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BUILDING A COLLECTION BY REV. JAN WIŚNIEWSKI, A GREAT DONOR OF THE DIOCESAN MUSEUM IN SANDOMIERZ

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Diocesan Museum in Sandomierz

Abstract: The article is an attempt at showing the achievements of Rev. Jan Wiśniewski (1876–1943), who donated an unusual, astonishingly vast, and wide-ranging collection of art and national memorabilia to the Diocesan Museum in Sandomierz. His passion for collecting was enrooted in the nineteenth-century atmosphere of growing patriotic awareness and interest in Polish history awakened during the period of national servility. Rev. Wiśniewski also conducted comprehensive research. As an amateur historian he edited and published at his own cost 15 volumes of *Monografia dekanatów and Historyczne opisy kościołów*. Started his collection – loaned for numerous

exhibitions – in Radom and then expanded it in Borkowice where he became a parish priest and established the Museum of National Memorabilia in the rectory. Written sources inform about Rev. Wiśniewski's many contacts with collectors, antiquarians, art dealers, and bibliophiles, some of great renown. His collection became a cornerstone of the Diocesan Museum in Sandomierz, which seems to have been its original purpose alongside the preservation of historical elements of church interiors from devastation. The Museum was based on the Reverend's private resources – from the very onset the aim of accumulating collections was their popularisation and donation to succeeding generations.

Keywords: Rev. Jan Wiśniewski, Rev. Józef Rokoszny, collector, national memorabilia, House of Długosz, Diocesan Museum in Sandomierz.

The Diocesan Museum in Sandomierz was established in 1902 by Rev. Józef Rokoszny (1870–1931), canon of the cathedral chapter and seminary professor who thus implemented the conception of protecting monuments of art propagated among priests of the Sandomierz seminary. Church museums were supposed to preserve artworks no longer used and damaged or to replace them with new ones as a consequence of the restoration of churches and resultant changes of artistic taste.¹ The cathedral chapter decided that the first collection should be accumulated in the capitulary room of the cathedral of the Nativity of the Holy Virgin Mary in Sandomierz. In 1906 the collections were transferred to the seminary building in a former

Benedictine convent, where they gave rise to a renowned museum institution. From 1937 the Diocesan Museum is located in a Late Gothic house founded by Jan Długosz for mansionarians. The configuration of the exposition at the Jan Długosz House is the auteur work of the Cracow historian of art Karol Estreicher Jr. (1906–1984), carried out in 1936–1937.² The Museum established upon the initiative of Rev. J. Rokoszny was the outcome of the joint efforts of more than a hundred benefactors. Its foundation, however, was the collection created by Rev. Jan Wiśniewski, who dedicated his entire life to gathering historical mementos.

This article is an attempt at demonstrating the activity of Rev. Wiśniewski, the greatest benefactor of the Diocesan

Museum in Sandomierz, who offered art and patriotic-national collections of astounding diversity and range.³ Consequently, the Sandomierz Museum fulfilled not only its prime function, i.e. the preservation of the historical elements of the church interior from damage. It was also based on the private collections of Rev. Wiśniewski, who from the onset conceived rendering them available to future generations. The roots of his predilection for collecting go back to the nineteenth century and the partition-era atmosphere of interest in Polish history mounting at the time of national servility. The collection in question is patriotic and fulfils the same function as the one revealed in the amassment of national memorabilia. The works accumulated by Rev. Wiśniewski corresponded to his personal ideals, which, in this case, were tantamount to a fondness for history.⁴ His collections were also part of a wider current of extraordinary progress of private collections – in particular among the intelligentsia – created “to raise the spirit” and bequeathed to Polish society and future generations.⁵

