

MICHAŁ TYSZKIEWICZ (1828–1897): AN ILLUSTRIOUS COLLECTOR OF ANTIQUITIES

Mariola Kazimierzak

Musée National des Châteaux de Malmaison et Bois-Préau, Rueil-Malmaison

Abstract: Michał Tyszkiewicz was an outstanding collector of antiquities and a pioneer of Polish archaeological excavations in Egypt conducted in late 1861 and early 1862, which yielded a generous donation of 194 Egyptian antiquities to the Paris Louvre. Today Tyszkiewicz's name features engraved on the Rotunda of Apollo among the major Museum's donors. Having settled in Rome for good in 1865, Tyszkiewicz conducted archaeological excavations there until 1870. He collected ancient intaglios, old coins, ceramics, silverware, golden jewellery, and sculptures in bronze and marble. His collection ranked among the most valuable European ones created in the 2nd half of the 19th century. Today, its elements are scattered among over 30 major museums worldwide, e.g. London's British Museum, Ny Carlsberg Glyptotek in Copenhagen, New

York's Metropolitan Museum of Art, or the Museum of Fine Arts in Boston. The latest investigation of M. Tyszkiewicz's correspondence to the German scholar Wilhelm Froehner demonstrated that Tyszkiewicz widely promoted the development of archaeology and epigraphy; unique pieces from his collections were presented at conferences at Rome's Academia dei Lincei or at the Académie des Inscriptions et Belles-Lettres in Paris, and published by Italian, French, Austrian, and German scholars. He was considered an expert in glyptic, and today's specialists, in recognition of his merits, have called a certain group of ancient cylinder seals the 'Tyszkiewicz Seals', an Egyptian statue in black basalt has been named the 'Tyszkiewicz Statue', whereas an unknown painter of Greek vases from the 5th century BC has been referred to as the 'Painter Tyszkiewicz'.

Keywords: Michał Tyszkiewicz (1828–1897), excavations in Egypt, collector, art of Antiquity, archaeology, epigraphy, Rome, science and collectorship as well as antiquity market in the 19th century.

The latter half of the 19th century was the period of extremely intense research into the history of ancient civilisations, this greatly contributed to by extensive archaeological excavations in the Mediterranean and the Middle East. The knowledge of Antiquity art history was developing particularly in expanding Rome which attracted numerous European scholars, art dealers, as well as collectors. One of them was Michał Tyszkiewicz who went to live there in 1865. He collected pieces of ancient art such as ancient intaglios, old coins, pottery, silverware, golden jewellery, as well as bronze and marble sculptures. The Tyszkiewicz Collection, enriched with the items from his excavations conducted in Italy, *ranked among the most valuable European ones* created in the 2nd half of the 19th century.¹ Today, its elements are scattered among over 30 major museums worldwide, e.g. London's British Museum, Ny Carlsberg Glyptotek in Copenhagen, New

York's Metropolitan Museum of Art, or the Museum of Fine Arts in Boston.

The Austrian archaeologist Dr Ludwig Pollak (1868–1943), the collector's long-standing friend during his stay in Rome, claimed that Tyszkiewicz *contributed more to archaeology than some believe*.² Tyszkiewicz was also a pioneer of Polish excavations in Egypt and Nubia conducted in late 1861 and early 1862, which actually yielded a generous donation of 194 Egyptian antiquities to the Louvre Museum. Today Tyszkiewicz's name features engraved on the Rotunda of Apollo among the major Museum's donors. Meanwhile, the contribution of the Polish collector to the development of science is today little known, actually limited to a very narrow circle of specialists, although the activity of Tyszkiewicz for the sake of the development of archaeology and epigraphics was already known in his lifetime, e.g.



1. Michał Tyszkiewicz, The Tyszkiewicz Archive in Paris

through the presentation of unique pieces from his collection during sessions at the Academia dei Lincei in Rome, or at the Paris Académie des Inscriptions et Belles-Lettres, as well as through numerous scholarly publications of German, Austrian, French, and Italian scholars.

Up until now the main source of information on Tyszkiewicz's collectorship has been found in his memoirs *Notes et Souvenirs d'un Vieux Collectionneur*, first published in 1895–97 in installments in the Paris 'Revue archéologique' journal.³ The collector also left his *Diary of the Trip to Egypt and Nubia*, its first version having been printed in Paris already in 1863.⁴ The recently discovered⁵ unknown letters of Tyszkiewicz from 1872–97 to the German scholar Dr Wilhelm Froehner (1834–1925) provide an important source of information on his life, environment, collections of both correspondents, as well as the evolution of the antiquity market in Italy. They have been the topic of the doctoral dissertation of the Author of the present paper, constituting the departure point for searching through archival sources in France, Germany, Great Britain, Italy, or Switzerland.⁶

The Lithuanian period

In order to understand motivations and ambitions that had led to Michał Tyszkiewicz entering the elite of European collectors, academics, and antiquity dealers in the second half of the 19th century, it would be worthwhile to briefly present the beginning of his collectorship interests in Lithuania. The family he was descendant of in the course of five centuries gave Poland 40 senators and other high



2. Paris, Louvre Museum, *Statuette of Neith*, Late Period (664–332 BC), gold-encrusted bronze, Tyszkiewicz's donation, (ACNO E3730); Neith is the oldest goddess confirmed by text sources; photo 2018



3. Paris, Louvre Museum, *Seated Osiris*, Late Period (664–332 BC), gold-encrusted bronze, Tyszkiewicz's donation, (ACNO E 3751); photo 2018



4. Paris, Louvre Museum, *Tyszkiewicz Statue*, black basalt, 4th c. BC (ACNO E10777); photo 2018

dignitaries.⁷ The Tyszkiewicz's motto read: *Pandite lucem in asperis vitae (Cabinet of Polish Medals)*.⁸ It was implemented in numerous ways, also in the arena of collectorship. Michał Tyszkiewicz's merits were substantial already in the Vilnius period. When in 1855 his cousin Eustachy Tyszkiewicz (1814–73) was setting up the Museum of Antiquities in Vilnius, Michał was one of the first to support this project by commissioning museum furniture: coin display tables and cabinets.⁹ In 1856, he was nominated regular member of the Vilnius Archaeological Committee, while in 1858 he became member of the Archaeological Committee founded in Sankt Petersburg by Tsar Alexander II.

