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THE NUMISMATIC PASSION OF COUNT EMERYK HUTTEN-CZAPSKI

I. On the ninetieth anniversary of the collection being presented to the Polish nation (1903–1993)

The closing of the Czapski Palace exhibition, nearly a half-century ago, did not obliterate the memory of the collecting and research achievements of Count Emeryk Hutten-Czapski (1828–1896).¹ Especially well remembered is the remarkable numismatic collection, one of the most nearly complete in respect to Polish coins and medals. The collection was transferred from the family estate in Stańków near Mińsk to Cracow in 1895 and has been kept up to now in the National Museum.²

On the eve of the exhibition being revived, let us remember what it is that has made Czapski's activity so highly and permanently esteemed. It is the magnitude of his collection, which has luckily survived the trying times of political, social, cultural changes that have accompanied the painstaking process of restoring civic liberties, that makes us do so.³ Created for a Homeland erased from the map of Europe, it managed to avoid being dispersed during both world wars and has rendered Polish society good service. It might be interesting, therefore, to show how his numismatic passion reinforced Count Emeryk Hutten-Czapski's national feeling and why Cracow could provide MONUMENTIS PA-

1 M. Kocójowa, *Pamiętkom ojczystym ocalonym z burzy dziejowej, Muzeum Emeryka Hutten-Czapskiego (Stańków-Kraków)* [To Native Relics Saved From History's Whirlwind, The Emeryk Hutten Czapski Museum (Stańków-Cracow)], Kraków: 1978, 440 pages.

2 On the one-hundredth anniversary of the National Museum in Cracow, a calendar was published in 1979 of dates important for the museum. At the time Czapski's collection was added, the museum's inventory numbered approximately 11,000 items. The Czapski family donation not only boosted the museum's prestige, but started a wave of other donations and heightened interest in this institution.

3 R. Czepulis-Rastenis, ed., *Inteligencja polska pod zaborami* [The Polish Intelligentsia under the Partitions] (Warszawa: 1978–1985), vols. 1–4; S. Kieniewicz, ed., *Polska XIX w. Państwo-społeczeństwo-kultura* [Nineteenth-Century Poland. The State, Society, Culture] (Warszawa: 1977); S. Kieniewicz, *Historyk a świadomość narodowa* [The Historian and National Consciousness] (Warszawa: 1982).

TRIAE NAUFRAGIO EREPTIS with safety.⁴ Let us add that Czapski's decisions and choices – and they went beyond the thinking of the nineteenth and twentieth centuries – are affirmed by the activity of the Emeryk Hutten-Czapski Department of the National Museum in Cracow.⁵ It has attracted further gifts from the Czapski family: Bogdan of Smogulec (1891–1937), co-founder of the Warsaw university and polytechnic; Emeryk Jr. of Rome (1897–1979), politician and map collector; Józef (1896–1993), famous painter and author of the shocking Starobielsk memoirs.⁶ That the society maintains an interest in Emeryk Sr.'s collection is best seen from the number of references to him in books, scientific journals, and in the press.⁷

II. The numismatic passion and the career of Count Emeryk Hutten-Czapski

Emeryk Hutten-Czapski's collection grew at an ever faster rate as he came up in tsarist administration (1851–1879). The most abundant growth followed his retirement after a 28-years long career that was typical for Poles who placed hopes in Russia.⁸ These were the years 1879 to 1896.

Within each of these periods, Czapski went through different collecting fascinations. His steady interest was in coins and medals; on the sidelines there were drawings, maps, books, objects of craftsmanship, and others. This distinguished Czapski's from typical collecting in the manner of eighteenth-century arts cabinets. The importance of his numismatic collection and the completeness

4 J.M. Małecki, *W dobie autonomii galicyjskiej (1866–1918)* [In the Day of Galician Autonomy] in: J. Bieniarzówna, J.M. Małecki, eds., *Dzieje Krakowa* [A History of Cracow] (Kraków: 1979), pp. 225–377; for a review of the literature, see pp. 419–425; W. Bieńkowski, *Rola Krakowa w polskim życiu naukowym* [The Importance of Cracow in Polish Science] in: *Kraków na przełomie XIX i XX w.* [Cracow at the Turn of the Twentieth Century] (Kraków: 1983); M. Kocójowa, ed., *Kultura książki w Krakowie doby autonomii galicyjskiej* [Cracow Book Culture at the Time of Galician Autonomy] (Wrocław: 1991).