Reverend Jan Wiśniewski was born on 3 May 1876 in the village of Krępa near Solec on the Vistula. In 1893 he enrolled at the Seminary in Sandomierz, where he was ordained (1899). Subsequently, worked as vicar in the parishes of Kozienice, Cerekiew, and Ćmielów. From 1906 Rev. Wiśniewski taught religion at the schools of Radom and in 1913 became parish priest in Borkowice, where he remained until his death in June 1943. As an amateur historian, inspired by nineteenth-century geographical-historical studies, he wrote and published 15 volumes of *Monografia dekanatów and Historyczne opisy kościołów*. His descriptions of deaneries in the diocese of Sandomierz were published in 1907–1915, and those of the diocese of Kielce appeared in 1917–1935. Plans, interrupted by the war, embraced also the dioceses of Częstochowa and Warsaw. Particular volumes encompassed the history of parish centres, presented the state of church buildings with particular attention paid to the outfitting of interiors, and contained extracts from archival sources. Despite certain workshop failings these publications possess considerable documentary merit, particularly in view of the fact that some of the described sources and monuments have not survived. Apart from his activity as researcher and collector Rev. Wiśniewski was engaged in expansive social ventures, initiated the establishment of numerous associations, and embarked upon work in various organisations.⁶

Rev. J. Wiśniewski first disclosed interest in historical monuments while attending school in Radom (1885–1892). His chronicle describes the house in which he lived together with a grandmother, who bought him up after his parents' death. While recalling stories about the January Uprising told by her, he wrote that *he held every memento of Old Poland dearer than childhood toys*.⁷ Sandomierz was the site of a dynamic scientific milieu inspired by the Church and interested in history and memorabilia of the past. It was here that the young alumnus first experienced the need to learn about historical heritage and study traces of the past.⁸ Brought up in an atmosphere of patriotism he still represented an attitude immersed in the nineteenth century and the history of national uprisings. In 1889–1901 Rev. Wiśniewski travelled a great deal – he recalled that he toured Cracow and Wawel Castle, where *Polish blood boiled*.

In Lwów he sought spiritual comfort in the views of national mementos, churches and chapels, statues of heroes, and the Kościuszko Panorama. He toured Rome, Naples, Pompeii, Florence, Milan, Berlin, Dresden, and Prague and, returned, to cite his words, *literally laden, heaving, and encumbered with various souvenirs*.⁹ It was during one of those journeys, which provided an opportunity to enhance his collections, that he purchased in Pompeii and Rome over ten olive lamps, later offered to the Diocesan Museum and displayed there up to this day.¹⁰ Rev. Wiśniewski furthered his passion for collecting historical material when he became vicar of Ćmielów and started accumulating sources for the first *Monografia* about the deanery of Opatów.¹¹ At this time, he focused his attention also on historical objects and began contemplating a systematic donation of monuments to the Diocesan Museum as well as the creation of separate exposition space.¹² In 1902 he made his first contribution to the Sandomierz museum arranged in the capitulary room – the exhibit in question was a Mass chalice made of ruby glass in silver setting, originating from the former Castle chapel in Ćmielów.¹³ Nothing is known about other items offered at the time. They could have included *fragments of urns and hewn flint, brass fibulae, mosaic pins, and Roman coins*, which, as the Reverend stressed, he collected with great piety and entrusted to the museum in Sandomierz.¹⁴ In 1906 Rev. Wiśniewski was transferred to Radom and appointed teacher of religion at the local school. He then embarked upon descriptions of successive churches and parishes in the Sandomierz diocese, a task to which he devoted holidays and days free from catechetical instruction. *I toured the entire diocese and wandered around all the nooks and crannies of churches and bell towers*.¹⁵ In 1908 the Reverend moved to his new accommodation in 13 Lubelska Street, where, he recorded, he arranged his collections *quite comfortably* and led a modest life, leaving the smallest room for himself and purchasing mementos of the past either in return for his earnings or the inheritance left to him by his grandmother.¹⁶ In these quarters – thanks to the kindness of their owner – Rev. Wiśniewski expanded his activity before moving to a branch of the Polish Sightseeing Society in Radom. Upon the request of the Society members he agreed to access the collection to a wider group of those interested in it, because, as he accentuated, it was intended *not for him but for all*. Years later he mentioned that he had accepted the post of custodian of the Radom branch of the Polish Sightseeing Society Museum.¹⁷ His home offered storage space for essential Museum collections used by numerous persons from all over Poland and abroad. Well-aware of the educational value of his collections Rev. Wiśniewski often brought historical exhibits to school so as to show them to his pupils: *The boys were raring to see the “karabela” sabres, swords and pistols, learned how to respect urns full of the ashes of their forebears, to collect Polish coins, to find out about kings and great men about whom the school did not teach them, and how to work for the good of the motherland by emulating men of merit*.¹⁸

