in the Republic of Poland and they quickly found their enthusiasts. Special Chinese cabinets were arranged, where oriental art was collected. The collection of Czartoryski Princes also included many items from Persia, India, China and Japan. On show in this room are among others the Persian wall tiles. On the ceiling there is a Persian baldachin, which was the roof of a summer pavilion. The main items from India are the three statues of the most important deities: Vishnu, Lakshmi and Parvati.



FIRST FLOOR
12. ORIENTAL ART
CHINA

On show in the room devoted to the art of China are fans , goblets, teapots, teacups, perfume flasks, vases, a set of cutlery in a box, chests and two screens. On the pedestal in the middle of the room there is a bronze sculpture of Chinese dragon – it is a creature from the Chinese mythology and is a symbol of China.



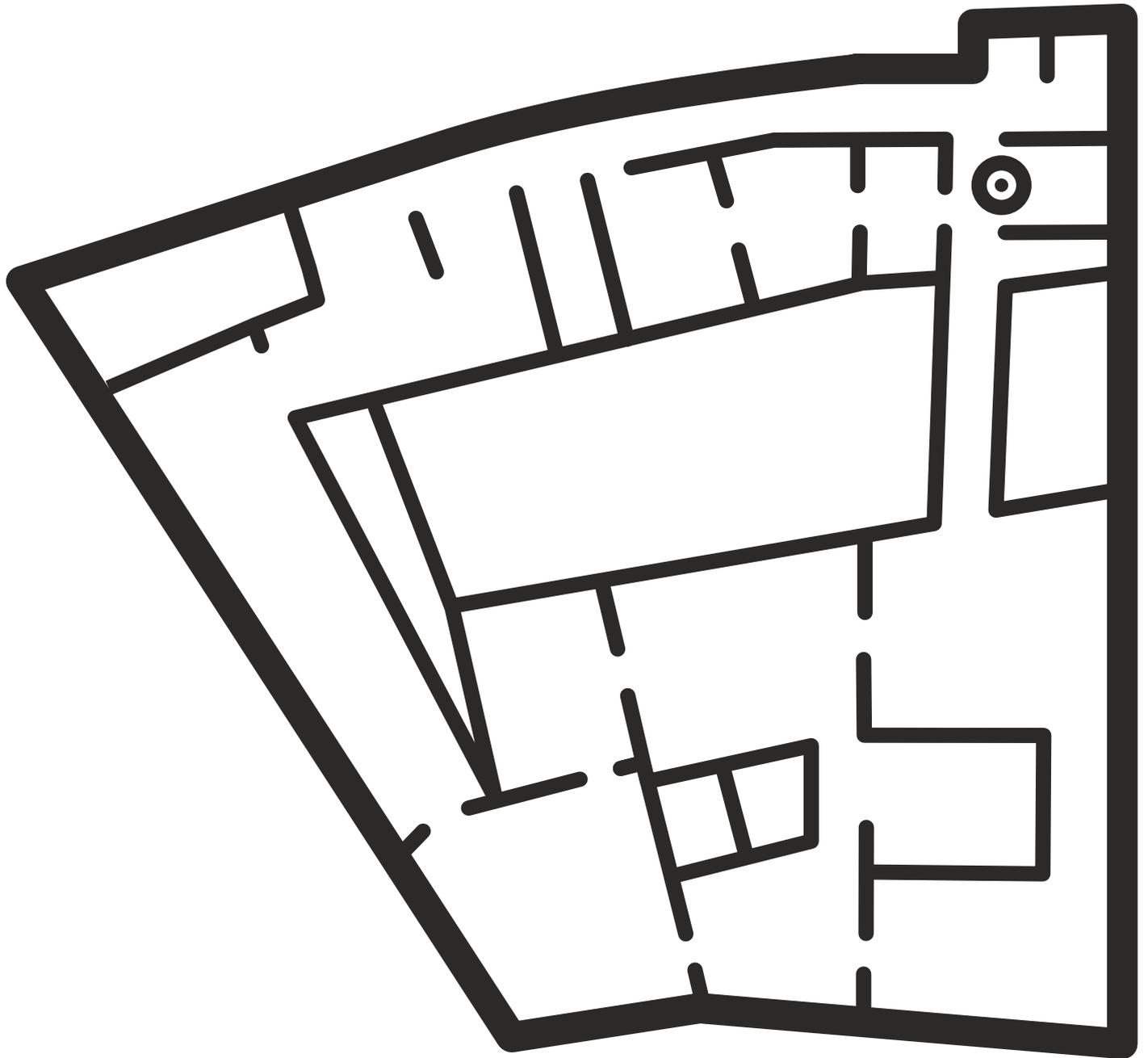
FIRST FLOOR

13. ORIENTAL ART

JAPAN

The works of Japanese art are mainly miniature sculptures (so-called netsuke) which you can see a lot of here. Netsuke are miniature carved buttons. They were used to hold bags for small items, tobacco pouches, and wooden boxes for medicine or personal seals on a string. They were mounted at the kimono belt. They were mostly made out of wood, amber, coral, horn, ceramics, ivory or they were cast in bronze. Netsuke are usually shaped like humans and animals. They were supposed to protect the owner from evil forces and spirits.

SECOND FLOOR



The exhibition on the second floor begins with a room in which works of art from different periods are presented. These works of art refer thematically to the ancient history and art, and the Roman and Greek mythology. There is a large decorative tapestry from the end of the 17th and the beginning of the 18th century depicting the entry of Alexander the Great to Babylon. In a showcase in the middle of the room, there is a terracotta (which means made of burnt clay) sculpture of Heracles fighting the Nemean lion, which was made in Florence in the 16th century. Paintings hang on the walls.

One of them, *Brutus and Portia* (painted by Bernardino Orsi da Collecchio around 1490 in Verona), tells an interesting story.



The characters in the scene are Brutus and Portia. Marcus Junius Brutus was a Roman leader and co-organiser of the conspiracy that led to the assassination of Julius Caesar in 44 BC. The conspirator did not want to let his wife Porcia in on the secret. He feared that, as a woman, she might be less resistant to suffering and would expose his companions while being tortured. However, Porcia discovered that her husband was the leader of the conspirators. She wanted to prove her courage and strength. She stabbed herself