5 M. Kocójowa, *Krakowski świat książki doby autonomii galicyjskiej* [Cracow Book World at the Time of Galician Autonomy] (Kraków: 1990).

6 Emeryk Hutten Czapski 1897–1979. *Szkic biograficzny i wspomnienia współczesnych* [Emeryk Hutten-Czapski 1897–1979. A Short Biography and Recollections of Contemporaries] (London: 1986); *Osoba i twórczość Józefa Czapskiego. Materiały z konferencji w Muzeum Narodowym w Krakowie, 28 kwietnia 1992* [The Personality and Work of Józef Czapski. Materials from a Conference at the National Museum in Cracow, April 28, 1992] (to be published).

7 M. Czapska, *Europa w rodzinie* [Europe in the Family] (Paris: 1970 and 1974). Recent translations into French, e.g. Beata Pawlak's article in *Gazeta Wyborcza* No. 41 of Feb. 18, 1993; and Janina Korzeniowska in *Czas* No. 24 of May 2–3, 1990.

8 See e.g. Z. Stankiewicz, *Dzieje wielkości i upadku Aleksandra Wielopolskiego* [The Greatness and Fall of Aleksander Wielopolski], Warszawa 1967.

of his Polonica permit treatment of the others as additional. It needs to be stressed that if it were not for his Polish coins and medals, Emeryk Czapski's collecting would not stand out from the mass of other collectors of national treasures. His legacy in Cracow consists of over 11,000 numismatic pieces, approximately 3,500 drawings, 8,000 books, manuscripts, weapons, tapestries, cloths (including sixteen ornamented belts formerly worn by Polish nobility), artistic glassware, gold artifacts, masonic symbols, etc. Some of the collection was left in Byelorussia, some – especially Russian coins – were sold (about 4,000 coins, 900 medals), which gives an idea of the original size of the collection.⁹

A study of the vicissitudes of the collection and its founder reveals how the developing passion for collection influenced what was at first a commonplace career.

He was a lover of the antiquities even in high school (Wilno, Berlin), then at university (Moscow), where he graduated in natural science.¹⁰ Favorable conditions for collecting opened up during his numerous business trips all over the Russian empire in the 1850's (special tasks, Crimean War) and when he held responsible positions in the 1860's: civilian governor of St. Petersburg, deputy director of the Department of Mining, director of the Department of Forestry.¹¹

The years 1853 and 1854 were a breakthrough. Czapski became the owner of sizeable Polish and Russian collections, which he proceeded to add to. In 1853 he acquired most of the collection of Paweł Shishkin, one of the first collectors of Russian coins of the sovereign duchies period. It inspired Czapski to build a unique assembly of old Russian coins.

The following year, the still amateur collection gained weight with the purchase of Polish coins from Count Michał Tyszkiewicz, who was discouraged from further collecting by frequent forgeries. Softened by Czapski's eagerness, Tyszkiewicz sold him his collection on highly favorable terms: gold and silver pieces were exchanged for a double weight of current imperials and roubles. In this way, still under thirty, Emeryk had become a numismatist of some standing.

His marriage in the fall of 1854 to Baroness Elżbieta Meyendorff (1833–1916) of an old and prominent Courland family gave him a new impulse: an interest in Baltica, in addition to Polonica and Russica. Overlapping monetary circula-

9 Knowledge of the Stańków collection was drawn from Emeryk Jr.'s notes in his own hand and catalogs like A.A. Vasilchikova, *Liste alphabétique de portraits russes* (Petersburg: 1875); D.A. Rovinsky, *Podrobnii slovar russkikh gravirovannykh portretov* (Petersburg: 1886–1889). See also A.W. Morozov, *Katalog moyego sobiraniya russkikh gravirovannykh i litografirovannykh portretov* (Moscow: 1912–1913); R. Aftanazy, *Dzieje rezydencji na dawnych kresach Rzeczypospolitej* [A History of Palaces and Manors on Poland's Former Eastern Frontier] (Wrocław: 1991), 2nd ed., vol. 1; J. Czapski, *Wyrwane strony* [Pages Torn Out] (Warszawa: 1993).

10 Czapski's dissertation *La calcaire jurassique du bassin de Moscou* won him the title of science candidate. The work was published in 1850 in *Bulletin de la Société Impériale des Naturalistes de Moscou*, Vol. XIII.