From the early youth he was passionate about numismatics. Seriously ambitious already in 1850, he was intending to publish books dedicated to the Polish medals¹⁰ overlooked by Edward Raczyński (1786–1845) in his four-volume work *Cabinet of Polish Medals* from 1838–1843.¹¹ Assisted by Mikołaj Malinowski and Eustachy Tyszkiewicz, he collected copious materials, however the project was aborted. What actually Tyszkiewicz's passion yielded was the

collection of Polish coins, purchased e.g. from illustrious numismatists: Karol Beyer (1818–77), Leon Mikocki, and others.¹² He resold his collection to Emeryk Czapski (1828–96), who, in his turn, bequeathed it to the Museum (probably the National Museum) in Cracow.¹³

In Russian society the Count ranked highly, while the position of the Grand Master of the Hunt in Vilnius Gubernya¹⁴ fully reflected his passion for hunting. It was particularly a hunting trip to Egypt in October 1861 that proved to be the turning point in Tyszkiewicz's life. When in Cairo, he met e.g. Vicomte Ferdynand de Lesseps (1805–94), heading the works on the Suez Canal, and Auguste Mariette (1821–81), founder of the Bulak Archaeological Museum.¹⁵ However, the decisive impact was to be found in the audience with Viceroy of Egypt Mohammed Saida Pasha (1822–63) who granted him permission to conduct excavations on the whole territory of Egypt and Nubia. Thanks to this Tyszkiewicz had an opportunity to discover his own talent of an archaeologist-amateur, which determined the direction of his future career as a collector.

Upon the return from Egypt, the Count donated a part

of his Egyptian collection to the Louvre, as well as to the Museum of Antiquities in Vilnius (224 pieces),¹⁶ and to the museum founded by Konstanty Tyszkiewicz (1806–68) in Lahoysk.¹⁷ The remains of the Lahoysk collection are now at the National Museum in Warsaw, whereas the whole of the Vilnius collection was taken to Moscow in 1867, and its whereabouts remain unknown. Meanwhile, the information on Tyszkiewicz's donation to the Louvre was published in 1862 by Emmanuel de Rougé (1811–72),¹⁸ conservator of the Department of Antiquities, today considered to have been one of the fathers of Egyptology.¹⁹ On that occasion De Rougé pointed to numerous bronze statues showing deities from the Egyptian pantheon, at the time as yet not fully known, covered with golden incrustation and inscriptions allowing to identify their names as well as the public functions of their donors.²⁰

Despite this publication, Tyszkiewicz's donation to the Louvre was not warmly welcomed in Lithuania. The fact that Tyszkiewicz was fully aware of the importance of his discoveries in Egypt can be best testified to in his unknown letter to Konstanty Tyszkiewicz, in which he says: *So much trouble and work are not put for enjoyment, but for science. These excavations, if brought to Lithuania, where no one knows how to read hieroglyphs, would become just exceptional and curious objects, [while] when put in the hands of present-day Champollions, have contributed to science.*²¹ Apart from the published travel diary, Michał Tyszkiewicz also wanted to release in Paris a luxurious album featuring the most exquisite pieces of Egyptian art (including architecture), however this project was not implemented. Meanwhile, Tyszkiewicz's Egyptian collection from the Louvre, following the collector's death, was enriched with e.g. a unique statuette of black basalt from the 4th century BC purchased at an auction at Paris's Hôtel Druot for 21.500 francs. Today, in recognition of Tyszkiewicz's contributions, it is named *Statue Tyszkiewicz*.²²

The Italian Period

In 1862, upon the tragic death of his uncle Jan Konstanty Tyszkiewicz (1802–62), the Count inherited the Birzai Entail.²³ As the 2nd Entailer he owned great wealth, which consolidated his high social position, also when living as an expatriate. In 1863, he purchased the impressive Lucia Villa in Naples, located on the Vomero Hill, once property of Ferdinand I, King of Naples (1759–1825).²⁴

It was in Naples that the Count set up his first collection of intaglios, studying them together with Alessandro Castellani (1823–83).²⁵ Regrettably, as it turned out, in majority it contained fakes. Regardless of the incurred costs, however, (125.000 francs), it was a good lesson for him, since it made him realize, as can be read in his memoirs, the necessity to conduct thorough studies of glyptic, which he embarked upon with great enthusiasm. By the end of his life he was familiar with all the genuine intaglios or their impresses in the major public and private collections.²⁶ As the excavation in Cumae and Baiae, in which he was involved with Jacques-Alfred Bovey and Marquess Anatol de Gibot were relatively unsuccessful, and he was not granted the permission to conduct excavations in ancient Pompeii, Tyszkiewicz finally moved to Rome, *the capital of the ancient world*.²⁷ There

he easily obtained the necessary permits, and together with A. Bovey, appointed Secretary at the French Embassy in Rome, he began works on *Via Appia Antica*, to later extend works onto other city sites, as well as to Veii and Faleris. The Count was able to lead a peaceful life in Rome, provided he did not get involved in politics. And indeed, with time, his name disappeared from the reports of the then Polish spy Julian Bałaszewicz, active for Russia amidst the Polish émigré circles under the false name of Albert Potocki.²⁸