in the thigh. She hid her suffering from her husband. When she finally revealed the truth to him, she gained his admiration. From then on, she too knew Brutus' plans. The painter relates to this story through the knife which is stuck in Portia's foot. The painting shows the scene after the murder of Julius Caesar. Brutus with his hands raised runs to his villa to bring the news. He is next shown standing with his wife on the doorstep of their house. Portia learns of the murder and touches her husband out of concern. The servants come running. Although the story happened in ancient times, in the painting – following the practice of the painters of that time – the people are dressed in clothes that are contemporary to the artist, that is, worn in the 15th century.

➔ **GET TO KNOW
THE WORK OF ART**



Renaissance art was being developed in Europe in the 15th and 16th centuries, and in Italy even earlier. Human and the world that surrounds them were an object of interest of people then. The production of decorative art developed during this period. Clay products, that is ceramics called majolica, are on show in the showcases by the wall. This name comes from "Isola di Maiolica", an old term for Majorca, an island located on the trade route which was used to transport ceramics from Valencia in Spain to Italy. The plates, bowls, goblets, salt shakers, pedestal plates and albarelli (medicinal jugs) were richly decorated with various patterns and ornamented with depictions of the scenes from mythology, the Bible or history. In the showcases in the central part of the room there is glassware, mainly from Venice. Liquors, chalices, cruets, vases, flacons, jugs, flasks and goblets have different colours and interesting shapes.



SECOND FLOOR

2. RENAISSANCE ART

Three mosaics by unknown Italian artists are displayed in the corridor: the Madonna after Guido Reni, made before 1777 in Rome, St Paul from the 17th or 18th century and St Peter from the 18th century. A mosaic is an image arranged from small coloured pebbles or glasses that have been glued to a surface.



SECOND FLOOR
3. CORRIDOR

Mediaeval art is mainly sacral, religious art. Images of saints painted on boards are presented in the room. These are fragments of worship altars from churches. Figures of saints were often painted on both sides of these wings. Similar paintings can be seen in the showcases in the central part of the room.

In the paintings you can recognise the saints by their attributes, which are objects placed next to the figures or held in their hand. These objects are connected with their life which they dedicated to God or their martyrdom. Such objects are held by, among others, St Antony the Hermit and St Lucy.