11 "Formularnyi spisok o sluzhbie grafa E.K. Czapskogo" Archive in Mińsk, Byelorussia, ms. fond 319, descr. 2 item 3614; E. Czapski's letters (in French) to his wife from Crimea of 1856.



1. Count Emeryk Hutten-Czapski (1828–1896)
[photo: the author's archiv]



2. Count Emeryk's wife, Elżbieta Czapska nee Meyendorff (1833–1916), co-founder of the Czapski Museum in Cracow
[photo: the author's archiv]



3. Palace in Stańków, where Emeryk Czapski's collection was originally housed (until 1895)
[photo: the author's archiv]

tions in those territories made it a natural course to follow. His historical studies, lead to an interest in the items collected, helped develop the young man's sense of nationality. We need to remember that both Emeryk and Elżbieta, children of old aristocratic families, were brought up in a cosmopolitan spirit as was customary in their sphere and accepted "the European air that set the style in the so-called «society»".¹² The palpable proofs of the nation's glories and failures in the form of coins and medals developed his imagination, led to discussion and, above all, to thought. Several years later, when Czapski volunteered to help catalog the numismatic collection in the St. Petersburg Hermitage and described over 3,000 Polish numismatic pieces between 1858 and 1859,¹³ his reflection on the Polish question was deepened and broadened. The richness of Polish coinage and medal engraving had opened up before him and made him ask questions about the origins of the pieces on which he was working. As he went on, he learned to use the well furnished numismatic laboratory of the Hermitage. He also mastered the methods of classification and description of artifacts. This knowledge paid off for his own collection for a long time to come. In Stańków, his wife contributed her artistic talents which she used to make meticulous catalog copies of the growing numbers of Polish numismatic pieces acquired by Emeryk.¹⁴ In this way, the fortune earned in tsarist service was gradually exchanged for this Polish collection.

Emeryk Czapski's numismatic passion was very costly. His collecting expenses show his great wealth. For example, in 1896 he purchased a very rare silver rouble of Ivan VI Antonovich of 1740 for 300 roubles, while the average annual pay of a Warsaw city-hall official was only 250 roubles.¹⁵ Soon the sums he spent on purchases increased and sometimes exceeded 1,000 roubles annually (e.g. in the years 1869, 1874, 1877, 1878). These figures come from his notes that he made in his own hand in a book he kept to record any bigger purchases. By 1860, his Polish collection in Stańków numbered about 3,000 pieces and Czapski had become a connoisseur. He had been helped in this by contacts with antiquaries all over Europe. He took advantage of the assistance and knowledge of Russian experts such as Arist Aristovich Kunik (1814–1899), Yulij Bogdanovich Iversen (1823–1900), Christian Christianovich Gil (1837–1908). He also began to value the advice of Polish numismatists, especially Karol Beyer of Warsaw (1818–1877). After Beyer's death, his place was taken by Władysław Bartynowski of Cracow (1832–1918). In discussing new acquisitions, they dwelled at length on Polish

12 M. Czapska, *op. cit.*, p. 45.

13 The National Museum in Cracow, Dept. VII, Ms. No. 50995, *Catalogue de la collection de l'Ermitage monnaies et médailles polonaises*.

14 Elżbieta Czapska's drawings are kept in Czapski's handwritten catalogs in the Numismatic Department, National Museum in Cracow.