In 1913 Rev. Wiśniewski was appointed parish priest in Borkowice, in the deanery of Końskie. During this period, and inspired by a patriotic program, he decided to submit his private museum to society *so that mementos of a better past could offer hope for a brighter future*.¹⁹ His

Autobiografia tells us that memorabilia, which were to be left behind in Radom, were numbered and recorded in a special book with the assistance of members of the local intelligentsia. Part of the collection was offered to the Diocesan Museum in Sandomierz.²⁰ The Reverend left a small fragment for himself, intending to donate another to the National Museum in Cracow, including, i.a. the *Holy Family*, a canvas executed for the gallery of King Stanisław Augustus Poniatowski, which, according to him, he purchased for a large sum of money. The bestowment never took place. His *Autobiografia* also informs that he left original letters by Kościuszko together with other documents and reports by generals serving under Kościuszko, two autographs by Mickiewicz, one of which contains a gravestone inscription for M. Mochnicki, composed by the poet in Polish and Latin (with an inkblot), the other being a fragment of *Pan Tadeusz* containing a description of a comet. Belongings taken to Borkowice included documents bequeathed by Towiański and his daughter, two gorgets from the seventeenth and eighteenth century, several scapulars, a family-owned “karabela” sabre, two blunderbusses and a cartridge belt from 1831, several rare editions and a sizable library containing numerous rare publications and chronicles as well as *Monumenta Sarmatorum* by Starowolski.²¹ At that time Rev. Wiśniewski was also the owner of *Virgin and Child with St. Catherine of Alexandria* by Lucas Cranach the Elder, which he bought in Radom in 1911, although he made no mention of this fact. On 19 December 1913 the local branch of the Polish Sightseeing Society organised a farewell ceremony in honour of the Reverend, with a special-occasion speech given by the well-known social activist Maciej Gloger.²² In accordance with a wish expressed by Rev. Wiśniewski the collections offered in Radom were to become the core of the future Museum of the Land of Radom.²³

Exhibits, which the donor left for himself while dividing his collections in Radom, were transported to Borkowice. In his capacity as parish priest he continued to visit successive churches, examine source material, and prepare descriptions of the history of local parishes. This task required extraordinary exertion. Rev. Wiśniewski recalled that each day he got up at 4 o'clock so as to manage to study the documents on the spot because it was impossible to take all of them. Sometimes it became necessary to walk while carrying a heavy suitcase full of documents and papers. He also wrote that, as a rule, he went to bed fully dressed having studied the papers all night so that upon waking I could finish my chores and go or drive on my way.²⁴

Upon numerous occasions published descriptions of churches mention monuments featured up to this day in the collections of the Diocesan Museum in Sandomierz, which Rev. Wiśniewski acquired by saving them from devastation. This was the case of, e.g. coffin portraits from a church in Zawichost: *Two totally neglected good portraits on tin (...) while a third one, extremely damaged, hangs on a board in the corridor*²⁵. He was in the habit – as long as the character of the given finding allowed it – of adding captions describing the object and often his signature: “XJW”. Upon other occasions the Reverend glued on pieces of paper with annotations about the source of origin. On a heraldic coffin shield from a church

in Skrzynna, later part of the museum collections, he wrote: *Manhandled in cupboards as if it was a piece of tin*. He also carefully secured monuments, which survived as small fragments. This is the way in which his museum collections obtained elements of a statue of St. George on horseback, originating from *the treasury* of the church in Skrzynna: a helmet brim, two horse legs, and a hand and a leg of the saint. Rev. Wiśniewski attached a sheet of paper with the information that a *second equally damaged statue stands in the window* of the same church, adding: *Upon the express wish of the bishop, the local parish priest could easily send those statues to the museum in the same way in which he mails food parcels*. On the same piece of paper he also noted: *An old damaged chest of drawers, neglected and useless, remains in the sacristy in Bukowna – a thing of beauty for the museum*.²⁶ While preparing descriptions of churches in the deanery of Kozienice the Reverend paid a visit to Maciejowice, where local peasants presented him with cannonballs from a former battlefield – featured at the Museum up to this day.