➡ GET TO KNOW THE WORK OF ART



Saints Anthony the Hermit and Lucy is a painting by Carlo Crivelli, painted around 1470. Anthony lived as an ascetic in the desert. He self-mortified, prayed and did not speak. In time he found many disciples and followers. A walking stick and a bell were the items with which he called his disciples to him, since he had taken a vow of silence. Lucy lived in a time of persecution of Christians. She became a Christian and took a vow of chastity. By doing so, she rejected her fiancé. He reported that she was a Christian. The girl was captured and sentenced to stay in a brothel. To disfigure herself, she gouged her eyes out. During the torture, she was set on fire, but the flames did not harm her. Finally, she was beheaded with a sword. In the painting, she is looking at her eyeballs placed on a tray which she is holding in her hand. The palm leaf is a symbol of her martyrdom. This painting is part of a polyptych (an altarpiece composed of many parts) that was made for the church of San Giorgio in Porta di Fermo, Italy.

In this room you can see works of art, examples of the objects of decorative arts and militaria from the Northern European countries from the 15th to the 17th century. Similarly to the Middle Ages, paintings with sacral themes were painted, however, biblical scenes were depicted in interiors of the houses of townsfolk that were contemporary to artists (an example is a painting of Mary Magdalene Writing). Realistic portrait painting was being developed at that time. In the room, there are also gold and silver products, which were commissioned by royal courts and rich aristocracy in those times. In the showcases, there is a ship-shaped cup, a beer mug with an image of frolicking putti, a cup with “bunch of grapes” lid, a beer mug studded with talars, and the so-called nautilus cup - a vessel made of shells of nautilidas. Weapons such as rapier, chain mail sleeve, pauldrons, and crossbows are next to Spanish ship pennants.



SECOND FLOOR
5. NORTHERN EUROPEAN
ART (15th-17th CENTURY)

In this room, there are examples of Dutch paintings from the 17th century. On show are paintings on mythological and genre themes, still lifes, portraits and landscapes, including the most precious one in the Czartoryski collection, which is *Landscape with the Good Samaritan*. It hangs separately from the other paintings in the room.



Landscape with the Good Samaritan is a work by Rembrandt Harmenszoon van Rijn. The artist painted it in Amsterdam in 1638. The vast landscape with a storm moving away in the distance was combined with a scene from Jesus' parable of the Good Samaritan in the Gospel of Luke. What is this story? A man was travelling from Jerusalem to Jericho. On the way there, he was attacked by robbers. They robbed him, beat him brutally and abandoned him on the road, dying. A priest and then a Levite, or lower-ranking priest, passed by indifferently. Only a Samaritan travelling along the road took care of him. He dressed his wounds and put him on a horse. He took him to an inn and looked after him. He gave the host two denarii and asked for him to continue caring for the man. In the painting, the scene where the Samaritan is carrying the wounded man on his horse is set against the landscape and is almost invisible. The storm is over and sunlight appears. The artist combined a biblical landscape with a familiar for him Dutch landscape - he placed a palm tree and Dutch windmills in the painting.

➡ **GET TO KNOW
THE WORK OF ART**



This is the room where the most important item from the collection of the Princes Czartoryski Museum in Krakow is displayed - *The Lady with an Ermine*. The painting is placed in a large glass case, in front of which you can sit on a long bench and admire the only work of the great Italian Renaissance artist, Leonardo da Vinci, that is in Poland.



SECOND FLOOR
7. LEONARDO
DA VINCI ROOM
THE LADY WITH AN ERMINE



The painting *The Lady with an Ermine* (an allegorical portrait of Cecilia Gallerani) was painted by Leonardo da Vinci in Milan around 1490. Cecilia was born around 1473. She was a court lady and mistress of Duke Ludovico Sforza. In 1491 she gave birth to his son named Cesare. Ludovico was by then married to Beatrice, daughter of Duke of Ferrara Ercole d'Este. Previously he had been engaged to her - according to the customs of the time - since childhood. He delayed the wedding for a long time because he was in love with Cecilia. After the birth of his son, the Duke gave her land property. Then, at his will, in 1492 she married Count Ludovico Carminati de Brambilla, called Bergamino, and left the court of Milan. She died in 1536 at the age of 63. The painting of the seventeen-year-old Cecilia was commissioned by the Duke, and this certainly influenced the references to his relationship with the model in the painting. For this reason, there is an ermine in Cecilia's arms which takes on white fur for the winter. Sforza himself was called *ermellino bianco*, or white ermine, because in 1488 he received the Order of the Ermine from Ferdinand I the King of Naples.