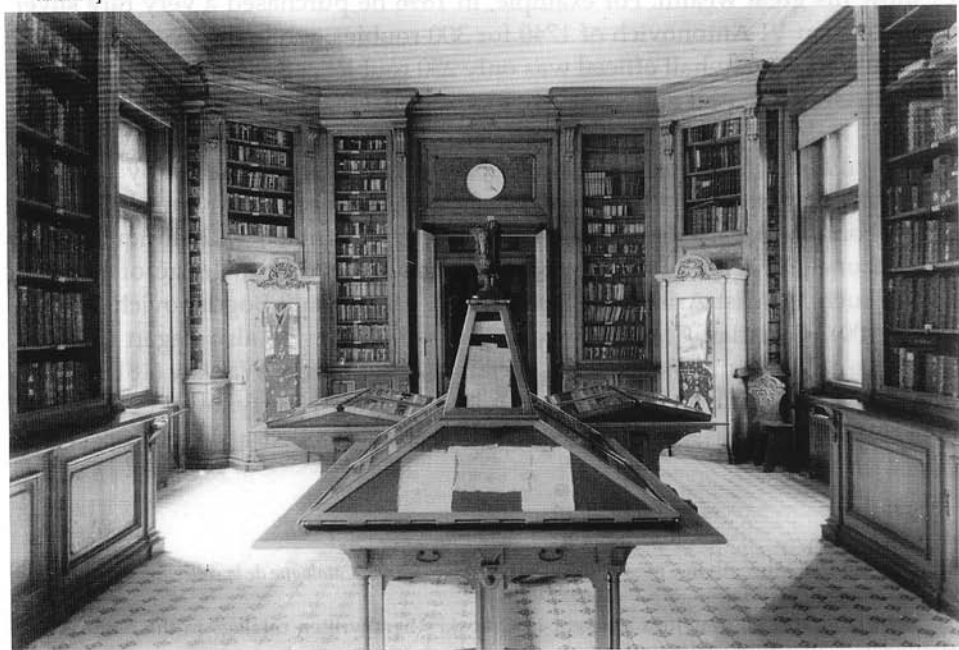
15 S. Siegel, *Ceny w Warszawie w latach 1816–1914 [Prices in Warsaw in the Years 1816–1914]* (Poznań: 1949). *Badania z Dziedzin Społecznych i Gospodarczych*, nr 37.



4. Entrance to the Czapski Museum in Cracow, exhibition hall design by Tadeusz Stryjeński (late nineteenth century) [photo: the author's archiv]



5. Plaque commemorating Count Emeryk Hutten-Czapski, funded by his wife [photo: NMC]



6. The numismatic room in the Emeryk Hutten-Czapski Museum in Cracow (as of 1939) [photo: NMC]

issues. Czapski's interests, thus far balanced between Russian and Polish collectibles, swung in favor of Polonica.

After the January Uprising, the situation of a Pole in tsarist service became ever more complicated. Even though Czapski was conservative about an armed rising, he had relatives who had been severely punished for their participation. Czapski's position at the court was strong enough for him to intercede for Edward the Siberian (whose memoirs were published in London in 1964) and Marian, the acclaimed author of a treatise on horses (published in Berlin in 1876). It was only an argument with the tsar in 1879 that made the proud collector leave the service and go back to his Stańków retreat.¹⁶

After 28 years of work for the tsarist administration, he left with no regrets, distinguished with medals, awards, and the status of a secret counsellor, and bitter about the persecution of Poles.

Czapski found solace in his collection, to which he could now devote most of his time. His estate also called for his attention. Patriotically motivated, he acquired more land. His high rank exempted him from the restrictive laws barring Poles from purchasing land. He took advantage of his privileged position and enlarged his estate to nearly 40,000 hectares.

It is difficult to determine now with any certainty how much his attitude toward Russia had changed. We cannot be quite sure whether his sale of his Russian collection resulted from the Grand Duke Gyeorgij Mikhajlovich's request (an offer he could not refuse), or from Emeryk Czapski's conscious choice. At any rate, in 1884, the Grand Duke took the trouble of personally visiting Stańków and the sum of 4,000 pounds sterling (38,352 roubles) seemed fair payment.¹⁷ The transaction left Czapski all his Baltica and Polish-Russian coins and medals.

By the turn of the 1880's, his collector's interests had reached their final shape. His aim had become to make his Polish collection complete. The growing number of coins and medals related to Poland was supplemented by acquisitions of drawings, maps, and books. Rare and interesting objects were not only coveted collector's items, but also credible sources of knowledge about the Polish cultural and scientific past as well as keys to understanding national consciousness.

Czapski sought to establish contact with Polish connoisseurs and collectors. Persuaded by some Warsaw numismatists, he decided to take his collection from Stańków for the first time and show it to a broader Polish public. The opportunity presented itself at the great exhibition in Warsaw, *Ancient and Modern Art for Industry*, which received lavish interest from Poles in all three partitions. Czapski's decision proved right. By the time he left Warsaw, he had won a diploma

¹⁶ Czapski's official request to be discharged from tsarist service dated March 15, 1880, Archive in Moscow, fond 387, descr. 3, item 27621/11, 12.