Throughout the first period of his stay in Rome, Tyszkiewicz created an important collection of Roman medals. Four of them: golden Olympic medals from the 3rd century AD found in Tarsus, of a unique artistic value, are now at the Cabinet des Monnaies, Médailles et Antiques at the National Library of France. In 1868, the Count intended to sell them in Paris, and for the purpose he was to meet Wilhelm Froehner, this first encounter planned in the flat of the well-known antique dealer Heinrich Hoffmann. Froehner was greatly impressed by the meeting, and on 14 September 1868, he outlined Tyszkiewicz's profile: *Coming to Hoffmann's flat, the Count brought with him medals from Tarsus in order to show them to me. Tall, sturdy, wearing a ginger beard, he is very kind and pleasant.*²⁹ Froehner was an archaeologist, a doctor in classical philology, an expert in 10 old Semitic, German, Romance, and Slavic languages. Until 1870 he was an academic at the Antiquities Department at the Louvre as well as a personal translator of and advisor to Napoleon III.³⁰ It was through him that Tyszkiewicz managed to sell several of his precious bronzes to Napoleon III, who transferred them to the Louvre Museum in 1870.³¹ Among them there was Hercules Resting from the 3rd century BC excavated at Foligno, a copy of the large sculpture by Lysippos from the 4th century BC. What stands out with its artistic quality is the bronze lid of a Greek mirror with a relief from the Palestrina excavations showing Aphrodite riding an ibex dating back to the 2nd quarter of the 4th century BC.³² Another item among the collection was Head of a Youth also called *Head of an Athlete from Benevento* from the 2nd quarter of the 1st century BC – 3rd quarter of the 1st century AD, found at the excavations at Herculaneum.

In 1878, Wilhelm Froehner published his work *Les Médailles de l'Empire romain depuis le règne d'Auguste jusqu'à Priscus Attale*.³³ Seemingly nothing suggested that it referred to the Tyszkiewicz Collection, however the work bears a surprising dedication: *À Monsieur le Comte MICHEL TYSZKIEWICZ*. It was only after Tyszkiewicz's death, in 1898, that in the introduction to the auction catalogue of his collection Froehner explained that the items published in his work and dedicated to Roman medals had been engraved at Michał Tyszkiewicz's expense.³⁴ This does not only testify to the collectorship passion of Tyszkiewicz, but also to his great commitment to popularizing knowledge. What bonded him with Froehner was friendship based on the shared passion for Antiquity. Moreover, he shared the German scholar's interest in epigraphics, and his own collection contained numerous inscription-covered items. In a number of letters drawings made by Tyszkiewicz together with the transcription of old inscriptions can be found. Their deciphering as well as the letter exchange on the topic that he could conduct with Froehner allowed him to continuously learn new things.³⁵



5. Paris, Bibliothèque Nationale de France, Cabinet des Monnaies, Médailles et Antiques, 4 golden Olympic medals, 3rd c. AD; photo 2007

The 1870 political breakthrough thoroughly transformed the antiquity market in Italy. The new government introduced a stringent policy for the fans of the art of Antiquity.³⁶ Tyszkiewicz had to give up his excavations. In 1875, in order to reduce theft of art pieces and to increase control over them, the government-affiliated Direzione Generale di Antichità e Belle Arti was established.³⁷ Its first director Felice Bernabei (1842–1922) became quite involved in the struggle against illegal dealers of antiquities, making sure these ended up in Rome's museums. Moreover, Bernabei stayed in regular contact with collectors living in Rome. He used to visit Tyszkiewicz's flat, which, in his view, (...) *was a kind of a museum* (...) [where] *almost daily the individuals most knowledgeable about antiques living in Rome would meet in the afternoon in order to admire precious objects previously displayed and the latest acquisitions which the Count would be showing to his friends full of admiration.*³⁸

Bernabei also appreciated the professional display cabinets in which Tyszkiewicz showcased his collection, and which he later purchased for the Thermae of Caracalla Museum.³⁹ This aspect is also emphasized by the art historian Maria Cristina Molinari who writes: *Tyszkiewicz had a great talent for work, and he stored the antiquities in his Roman apartment on*

*perfectly arranged shelves.*⁴⁰ It is worth emphasizing here that Tyszkiewicz learnt to meticulously catalogue excavation objects from his close friend Baron Giovanni Barracco (1829–1914), later a senator and founder of the museum of antiquities bearing his name.⁴¹

The knowledge of ancient monuments as well as the skills of their storage and display were an essential condition for Tyszkiewicz to create a collection of the world profile. However, it was not a closed set; contrariwise, according to L. Pollak, it continuously transformed. Thanks to his numerous and wide contacts, Tyszkiewicz always had something new and important to show. From everywhere around he was provided with some precious traces of old civilizations. *In this way others learnt from him and together with him.*⁴² As distinct from other collectors, Tyszkiewicz preferred to have fewer objects, though of the highest quality. His correspondence with Froehner demonstrates that he exchanged numerous letters with experts in antiquities in Paris and London, but also in Greece (Athanasios Rhoossopoulos, E. Triantaphyllos), and in Syria. Just to illustrate this aspect, in 1896, he wrote about 100 letters monthly.⁴³ From Tyszkiewicz's correspondence it seems that he systematically sent those objects which he did not want to keep longer in his collection to Paris.