Extant source material contains information about the wide contacts maintained by Rev. Wiśniewski with collectors, antiquarians, art dealers, and booklovers, many acclaimed in numerous domains. We know of particularly close bonds linking him with Hieronim Wilder (1876–1941), owner of the Polish Antique Shop in Warsaw.²⁷ Preserved bills testify that Rev. Wiśniewski purchased from him engravings, books, and autographs. Years later he wrote that his collection contained the autographs of all the greatest representatives of the Polish nation.²⁸ A letter addressed to Rev. F. Drewnowski from Warsaw includes information that Rev. J. Wiśniewski corresponded with Dominik Witke Jeżewski (1862–1944). This outstanding collector was *pleased that he would be able to share his work with an individual who toils for the sake of culture* and proposed examining the panoramas of Sandomierz in his collections.²⁹ Extant archival sources included a distinctive set of more than ten letters written in 1935–1940 by Ludwik Gocel (1889–1966)³⁰ – a copious source concerning the functioning of the antiquities market of the period, contacts between collectors, and the manner in which the Borkowice collection was created. We learn that Gocel acted as an agent seeking exhibits for the Reverend. Both men also exchanged various items. Their correspondence – with Gocel informing in detail about the objects he managed to acquire and asking for the Reverend’s opinion about prices, and with the latter verifying all proposals – is extremely important for becoming acquainted with the original resources of the Wiśniewski collection. The themes of the paintings and engravings were carefully selected, predominantly from the viewpoint of their value as national mementos documenting Polish history. The following statement made by I. Gocel appears to be fitting commentary: *I did not purchase anything more for the Rev. Canon because, unfortunately, I am incapable of pleasing him*.³¹ In addition, L. Gocel mentioned to Rev. Wiśniewski persons who admire him, wish to make the acquaintance of the owner of celebrated collections, and are of the opinion that *only future generations will appreciate just how much the Canon accomplished for saving assorted monuments or mementos*.³² Contacts with bibliophiles as well as lovers and collectors of graphic art enabled Rev. J. Wiśniewski to acquire

also graphic works. It is a known fact that in Radom he kept a large graphic art collection, which he subsequently expanded in Borkowice. The completed collection encompassed, first and foremost, old graphic works depicting moments of past glory and reflecting the historical passions and predilections of their owner.³³ Collections accumulated at the rectory in Borkowice – available for scientific purposes and loaned for public exhibitions – were presented in the well-known publication by Edward Chwalewik.³⁴

Rev. J. Wiśniewski made a preserved list of *Kościuszkos Mementos* encompassing almost 100 documents upon the occasion of loaning his collection for the “Exhibition of Memorabilia of the ‘Kościuszkos Epoch’”, opened on 6 May 1917 at the Palace of the Dukes of Mazovia in Warsaw; 44 documents from his collection were selected for this event.³⁵ In 1933 he received a letter from Rev. Józef Jarzębowski of the Marian Order boys’ secondary school in Bielany (Warsaw) concerning a loan of autographs for an exhibition dedicated to Polish men of letters; ultimately, 16 autographs were made available.³⁶ In another letter Rev.

Jarzębowski informed Rev. Wiśniewski about an opportunity to acquire a painting by Antoni Kozakiewicz featuring a scene from the January Uprising as well as *Tremolo*, a canvas by Aleksander Lesser, whose purchase he urged particularly fervently, stressing that he had examined it together with Ludwik Gocel.³⁷ In 1935 Rev. Wiśniewski

bought both canvases, today displayed at the Diocesan Museum. A preserved bill for the Lesser painting shows that it was acquired for 1300 zlotys from Bernard Gutnajer, who ran an Art and Antique Salon at Hotel Angielski in Warsaw.³⁸ Presumably, Rev. Wiśniewski purchased the Kozakiewicz canvas, which cost 2000 zlotys, in the same antique shop.³⁹