¹⁷ M. Kocójowa, Emeryk Hutten Czapski – zbieracz i badacz rosyjskich numizmatów [Emeryk Hutten Czapski – Collector and Researcher of Russian Coins], *Wiadomości Numizmatyczne* 1976, vol. 20, Sect. 4, pp. 210–212.

of distinction, made acquaintances valuable for his collection, and conceived a thought to move his collection to Warsaw or Cracow.¹⁸

In the end Emeryk made up his mind in 1895 to leave Stańków, and chose Cracow as the new permanent seat for his collection. His decision was especially influenced by W. Bartynowski. Another factor was his aggravating conflict with his eldest son Karol (1860–1904), the heir of Stańków.¹⁹ Their personalities were too strong for an agreement to be reached. But the decisive quality was the charm of Cracow: the noble royal tradition, beautiful streets, monuments of Polish architecture, powerful research centers of the Jagiellonian University and the newly established Academy of Arts and Sciences.²⁰ The liberties enjoyed by this southern province under Austrian rule permitted confidence about the collection's future.

The idea to move the Stańków collection to the national treasury in Cracow was Czapski began to carry out with characteristic energy: he bought a palace near the city center and added to it an annex meant to hold a family museum. At the same time, he kept adding to the collection. The now near-complete numismatic collection – especially following his purchase in 1890 of 22,000 roubles worth of coins and medals from the heirs of Władysław Morsztyn (1829–1880) – required less attention, which he could now devote to drawings and old prints. The last great joy in his life was the acquisition, a week before his unexpected death (of infection), of the first Polish gold coin. It was a ducat of King Władysław Łokietek. The striking of the coin was long associated with the King's coronation in 1320; only recent studies put the date at approximately 1330. The piece had cost Czapski a great deal of effort, he had even made a gold copy of the coin; finally he had paid 4,500 zlotys (florins) and added to this stupendous sum a painting by Jan Matejko.²¹

The fame of Count Emeryk Hutten-Czapski's collection, appreciation of his decision to move it to Cracow, and his scientific achievements caused resonance in Polish society. Numismatists decided to honor him by holding a special celebration during which he was to receive an impressive gold medal (weighing 55 ducats). Designed by Kazimierz Bartoszewicz, the medal was funded by 127 numismatists from all over Europe. The occasion was the twenty-fifth anniversary of Czapski's research. Unfortunately, the project suffered a delay and Czap-

18 Czapski's diploma from the Ministry of Industry and Agriculture of 1889 is preserved in the National Museum in Cracow; see also *Katalog wystawy sztuki starożytnej i nowożytnej stosowanej do przemysłu* [Ancient and Modern Art for Industry, Exhibition Catalog] (Warszawa: 1889).

19 Elżbieta Czapska's letters to S. Nicolai of 1885–1909, family property; A. Urbański, *Podzwonne na zgliszczach Litwy i Rusi* [The Knell on the Ruins of Lithuania and Russia] (Warszawa: 1928), *Kraj*, 1901, Nr 32, pp. 2–3.

20 J. Bieniarzówna, ed., *Kraków stary i nowy. Dzieje kultury* [Cracow Old and New. A History of Culture] (Kraków: 1968); J. Purchla, *Jak powstał nowoczesny Kraków* [The Making of Modern Cracow] (Kraków: 1990).

21 T. Kałkowski, *Tysiąc lat monety polskiej* [A Thousand Years of Polish Coin] (Kraków: 1974), 2nd ed., pp. 91–92; F. Piekosiński, *Słowo o obronie autentyczności dukata Władysława Łokietka* [A Word to Defend the Authenticity of Władysław Łokietek's Ducat], *Wiadomości Numizmatyczno-Archeologiczne*, vol. I, 1889–1892 and vol. III, 1891.

ski did not live to see it happen. Contributors' inscriptions on the parchment pages of the commemorative roll testify to the breadth of his contacts and his numismatic and patriotic merit. One comment often repeated is that "he treasured native relics".²²

Among those congratulating Czapski, were all Polish numismatists of any standing; senior of them Kazimierz Stronczyński, distinguished experts from Warsaw (with celebration organizer Wiktor Wittyg), members of numismatic associations (in Cracow – with chairman Piotr Umiński), famous historians like Józef Przyborowski and Teodor Wierzbicki, *Warsaw Courier* editors, relatives, associates, and others who wanted to show their appreciation of Emeryk Czapski's achievements.

It is interesting to find in the roll the names of Russian numismatists, which shows that Czapski's retirement from state administration did not sever his collector's links. Among the signatories are Grand Duke Gyeorgij Mikhailovich; Hermitage numismatic keeper Yulij Bogdanovich Iversen; archivist in the Ministry of Foreign Affairs Vladimir Antonovich Ulanitski; numismatists Christian Christianovich Gil, Alexey Alexeyevich Ilyin, Oscar Karlovich Jokish, Alexander Andreyevich Karzinkin, Vladimir Jakovlevich Krivaskin, Alexey Vasilevich Orieschnikov, Ivan Ivanovich Tolstoy, Sr.