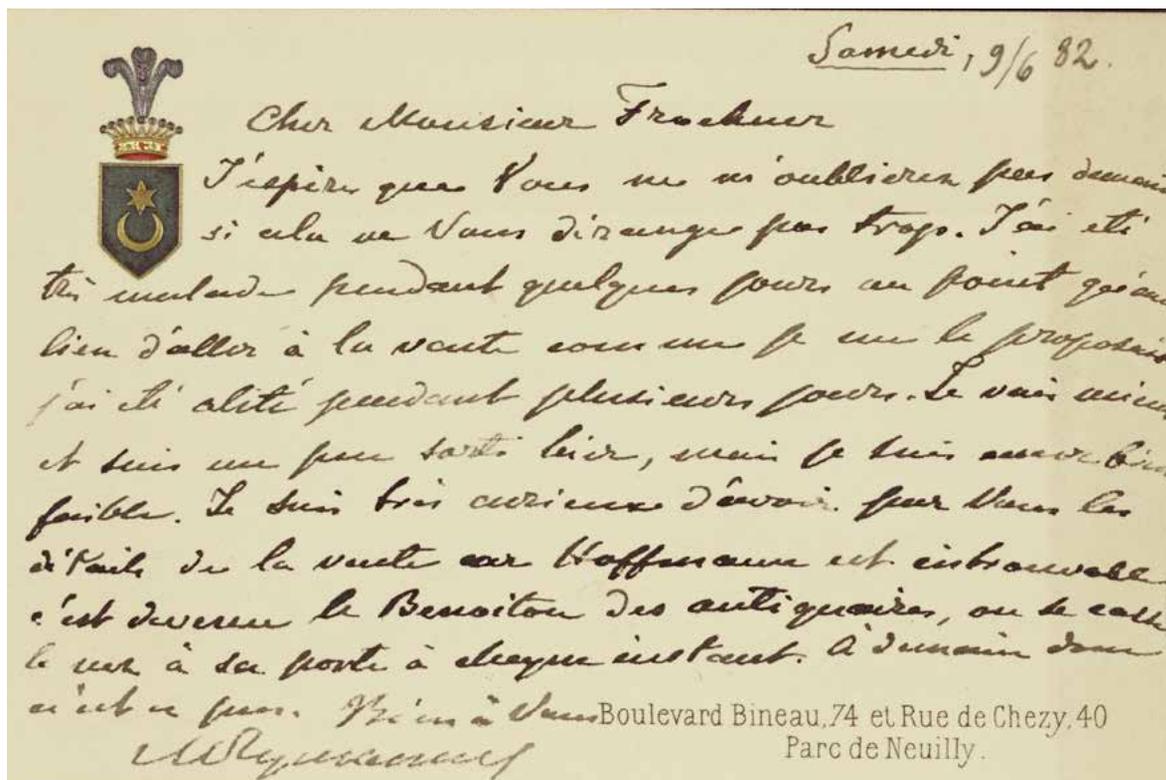
6. Paris, Louvre Museum, *Head of the Athlete of Benevento*, bronze, 1st c. BC – 1st c. AD; photo 2019



7. Sculpted stones from the collection of Michał Tyszkiewicz, after: J. Tyszkiewicz *Tyszkiewicziana* [*The Tyszkiewicz's Mementoes*], Poznań 1903, unnumbered chart between pp. 90 and 91

With time this activity became for him a major source of additional income. The Count provided the to e.g. Mathilde Bonaparte's boutique in Paris.⁴⁴ A Russian subject, Tyszkiewicz applied for divorce in Russia, however on 10 July 1872, he was only granted official separation with his wife Princess Maria Radziwiłł (1830–1902).⁴⁵ On the very same day he renounced his rights to the Birza Entail, passing

the ownership title to his eldest son Józef, previously having arranged that his son would pay him for life a yearly pension of 7.642 roubles in gold. Two years later, in compliance with the Act signed by the Governor General of Vilnius, Kaunas, and Grodno of 8 April 1874, the Count *was released from the bonds of Russian nationality*.⁴⁶ Apart from the pension paid by his son, Michał Tyszkiewicz undoubtedly derived



8. Weimar, Goethe und Schiller Archiv, M. Tyszkiewicz's short letter to W. Froehner dated: Neuilly-sur-Seine, 19 June 1882

income from his knowledge of the history of ancient art. Its effects were also visible in his collectorship activity.⁴⁷

The core of the Tyszkiewicz Collection, actually the part he treasured most, was constituted by intaglios. After 1870, his main Roman competition in the field was Alessandro Castellani (1823–83). Keeping it a strict secret from Castellani, in January 1883, Tyszkiewicz in partnership with the Rome antique dealer Francesco Martinetti (1833–95) managed to purchase one of the most famed Italian collections of engraved stones which belonged to the family of Ludovisi Boncompagni Princes of Piombino.⁴⁸ Enchanted, he wrote about it to Froehner in his letter dated 14 January 1883: *I have almost doubled my collection of gems, having purchased precious and very rare items, which I will demonstrate to you with utmost pleasure upon the return.* However, the most refined expert in intaglios Tyszkiewicz ever met was the Frenchman Oscar Pauvert de la Chapelle (1832–1908).⁴⁹ Although descendant of a modest family, he became Tyszkiewicz's confidant as for intaglios. According to Bernabei, Pavert de la Chapelle's collection of intaglios fitted in his jacket pockets. He would always carry on him around 30 gems, of which the smallest was worth 5.000 francs. Today his collection forms part of that at the Cabinet des Monnaies, Médailles et Antiques in Paris, including 3 intaglios from the Tyszkiewicz Collection.