In 1936 Rev. Wiśniewski loaned more than a hundred items for an exhibition organised in Skarżysko upon the occasion of the name day of Marshal Józef Piłsudski. The exhibits included, i.a. a knight’s maille cap, a gorget, scapulars, autographs of Tadeusz Kościuszkos, Prince Józef Poniatowski, and Jarosław Dąbrowski, and many objects connected with the years 1794, 1831 and 1863. The Reverend added that the organisers sent an automobile, enabling him to tour the exhibition and the elementary school, whose headmaster acted as his guide.⁴⁰

Rev. Wiśniewski made use of every possible opportunity to seek new exhibits for his collection. When in 1929 he set off for Carlsbad he stopped on the way at the Władysław Miłkowski Catholic Bookstore in Cracow, at that time ran – after the owner’s death – by Maria Łubieńska, his daughter.⁴¹ There the Reverend purchased etchings and a sculpture he saw in the shop window.⁴² After exchanging several letters with the Reverend Maria Łubieńska sold him for the price of 500 zlotys an etching and a sculpture executed by Piotr Kozakiewicz (1878) – *Pius IX Conferring*



1. Rev. Jan Wiśniewski showing children round the Museum of National Memorabilia at the parsonage in Borkowice



2. Lucas Cranach the Elder, *Virgin and Child with Saint Catherine of Alexandria*, 1518–1520, oil, tempera on wood, from the collections of the Diocesan Museum in Sandomierz

a Blessing upon Poland,⁴³ up to this day on view at the Diocesan Museum in Sandomierz.⁴⁴

As time passed Rev. J. Wiśniewski set up a Museum of National Memorabilia at the rectory in Borkowice. This is the name legible on a drawing, which the collector made in his diary while sketching a plan of great value for current researchers and showing that the exposition was arranged in five rooms on the storey, with historical monuments placed on tables, each creating a separate display. This is the way Rev. Wiśniewski described the exhibition: [I showroom] *Table on 1863. The Sobieski table, mementos, autographs, arms. Table on the last world war. Table on the year 1831. Table with Kościuszko memorabilia.* [II showroom] *room with mementos from Swedish wars from the time of Jan Kazimierz, Puffendorf etchings, coins, portraits, etc.* [III showroom] *Table with original exhibits concerning Kościuszko and Czarniecki. Natural history table, fossils, etc. Table on King Wład[ysław] IV, entry of Ossoliński into Rome, portraits and contemporary memorabilia.* [IV showroom] *Church mementos, a feretory commemorating the year 1683, capes, chasubles, commemorative paintings etc.* [V showroom] *coins, the Copernicus table, a table signed Batory with a collection of mementos associated with King Stefan Batory; mention was made of: a cabinet, prints, parchments, faience and glass exhibits, books, oldest prints, etc., the Queen Jadwiga of Poland table on display further in the room. Under the drawing Rev. Wiśniewski noted: Sometimes I spent several hours a day showing the exhibition to school children, young people, and sightseers, since it was necessary to divide,*

*for instance, 80 persons into groups of 15. Exhausting but extremely useful for educating common people.*⁴⁵

In 1933 Rev. J. Wiśniewski assembled at the Borkowice rectory an exhibition commemorating the 250th anniversary of the Siege of Vienna and the 70th anniversary of the January Uprising. That year Józef Władysław Kobylański (1893–1977), a known book lover and collector, paid a visit and published a press account of his impressions of meeting the Reverend.⁴⁶