The list also includes a series of foreign archeologists and antiquaries, and a few frequent business associates in Vienna: Carl Andorfer, Heinrich Cubasch, and Heinrich Egger; and from Stockholm: Henryk Bukowski; from Holland: Jacques Schulman.

The gold medal was not the only one that was made for Czapski. Warsaw numismatists had a silver medal made on his death. The inscription written on this medal reads: "Dobrze Zasłużonemu Numizmatyce" ("To the Most Deserving Man in the Field of Numismatics"), and it bears the collector's dates of life and the Leliwa coat of arms.

The acclaim that came to Czapski was not all due to his collecting, but also to his activity in the fields of Polish and Russian numismatics. His Polish patriotism shines through in this involvement, too.

III. Count Emeryk Hutten-Czapski's renown

Czapski's choice of Polish relics as his main collecting subject is echoed in his research and catalog publication of his collection.

22 The National Museum in Cracow, Dept. VII, E. Czapski's notebook. Ms. No. 34606.

His first numismatic publication was a 1871 volume for a catalog that began a monumental series in French entitled *Catalogue de la collection des médailles et monnaies polonaises du comte Emeric Hutten-Czapski*, one of the most comprehensive descriptions of Polish numismatic relics until today. The dates and places of publication mark Czapski's approach to Polish matters. The first two volumes were printed in St. Petersburg in 1871–1872; they included descriptions of 5,455 items and the preface was dated 1868. Persuaded by K. Beyer, Czapski included in the second volume two interesting dissertations: *Traité sur contrefaçons* on forgeries in a historical view, and *Ordres de chevalerie, decorations et signes maçonniques polonais* on Polish orders and masonic symbols. Volume three was also published in St. Petersburg eight years later, in 1880, and contained descriptions of another 1,318 items. It was the last scholarly involvement Czapski had in the city of St. Petersburg. Volume four came out in Cracow in 1891 (3,227 items) as did number five of 1916 (1,058 items). This last volume, published long after Czapski's death, appeared 45 years after the first. The political situation had changed, the people had departed, but the idea had survived and was carried out.

The publication was helped along by the scholarly experience Czapski had attained as we have said, mostly on the Russian numismatic scene. His membership in the Imperial Russian Archeological Society in St. Petersburg from 1815 and his volunteer cataloging work for the Hermitage proved useful. His scholarly stature was first recognized following his discoveries in Russian numismatics. A paper on the oldest Russian coin called *Sievskij Czekh*, struck in silver in 1686, was delivered by Czapski at the Imperial Russian Archeological Society in 1874 (published 1877) and created interest in the young scholar. Incidentally, he had earlier, in 1873, proposed that the Society publish a catalog of old Russian numismatic pieces from his collection on easy terms (he offered, among other things, the use of 400 printing types with numismatic signs). In the end, he had to publish *Udelnyia, velikokniazheskia i tsarskia denghi drevniey Rusi* by himself in 1875 in St. Petersburg. Czapski included descriptions of the 800 oldest coins from his collection, issued up to 1716, in a topographic-chronological order: grand duchies, sovereign duchies, Novogrod and Pskov free cities, Grand Duchy of Muscovy, tsarist or emulated tsarist from Ivan the Terrible almost to the time Peter the Great assumed the title of emperor. The coins were mostly irregular in shape, i.e. minted after the so-called old Russian monetary system. The author's broad commentary proved he had conducted serious studies of his subject matter. In the volume he also included the above-mentioned discussion of the *Sievskij Czekh* and a new identification which opposed prevailing opinion. A year later, the catalog and the dissertation won him the Society's annual award and a large silver medal with the inscription "Za ucheniye trudi po arkheologii" ["For Research Work in Archeology"].²³

23 "Letopis Imperatorskogo Russkogo Arkheologicheskogo Obshchestva," vol. IX, 1880, pos. 541–550, 570.

What with his sale of his old Russian coins, his departure from Russian service, and finally, advances in numismatic research, his service to Russian numismatics slowly fell into oblivion. New catalogs have since appeared, yet Czapski is remembered by his coins and medals dispersed over many collections in Russia. In the Smithsonian Institution, in Washington, DC, are also coins and medals marked with a miniature stamp: the Leliwa coat of arms and the letter "C" or the sign "Falsus."