Another expert in intaglios who would visit the



9. Copenhagen, Ny Carlsberg Glyptotek, Lucius Ceionius Commodus Junior, future Lusius Verus (ruling 161–169), marble (ACNO 787)



10. Paris, Louvre Museum, *Niobid Krater* (480–460 BC); photo 2007



11. Paris, Louvre Museum, *Winged Billy Goat*, partially gilded silver, 4th c. BC; the goat's rear hooves are resting on the Silen's mask; photo 2019

Count in Rome was the American Edward Perry Warren (1860–1928). It was him who upon Tyszkiewicz's death purchased his collection of glyptic. Among the privileged individuals who had the opportunity to see it were also subsequent Headmasters of the prestigious French School of Rome (École Française de Rome): Edmond Le Blant (1818–1897) and his successor Auguste Geffroy (1820–1895).⁵⁰ Thanks to the generosity of *their owner Count Tyszekiwicz, who knows antiquities so well and can spot their beauty with great finesse*,⁵¹ they would send to Paris, to the Académie des Inscriptions et Belles-Lettres, information on his unique artefacts. From one of A. Geffroy's letters it can be found out that Professor Carl Robert (1850–1922) presented a certain Greek inscription from the 6th century BC, owned by Tyszkiewicz, at Rome's Academia dei Lincei, where he was demonstrating its major philological impact.⁵² The Italian Academy's journal 'Les Monumenti' was to (...) *in its nearest issue publish that text from Argos, engraved in seven lines on a small bronze plate, which belongs to Count M. Tyszkiewicz*. This piece of news and another archaeological news from Rome were already 3 days later, namely on 17 April 1891, signalled at the Paris Academy.⁵³ Every year, in early spring, having deposited his antiques at a bank, Tyszkiewicz would leave Rome for Neuilly-sur-Seine in France, where the closest family of his second wife Juliette Beaud lived. On 19 December 1874, with the Decree of the Grand Council of the Canton of Schaffhouse, Tyszkiewicz was granted citizenship of the town of Unter-Hallau, and as a result of the valid legal regulations, he became a Swiss citizen.⁵⁴ Already as such, he was granted divorce from his wife Maria years later when in Schaffhausen on 7 March 1878,⁵⁵ to marry Juliette Beaud in Romanshorn on 13 July that same year.⁵⁶ Living between France and Italy, he chose the citizenship of the country whose administration would be the promptest to grant divorce. Similarly as in Rome and Neuilly, also in Paris at 40 rue de Chézy or at 74 boulevard Bineau,⁵⁷ the Count would present his latest treasures to the Paris friends and renowned experts. According to Charles Rouit, Tyszkiewicz was excellent at marketing.⁵⁸ Thanks to this Jules Oppert (1825–1905), friends with Froehner, widely considered father of Assyriology, analysed two Phoenician cylinders covered with cuneiform from the Tyszkiewicz Collection during the session of the members of the Paris Académie des Inscriptions et Belles-Lettres on 6 April 1883.⁵⁹ Salomon Reinach (1858–1932) in his turn, Director of the Archaeological Museum in Saint-Germain-en-Laye, during a Paris Congress of Orientalists in 1897 presented a unique intaglio from the Tyszkiewicz Collection: a Hittite cylinder seal from the 17th century BC, following which he published an article on it in 'Revue archéologique'.⁶⁰ The seal can now be found at Accession No. MFA 98.706, together with the whole collection of Tyszkiewicz's intaglios in the collection of the Museum of Fine Arts in Boston, and is named 'the Tyszkiewicz Seal'. Interestingly, contemporary researchers, in recognition of the contribution of the Polish collector have named a whole group of Hittite cylinder seals 'the Tyszkiewicz Group'.⁶¹

Apart from intaglios, the Tyszkiewicz Collection included many precious antiquities. Worth mentioning is e.g. the collection of ancient marbles, of which he sold a substantial

portion to Carl Jacobsen (1842–1914) for the Ny Carlsberg Glyptotek founded by Jacobsen in Copenhagen.⁶² In 1887–90, Tyszkiewicz sold the total of 48 sculptures to Copenhagen. The most famous of them being the *Head of Pompey*, Roman general (106–48 BC) at the age of 50.⁶³ It is noteworthy that the transportation of heavy art pieces between Italy and France must have been costly, requiring appropriate approvals. The marble sculptures Jacobsen purchased in Paris from Tyszkiewicz may have therefore been exported from Rome illegally.⁶⁴

An important part of the Tyszkiewicz Collection, though marginalized by scholars, was pottery. The art historian Witold Dobrowolski wrote in 1997 that Tyszkiewicz *did not have a fondness for Greek vases, contrary to the Działyńskis and Czartoryskis*.⁶⁵ Meanwhile, in his letters Tyszkiewicz often informed Froehner about his latest painted vases he was not eager to part with. It was through his hands that one of the most interesting works in this category: a red-figure calyx krater, called the 'Niobid Krater' passed. Apart from the massacre of Niobe's children, it features an important historic event: soldiers awaiting the battle of Marathon (490 BC). Another of Tyszkiewicz's Greek red-figure vases from 450–430 BC painted by Polygnotos of Athens reached the British Museum from an 1898 auction. It was at the same auction that Paul Dissard (1852–1926), Curator at the Lyon Museum of Fine Arts, purchased a splendid polychrome hydria for 20.500 francs.