While in Borkowice the collector conferred successive exhibits to the Sandomierz Diocesan Museum – not all are documented, as mentioned by, i.a. Rev. J. Rokoszny in a letter from 1914, starting with the words: *Dear Jaś, many heartfelt thanks for valuable donations to the Diocesan museum.* We learn that monuments from Borkowice arrived in Radom packed in wooden crates; from there Rev. Rokoszny planned to send them by rail to Ostrowiec, where the crates were to be transferred onto horse-drawn carts specially provided from Sandomierz.⁴⁷ In 1923 Rev. J. Wiśniewski bestowed part of his collections for the second time: this time to the museum in Radom and the Diocesan Museum and seminary library in Sandomierz.⁴⁸ In 1936 he offered to the two museums – for the last time, as far as we know – a large fragment of his collections: two lorries set off from the Borkowice rectory. The Reverend dispatched one vehicle to Radom and *travelled in the second carrying the most valuable paintings and memorabilia to Sandomierz.*⁴⁹ An extant list of monuments offered at that time to Sandomierz Museum shows that the donated works of art: a canvas by Lucas Cranach the Elder together with paintings by Italian and Polish artists were to comprise pillars of the Museum collection. Today it would be difficult to say whether this was a complete register of the granted collections, since elsewhere Rev. Wiśniewski mentioned that at the time he bestowed *hundreds of precious memorabilia.*⁵⁰ A three-page long preserved list includes more than 90 assorted exhibits, i.a. many valuable patriotic mementos, with the donor ending it with the following sentence: *May all this be for the greater glory of God, for the benefit of society, for lifting the spirit of the holy faith and for the love of the Motherland. Next time I might bring more on St. Vincent's day.*⁵¹

The new seat of the Diocesan Museum in Sandomierz was arranged in 1936. One of the showrooms, named after Rev. J. Wiśniewski, was to feature a tablet commemorating the Museum's great donor – a project that was never realised. The only request made by the Reverend while presenting his collections to the Museum concerned due recognition for his efforts and toil. He frequently did not conceal disappointment in the absence of any sort of gratitude, and in 1936 wrote down a characteristic statement: I filled two museums with my collections, but there is no mention of this fact and Newspapers feature persons who offered nothing but bask in reflected glory. Hah! It can't be helped.⁵²

Collections of the Museum of National Memorabilia set up in Borkowice and subsequently fused at the Sandomierz Diocesan Museum fully reflect the mission carried out by Rev. J. Wiśniewski, whose pursuit is part of the nineteenth-century current of the Polish didactic-patriotic collection



3. Room No. 7 of the Diocesan Museum in the House of Długosz in Sandomierz, where major part of memorabilia from the Rev. Jan Wiśniewski collection is on display

All photos: Archive of the Diocesan Museum in Sandomierz

movement. Today we may rank Rev. Wiśniewski alongside other outstanding Polish collectors who set up their collections at a time of national servitude in order to offer

them to independent Poland. The prime objective of this particular collector, namely, that his collections serve society, had been attained.