But with the surviving Polish collection in Cracow, despite progress in research on Polish numismatics, the *Catalogue de la collection des médailles et monnaies polonaises du comte Emeric Hutten-Czapski* is still a work of considerable importance. In 1957, a photo-offset edition was published in Graz in response to demand from students of coins and medals having to do with Polish history. Thanks to this catalog, Czapski's name marked its presence in the scholarly world and continues to propagate Polish learning and culture at home and abroad. It is the best proof of his patriotism.

We can only agree today with Wiktor Wittyg's opinion written in the commemorative roll on Czapski's anniversary: *Numismatic objects put before us past mentality and national well-being. This was best understood and graphically rendered in his catalog by the celebrated author. He has created an undrying source from which future researchers will draw to reconstruct the history of treasure in Poland. Hail to him for his good service.*

Not only had Czapski consciously chosen to let his patriotism speak through his collection and research, but he was guided by a concern for future generations. He wanted his work to last and be used to teach the young to appreciate national tradition. This was the idea behind opening the collection to the public in a special museum and providing for its upkeep. The idea was carried out thanks to his relatives and their understanding of the patriotic idea of Count Emeryk Hutten-Czapski, Sr.

IV. The Czapski family care for Count Emeryk's Collection (1896–1993)

The care for the future of the collection became the responsibility of Emeryk's widow, who wanted to carry out her husband's will. Elżbieta Czapska, née Meyendorff, had lived overshadowed by her husband, but he had shared his plans with her. The numismatic collection was especially close to her heart as she had done so much work on it copying coins.

Once she got over the first shock following her husband's death, she became the mainspring of further action. The Cracow collection – by association with her late husband – had become the apple of her eye. Without ever uttering a com-

plaint about the effort or expense, she continued his work. First, she completed the construction of an exhibition hall and then created the display. She was greatly helped in this by Feliks Kopera (1871–1952), the then young art historian recommended to her by W. Bartynowski, still a guardian spirit of the collection.²⁴

The exhibition was opened to the public in 1901 and aroused much interest from visitors. Its popularity was helped by the publication of Kopera's two important works: *Spis druków Epoki Jagiellońskiej w zbiorze Emeryka hrabiego Hutten Czapskiego w Krakowie* (A List of Jagiellonian-Period Prints in the Collection of Emeryk Count Hutten-Czapski in Cracow) in 1900; and *Spis rycin przedstawiających portrety przeważnie polskich osobowości w zbiorze hr. Emeryka Hutten Czapskiego. Z rękopisu śp. E. Czapskiego opracował T. Kopera* (A List of Drawings Presenting Mainly Polish Personalities in the Collection of Count Emeryk Hutten-Czapski, edited from the manuscript of the late E. Czapski by F. Kopera) in 1901. Published in the following year, 1902, was *Przewodnik po Muzeum hrabiego Emeryka Hutten-Czapskiego w Krakowie* (A Guide to the Count Emeryk Hutten Czapski Museum in Cracow), which described the exhibition.

Elżbieta Czapska brought to a conclusion in 1903 the transaction of a partial sale of the premises of this private museum named The Count Emeryk Hutten-Czapski's Collection to the corporation of Cracow. Formally, the heirs were represented by her younger son Jerzy (1861–1930), an active member in many Polish organizations in Byelorussia.²⁵ The collection's actual warden became the National Museum in Cracow, which was provided for by the Corporation of the City of Cracow, and Feliks Kopera, who had by then been appointed director. Since 1904, the Czapski museum became a branch of the National Museum in Cracow.

Consequently, Elżbieta Czapska limited herself to annual visits to the museum for consultation and to bring to an end the publication of the last volume in the series of the numismatic collection, which she was only able to do in 1916. Though she had never mastered the Polish language, she had done more for the national cause than many others.

The turmoil of World War I devastated Stańków, but in Cracow, although the museum was closed between 1914 and 1917 (the numismatic collection was kept in barrels in the basement), no damage was done. The Czapski family assumed responsibility for the museum following Elżbieta Czapska's death in 1916. Their care was formalized when the Czapski Family Union was formed in 1923. It embraced the Byelorussia line (descendants of Emeryk Sr.) and the Pomerania – Poznań line. The elected chairman was the family's senior, collector of relics, manuscripts, and books in Smogulec, Bogdan Czapski, then over 70. years old.