Furthermore, the Tyszkiewicz Collection included an extremely precious Greek rhyton from the 5th century BC by Sotades featuring a black man devoured by a crocodile. The piece later reached the collection of Alphonse Van Branteghem (1844–1911), and finally that of Auguste Dutuit (1812–1902); the latter donated all his collection to the city of Paris in 1902 (today at the Petit Palais Museum). The contribution of Tyszkiewicz to collectorship of ancient pottery is best seen in the fact that an unknown painter of Greek vases, living in the 5th century BC, is today referred to as 'the Tyszkiewicz Painter'. The Calyx Krater from his collection showing the Trojan War is precisely the work by the 'Tyszkiewicz Painter', similarly as *Stammos* and *Askos*. The krater is now one of the major showpieces in the collections of the Museum of Fine Arts in Boston, Accession No. 90.368.

Moreover, Tyszkiewicz was interested in ancient jewellery and silver. In 1897, his collection boasted 49 golden jewels, including a golden diadem from the 3rd century BC (250–200) which, according to the register of 2 July 1898, was purchased by the British Museum for 6.100 francs. The Tyszkiewicz Collection also contained a masterpiece of Oriental art from the 4th century BC, namely a sizeable (27 cm) *Winged Ibe* gilded silver, serving as an amphora handle found in the Palace of Darius I in Susa. In 1898, the Louvre paid for it 29,600 francs (Accession No. AO 2748). Furthermore, the Museum paid 1.590 francs for 4 silver vessels: a goblet with a handle, large lidded goblet, and two deep spoons from the Carthage Treasure.⁶⁶ This type of Christian silver vessels (most likely liturgical) was popular in Roman Africa between the 4th quarter of the 4th century and the 1st quarter of the 5th century.⁶⁷ Until 1876, the objects were the property of Charles A. Tulin (1837–99), Consul General of Sweden in Tunis. The set of silverware purchased from Tyszkiewicz by the Louvre is completed with a silver mirror with a handle in



12. Paris, Louvre Museum, Le Trésor de Carthage, silver lidded goblet, 4–5th c. AD; photo 2007



13. New York, Metropolitan Museum of Art, archaic bronze (720–680 BC); photo 2013

(Fot. 2- 3, 5-6, 10-13 – M. Kazimierzczak; 4 – G. Jakimov)

the shape of a club covered with a lion hide, discovered at Boscoreale in 1895, which Tyszkiewicz donated to the Louvre several months before his death.

The little-known part of the Tyszkiewicz Collection is that of ancient glassware which in 1897 contained 53 pieces. Two of them are today at the British Museum, of which one coming from Roman catacombs dates back to the 6th century AD. Among others it was Countess Działyńska who eagerly desired to purchase some pieces from Tyszkiewicz, though the transaction did not go through; on this subject Tyszkiewicz wrote to Froehner as follows: *I am not surprised that the Countess would like to have my Christian glassware. (...) But I am not going to resell those five pieces for less than ten thousand francs (let me repeat: ten thousand), and since there is no chance that she accepts this price, I do not see any reason for which I should put my glassware at risk by making it travel.*⁶⁸

By the end of Tyszkiewicz's life his taste evolved towards archaic items, such as the Greek figure of a man in bronze from the 8th century BC, today at the Metropolitan Museum of Art in New York. His collection enjoyed European renown, and as he wrote about it, it was the joy in his old age.⁶⁹ Tyszkiewicz passed away in Rome on 18 November 1897, and

was buried at Campo Verano. In compliance with his last will, his collection was sold at an auction in Paris, yielding in total 358.866 francs.⁷⁰ In the Introduction to that auction catalogue W. Froehner wrote as follows: *Alas! It will be long before we see a collector equally passionate about things we love, and I worry that losing him, archaeology has suffered irreparable harm.*⁷¹

Michał Tyszkiewicz's passion for Antiquity undoubtedly constituted an endless source of joy for him. The collector remained indifferent to neither beauty nor ugliness of a work of art, this best testified to in his emotional descriptions of antiquities in the letters he wrote to Froehner: *ekphrasis* extremely valuable for Polish literature. The kind of an individual we can identify when reading Tyszkiewicz's letters is someone competent in the areas he was passionate about. It goes without saying that the recognition he won among the experts of the period were the reason for his personal satisfaction, and so was his contribution to the development of archaeology and epigraphy, as well as the awareness that his heritage, as dispersed as it might be, would remain part of the major museum collections worldwide.