➡ **GET TO KNOW
THE WORK OF ART**

In this room the most precious national memorabilia of the Czartoryski collection are presented. They used to be gathered in the Temple of the Sibyl in Puławy. On the walls hang coats of arms commemorating the most prominent Poles, commissioned by Princess Izabela Czartoryska for the local crypt. There are also urns with the remains of great historical figures collected by her, including Bolesław I the Brave, Bolesław III Wrymouth, Nicolaus Copernicus, Jan Kochanowski and Stefan Czarniecki. Among the valuable historical memorabilia, the zupan owned by Stanisław Żółkiewski, the mace owned by Stefan Czarniecki and the sabre owned by Tadeusz Kościuszko should be mentioned. There is also a painting by Jan Matejko entitled *Poland Enchained*, depicting the Republic of Poland as a woman.





➔ **GET TO KNOW
THE WORK OF ART**

Jan Matejko painted *Poland Enchained* in 1864. The work indirectly refers to the fall of the January Uprising in 1863-1864, which was fought by three nations: Polish, Ruthenian and Lithuanian, against Tsarist Russia. It ended in defeat, repression and deportation to Siberia. The scene takes place in a church, which in 19th century Poland was a symbol of the homeland. Thus, it is a representation of the homeland disgraced by the army drinking wine from the mass chalices. A woman in a mourning black dress is being handcuffed. This woman is Poland. The wife of the artist, Teodora, posed for this painting. This is the only painting by Matejko on the subject of contemporary events; it was never completed.

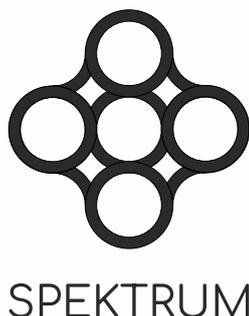
The library collection is a large part of the Princes Czartoryski collection currently gathered in the Princes Czartoryski Library at 17 Mark Street in Krakow (a branch of the National Museum in Krakow). This room is intended for changing exhibitions of items from the Library's collection. The most valuable items include the Prussian Homage document (referred to also as the Krakow Treaty of 8 April 1525), *Roman Pontifical of Bishop Erazm Ciołek* from the 16th century, and Frédéric Chopin's notation for *Rondo à la Krakowiak in F major, Op. 14*.



SECOND FLOOR
9. PRINCES
CZARTORYSKI LIBRARY

COME AND VISIT THE MUSEUM!

After reading the guidebook you are invited to visit the museum. If you want to familiarise yourself with the visiting rules we encourage you to read the guidebook [*Come and visit us! Plan your visit to the museum! Pre-visit guide*](#)



THE NATIONAL MUSEUM IN KRAKÓW | KRAKÓW 2021

The guidebook has been developed as a part of the international project "Spektrum" under "Erasmus+ Youth. Action 2 - Strategic Partnerships"

ABOUT SPEKTRUM PROJECT

The **SPEKTRUM** project under **ERASMUS+ YOUTH. ACTION 2 - STRATEGIC PARTNERSHIPS**, with The National Museum in Krakow as a leader, involves cultural organizations and research centers from Great Britain, Italy, Spain, and Belgium, partners with rich and long-standing experience in working with people on Autism Spectrum Disorder.

Project includes an analysis of the current educational offer and accessibility of cultural institutions in Poland and also exchange of good practices among European institutions. We seek the inspiration to develop new solutions and activities dedicated to the young audience on the autism spectrum and to their families.

Two years of cooperation aims at creating strategic project resources, tools for museums to become more autism-friendly. The important feature is a training for museum staff tailored to the needs of the culture institutions, sensitizing to the needs of people with an ASD.



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the European Union**

SPEKTRUM SUITE:

1) GENERAL GUIDELINES FOR MAKING MUSEUMS AUTISM-FRIENDLY

Izabela Stawarz (MNK), Paul Swift (OutsideIn),
Maria Rosaria Re (Roma Tre)

2) SPEKTRUM EDUCATIONAL TOOLKIT. INNOVATIVE LEARNING METHODS TO MAKE MUSEUMS MORE AUTISM-FRIENDLY

Antonella Poce (Roma Tre), Maria Rosaria Re
(Roma Tre), Mara Valente (Roma Tre)

3) THE CHECKLIST FOR AN AUTISM-FRIENDLY MUSEUM

Alexander Vander Stichele (FARO), Beata Cichy
(MNK)

4) GUIDEBOOK TO THE EXHIBITION IN THE PRINCES CZARTORYSKI MUSEUM

Katarzyna Szczygieł (MNK)

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Erasmus+