Przypisy

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- ¹⁵ *Ibidem*, p. 78.
- ¹⁶ Archive of the Collegiate and Cathedral Chapter in Sandomierz. Deposit at the Diocesan Library [further as: AKKKS], inv. no. 928, *Zapiski kronikarskie z lat 1921–1939* – on p. 19 glued in article by Rev. J. Rokoszny: *Zbierracze*; Scholastyka Molencka [Mołęcka] died in Ćmielów in 1905, when Rev. Wiśniewski was the local vicar. He dedicated many heartfelt words to her in his diary.
- ¹⁷ *Autobiografia I...*, pp. 82-83.
- ¹⁸ AKKKS, inv. no. 928, p. 79.
- ¹⁹ *Autobiografia Księdza Jana Wiśniewskiego*, part. II, Ms. in the collections of the Diocesan Museum in Sandomierz, pp. 2-3.
- ²⁰ *Ibidem*.
- ²¹ *Ibidem*.
- ²² *Ibidem*, p. 3.
- ²³ The fate of collections transferred by Rev. J. Wiśniewski to Radom is not the topic of this article and will be presented in a publication about Rev. Wiśniewski as a collector, planned by the author.
- ²⁴ AKKKS, inv. no. 928, p. 20.
- ²⁵ J. Wiśniewski, *Dekanat sandomierski*, Radom 1915, p. 227.
- ²⁶ All information is based on explanations preserved on monuments in the collections of the Diocesan Museum in Sandomierz.
- ²⁷ P. P. Czyż, *Dominik Witke Jeżewski (1862–1944)*, in: *Miłośnicy grafiki i ich kolekcje w zbiorach Muzeum Narodowego w Warszawie*, Warszawa 2006, p. 108.
- ²⁸ BDS, *Archiwum ks. Jana Wiśniewskiego*, inv. no. T 2175/93, T 2175/88.
- ²⁹ AKKKS, inv. no. 916, letter from F. Drewnowski to Rev. J. Wiśniewski, 18 September 1936.
- ³⁰ AKKKS, inv. no. 916, the letters are without separate numbers.
- ³¹ *Ibidem*, letter from L. Gocel to Rev. J. Wiśniewski, 18 September 1936.
- ³² *Ibidem*.
- ³³ U. Stępień, *Muzeum pamiątek narodowych...*, pp. 31-32; *eadem*: *Działalność kolekcjonerska...*, p. 288.
- ³⁴ T. E. Chwalewik, *Zbiory polskie. Archiwa, biblioteki, gabinety, galerie, muzea i inne zbiory pamiątek przeszłości w ojczyźnie i na obczyźnie*, vol. 1, A-M, Warszawa 1926, p. 30.
- ³⁵ BDS, *Archiwum ks. Jana Wiśniewskiego*, inv. no. T 2175/9; *Katalog Wystawy Epoki Kościuszkowskiej*, E. Chwalewik (prep.), Capital City of Warsaw 1917, in the collections of the Library of the Institute of Literary Research of the Polish Academy of Sciences in Warsaw, inv. no. S 16870, numbered copy, one of fifty copies printed on vergé paper, no. 42.
- ³⁶ BDS, *Archiwum ks. Jana Wiśniewskiego*, inv. no. T 2175/37; U. Stępień, *Kościuszkowskie motywy w kolekcji...*, pp. 12-13.
- ³⁷ AKKKS, inv. no. 916, letter from Rev. J. Jarzębowski to Rev. J. Wiśniewski [1935?].
- ³⁸ S. Boidok, *Antykwaryaty artystyczne, salony i domy aukcyjne*, Warszawa 2004, pp. 146-148.
- ³⁹ Pertinent documents are in the collections of the Diocesan Museum in Sandomierz.
- ⁴⁰ AKKKS, inv. no. 928, p. 80.
- ⁴¹ F. Pieczętkowski, *Miłkowski Władysław*, "Polski Słownik Biograficzny" 1976, vol. 21, pp. 262-263.
- ⁴² AKKKS, inv. no. 928, p. 61.
- ⁴³ Letters by M. Łubieńska of 5 June 1929 and 18 June 1929 survived in the collections of the Diocesan Museum in Sandomierz.
- ⁴⁴ K. Estreicher, *Katalog Diecezjalnego Muzeum Sandomierskiego*, p. 35, typescript at the Diocesan Museum in Sandomierz; E. Górski, *Diecezjalne Muzeum Sandomierskie...*, p. 22; *Słownik Artystów Polskich i Obcych w Polsce Działających przed 1966 r.*, vol. IV, Kl-La, J. M. Białostocka, J. Derwojod (ed.), Wrocław-Warszawa-Kraków-Gdańsk, 1986, p. 220; U. Stępień, *Przewodnik po Muzeum Diecezjalnym w Sandomierzu*, Sandomierz 1994, p. 87; *eadem*, *Galeria „Zeszytów Sandomierskich”* (IV cover page), ZS 9 (1999).
- ⁴⁵ AKKKS, inv. no. 924, p. 79; U. Stępień, *Muzeum pamiątek narodowych...*, p. 25.
- ⁴⁶ J. W. Kobylański, *Na plebanii w Borkowicach*, "Ziemia Radomska" VI 1923, no. 231, 232; *idem*, *Pamiętki po Sobieskim na plebanii w Borkowicach*, "Ilustrowany Kurier Codzienny" 13 September 1933.
- ⁴⁷ AKKKS, inv. no. 924, pertinent letter glued on inner page of the manuscript cover.
- ⁴⁸ AKKKS, inv. no. 928, p. 30.
- ⁴⁹ *Ibidem*.
- ⁵⁰ *Ibidem*, p. 85.

⁵¹ The term: "On St. Vincent's Day" refers to the feast day of Blessed Wincenty Kadłubek, patron saint of Sandomierz and the diocese of Sandomierz, celebrated in October.

⁵² AKKKS, inv. no. 928, p. 85.

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