Endnotes

- ¹ S. Lorentz, *Przewodnik po muzeach i zbiorach w Polsce* [Guide to Museums and Collections in Poland], Interpress, Warszawa 1973, s. 25.
- ² L. Pollak, *Rom* [Michał Tyszkiewicz's obituary notice], „Allgemeine Zeitung. Beilage zur Allgemeinen Zeitung. München” 28.01.1898, nr 22, s. 7.
- ³ M. Tyszkiewicz, *Notes et Souvenirs d'un Vieux Collectionneur*, Ernest Leroux Éditeur, Paris 1898. Wspomnienia Tyszkiewicza zostały zgrupowane w wydaniu książkowym w 1898 roku. Ten sam tekst ukazał się również w wersji angielskiej w Londynie w 1898 r. pod tytułem *Memories of an Old Collector* (London, Longmans, Green and Co). Wcześniej, w 1892 r., syn kolekcjonera, Józef Tyszkiewicz, opublikował w Krakowie artykuł *Wspomnienia antykwarskie z Włoch w „Przeglądzie polskim”*, ale ten tekst odbiega od wersji francuskiej.
- ⁴ M. Tyszkiewicz, *Dziennik podróży po Egipcie i Nubji*, wydany nakładem i staraniem K. Wilczyńskiego, Paryż 1863.
- ⁵ Ch. Rouit, *Recherches sur la collection Tyszkiewicz*, praca doktorska, École du Louvre, Paris 1995, t. 1, s. 18.
- ⁶ M. Kazimierczak, *La correspondance de Michel Tyszkiewicz, grand collectionneur d'antiquités, adressée à Wilhelm Froehner entre 1872 et 1897*, praca doktorska, Uniwersytet Sorbony-Paryż IV, 2015. Chodzi o blok 450 listów w języku francuskim, które znajdują się dzisiaj w Weimarze, w Goethe und Schiller Archiv (sygn. GSA 107/692).
- ⁷ M. Tyszkiewicz (1858-1938), *Monografia domu Tyszkiewiczów*, nakładem autora, Kraków, Warszawa 1900, t. 1, s. 12.
- ⁸ A. Sniukiewicz, *Birżę Grafai Tiškevi iai ir jų palikimas (Dziedzictwo hrabiów Tyszkiewiczów w Birżach)*, Muzeum Narodowe Čiurlionio Dailės Muzejus, Kowno 2008, s. 15.
- ⁹ „Tygodnik Ilustrowany” Wilno 1898, nr 49, s. 973.
- ¹⁰ Z. Potocka, *Teki rodzinne Tyszkiewiczów*, Biblioteka Narodowa w Warszawie (BNW), Akcesja 10114/1-25, t. 9, karta nr 7. Nieznany list Michała Tyszkiewicza w j. polskim, Mińsk 23.06.1850.
- ¹¹ *Nowa Encyklopedia Powszechna*, P-S, PWN, Warszawa 1998, t. 5, s. 428. Tytuł oryginalny *Gabinet medalów polskich oraz tych, które się dziejów Polski tyczą, począwszy od najdawniejszych aż do końca panowania Jana III (1513-1696)*.
- ¹² J. Tyszkiewicz, *Tyszkiewicziana: militaria, bibliografia, numizmatyka, ryciny, zbiory, rezydencje, etc. etc.*, Poznań 1903, s. 86-87.
- ¹³ Jako numizmatyk Tyszkiewicz figuruje w *Roczniku dla archeologów, numizmatów i bibliografów polskich z 1873 r. oraz w paryskiej edycji Répertoire annuaire général des collectionneurs de la France et de l'étranger avec des notices par Ris-Paquot, E. Renar et P. Eudel*, Paris v. 1. 1892-1893, v. 2. 1895-1896.
- ¹⁴ L. Narkowicz, *Tyszkiewiczowie z Waki*, Wydawnictwo DIG, Warszawa 2010, s. 22.
- ¹⁵ M. Tyszkiewicz, *Dziennik podróży do Egiptu i Nubii*, wydanie integralne przygotowane i opracowane przez A. Niwińskiego, *Egipt zapomniany czyli Michała hrabiego Tyszkiewicza Dziennik podróży do Egiptu i Nubii (1861-62)*, Pro-Egipt, Warszawa 1994, s. 135.
- ¹⁶ „Kurier Wileński” 14[26].04.1862, nr 31, rubryka *Przegląd miejscowy*; „Kurier Wileński” 11 [22].05.1862, nr 39.
- ¹⁷ A. Majewska, *La collection égyptienne des Tyszkiewicz de Łohojsk au Musée National de Varsovie*, w: *Warsaw Egyptological Studies I, Essays in honour of Prof. Dr. Jadwiga Lipińska*, National Museum in Warsaw/Pro-Egipt, Warsaw 1997, s. 171-190, tu s. 174.
- ¹⁸ E. de Rougé, *Collection égyptienne du Comte Tyszkiewicz*, „Moniteur des arts” 16.04.1862, nr 244, s. 2. Publikacja ta jest skróconą wersją oficjalnego raportu E. de Rougé'go zaadresowanego do Generalnego Dyrektora Muzeów Francji, hr. de Nieuwerkerke'a, w dniu 31 marca 1862. Raport ten został opublikowany w 2005 r. przez T. F. de Rosseta, *Polskie kolekcje i zbiory artystyczne we Francji w latach 1795-1919. Między „skarbnicą narodową” a galerią sztuki*, Wydawnictwo Uniwersytetu Mikołaja Kopernika, Toruń 2005, s. 363-364.
- ¹⁹ *Les donateurs du Louvre*, RMN, Paris 1989, s. 311.
- ²⁰ E. de Rougé, *Collection égyptienne...*, s. 2.