24 Feliks Kopera's scholarly involvement in establishing the E. Czapski Museum helped him win the appointment as director of the National Museum in Cracow.

25 Cracow City Council Session Minutes 1902–1905 are preserved in the Archive of Cracow The Czapski family donation was celebrated with a special bronze plaque made to the design of L. Laszcza; M. Gumowski, *Wspomnienia numizmatyka* [Memoirs of a Numismatist] (Kraków: 1966), p. 38.

The family handed the National Museum a list of proposals to protect Emeryk's museum and reclaim the heritage left in Russia as a consequence of the Treaty of Riga. The latter task the family delegated to Emeryk Jr., grandson of the collector, economist and good organizer. He managed to recover mostly paintings. He also displayed a collector's interest, especially in maps.

The Czapski family kept supporting the Cracow museum. Bogdan Czapski donated money, books and manuscripts. In his will, he left the museum a part of his Smogulec collection and funded a special donational ex libris. In the same will, he adopted Emeryk Jr. as his son. From then on, Emeryk Jr. represented both lines of the Czapskis.

Their involvement with the museum was interrupted by World War II. Bogdan Czapski had died not long before the war, in 1937. His heir Emeryk Jr. left the country, and travelled with the Polish Army to Italy, France, Africa, finally to settle down in Rome. He could only come to Cracow in the 70's. A renowned map collector, he had a catalog of his collection published in Poland. He also took much interest in the family museum in Cracow. He donated drawings, and funded grants. He wanted his highly valuable collection to supplement that already in Cracow which partly came true after his death.

His heirs, Karol Godlewski (living in Canada) and his sister Izabela Godlewska de Aranda, the widow of a Spanish diplomat, have discovered strong emotional ties with the land of their forefathers. Their great grandfather's magnificent collection has drawn them to Cracow like a magnet. Perhaps one day one of their comely children will discover in him a passion for collecting and tread in his ancestor's footsteps. There is hope that the Czapski Cracow collection will continue to unite the dispersed family with their homeland.



7. Miniature stamp used to mark count Emeryk Hutten-Czapski's collection pieces [photo: NMC]

Numizmatyczna pasja hr. Emeryka Hutten-Czapskiego

Streszczenie

Kolekcja numizmatyczna wybitnego kolekcjonera Emeryka Hutten-Czapskiego (1828–1896) zalicza się do najkompletniejszych zbiorów monet i medali polskich. Zachowana jest w Muzeum Narodowym w Krakowie i liczy ponad 11 000 zabytków. Numizmaty te zostały opisane w katalogu publikowanym w języku francuskim pt. *Catalogue de la collection des médailles et monnaies polonaises du comte Emeric Hutten-Czapski*, t. 1–5, Petersburg–Kraków 1871–1916. Opracował go własnoręcznie E. Czapski, choć ostatni tom ukazał się drukiem już po jego śmierci. Zbiory w Krakowie uzupełniają ryciny (ca 3500), starodruki i książki (ok. 8000 wol.), mapy zbierane przez Czapskiego oraz zabytki rzemiosła artystycznego (drukowane katalogi części zbiorów rycin i map) – wszystko zabytki najwyższej klasy.

E. Czapski zbierał też zabytki rosyjskie, które częściowo sprzedał, częściowo zostawił w pałacu w Stańkowie na Białorusi, gdzie miał dobra. Do Krakowa przeniósł zbiory pod koniec życia w 1895 roku. Rodzina, a zwłaszcza żona, Elżbieta z Meyendorffów Czapska (1833–1916), doprowadziła do przekazania zbiorów i specjalnie wybudowanego na cele wystawowe muzeum Gminie M. Krakowa w 1903 roku. Odtąd opiekę nad zbiorami sprawuje Muzeum Narodowe w Krakowie. W artykule wyjaśniono patriotyczne motywacje Czapskiego, kierujące jego kolekcjonerstwem i wpływ pasji numizmatycznej na jego karierę na dworze cara oraz decyzję o ukierunkowaniu zbieractwa na polonika i przeniesienie zbiorów do Krakowa. Pokazano też współdział innych członków rodziny Czapskich, także wybitnych osobistości w dziejach Polski, w formowaniu kolekcji Muzeum Narodowego w Krakowie, znanej pod nazwą Oddział Emeryka Hutten-Czapskiego.