- ²¹ Fragment niedatowanego listu M. Tyszkiewicza do K. Tyszkiewicza w j. polskim, Archiwa Michała Berensteina, *Członkowie wileńskiej Komisji Archeologicznej 1855-1865* (sygn. BNW IV. 10641).
- ²² C. Ziegler, *Un chef d'œuvre de la collection Tyszkiewicz*, w: *Warsaw Egyptological Studies ...*, s. 323-327, tu s. 327 (sygn. E 10777).
- ²³ T. Żychliński, *Złota księga szlachty polskiej*, nakładem autora, Poznań 1887, R. 5, s. 396. Powierzchnię ordynacji szacowano na 57 000 dziesiętyn, co mogło odpowiadać nawet 62 272,5 h.
- ²⁴ J. Tyszkiewicz, *Tyszkiewicziana: militaria, ...*, s. 86.
- ²⁵ M. Tyszkiewicz, *Notes et Souvenirs ...*, s. 15.
- ²⁶ M. Tyszkiewicz, list do W. Froehnera z 04.11.1893, Goethe und Schiller Archiv (dalej GSA).
- ²⁷ M. Tyszkiewicz, *Notes et Souvenirs ...*, s. 13.
- ²⁸ R. Gerber, *Albert Potocki (Julian Aleksander Balażewicz). Raporty szpiega*, PIW, Warszawa 1973. Na emigracji Tyszkiewicz wspierał finansowo polskie organizacje patriotyczne związane z Hotelem Lambert.
- ²⁹ W. Froehner, *Autobiographische Aufzeichnungen in Tagebuchform mit einer Aufstellung der eigenen Werke [Dziennik (Tagebücher)]*, 14.11.1868, GSA sygn. 107/812; U. Smalił (odczytanie manuskryptu i tłum na j. francuski).
- ³⁰ A. Laronde, *Qui conseillait Napoléon III en matière d'archéologie et d'histoire?*, w: *Histoire et archéologie méditerranéennes sous Napoléon III*, Diffusions de Boccard, Paris 2011, s. 57-67, tu s. 58.
- ³¹ M. Tyszkiewicz, *Notes et Souvenirs...*, s. 6.
- ³² T.F. de Rosset, *Polskie kolekcje i zbiory ...*, s. 140-141.
- ³³ W. Froehner, *Les Médaillons de l'Empire romain depuis le règne d'Auguste jusqu'à Priscus Attale*, J. Rothschild Éditeur, Paris 1878. Zdobi je 1310 winiot wykonanych przez Leona Dardela, wybitnego grawera francuskiego, jednego z największych ilustratorów XIX wieku. Pozycja ta nie jest odnotowana w 2008 r. przez Aldone Snitkuvienę w jej obszernym katalogu zbiorów utworzonych przez hrabiów Tyszkiewiczów w Birzach. Bardzo zastanawiająca jest notatka Tyszkiewicza z datą dopisaną otówką przez Froehnera „75” [1875], w której jest mowa o korekcie plansz medali rzymskich, którą *Pan Rollin miał zlecić Dardelowi*; Tyszkiewicz pisze, że te plansze miały służyć *Naszemu dziełu*, GSA.
- ³⁴ W. Froehner, *Collection d'antiquités du Comte Michel Tyszkiewicz: vente aux enchères publiques par suite de décès*, Paris 1898, katalog ilustrowany, s. 1. Syn hrabiego Józef twierdził natomiast, że *Zielo to było opracowane przez mego ojca hr. Michała Tyszkiewicza, który pozwolił potem Panu W. Froehnerowi wydać je pod swoim nazwiskiem*.
- ³⁵ M. Kazimierczak, *La correspondance ...*, t. 2, s. 80. Po dwudziestu latach przyjaźni z Froehnerem przeistoczyła się w ścisłą współpracę epistolarną między dwoma korespondentami nad publikacją katalogu *La collection Tyszkiewicz, choix de monuments antiques avec le texte explicatif de W. Fröhner* (Froehner, 1892-1898).
- ³⁶ M. Tyszkiewicz, *Notes et Souvenirs ...*, s. 32.
- ³⁷ Ch. Rouit, *Recherches sur la ...*, t. 1, s. 12.
- ³⁸ F. Bernabei, *Memorie inedite di un Archeologo*, w: *Nouva Antologia, Revista di Lettere, Science ed Arti, Settimana*, seria Luglio-Augosto 1933, s. 565. Cytat za Ch. Rouit, *Recherches sur la ...*, s. 15. Przez ostatnie lata Tyszkiewicz mieszkał w Rzymie przy 25 via Gregoriana, a od 1896 r. przy 24 via Gregoriana.
- ³⁹ Zagadnienie to rozstało rozwinięte w artykule M. Kazimierczak, *Pamięć o „muzeum” archeologicznym Michała Tyszkiewicza w Rzymie*, w: *Muzeum a pamięć – forma, produkcja, miejsce*, T.F. de Rosset, E. Bednarz Doiczmanowa, A. Tołysz (red.), NIMOZ, Warszawa 2018, s. 180-193.
- ⁴⁰ M.-C. Molinari i E. Spagnoli, *Il rinvenimento di via Alessandrina*, w: *Il tesoro di via Alessandrina*, Silvana Editoriale, Roma 1990, s. 13-18, tu s. 17.
- ⁴¹ A. Jandolo, *Antiquaria*, Casa Editrice Ceschina, Milano 1947, s. 241.
- ⁴² L. Pollak, *Rom ...*, s. 8.
- ⁴³ M. Tyszkiewicz, list do W. Froehnera z 18.11.1896, GSA.
- ⁴⁴ A. Jandolo, *Antiquaria ...*, s. 241.
- ⁴⁵ M. Kazimierczak, *La correspondance ...*, t. 1, s. 111.
- ⁴⁶ A. Snitkuvienę, *Birżų Grafai Tiškevičiai ...*, s. 49.
- ⁴⁷ M. Kazimierczak, *La correspondance ...*, t. 1, s. 113. Prywatne archiwa rodziny Trafford: list z Departamentu Policji Szwajcarii w Brnie z dnia 26.10.1898 do Przedstawicielstwa Szwajcarii we Włoszech (La Légation de Suisse en Italie).
- ⁴⁸ M. Kazimierczak, *La correspondance ...*, t. 3, s. 159.
- ⁴⁹ M. Tyszkiewicz, *Notes et Souvenirs ...*, s. 35-36.
- ⁵⁰ *Ibidem*, s. 1.
- ⁵¹ M. Kazimierczak, *La correspondance ...*, t. 3, s. 163-165.
- ⁵² E. Le Blant, *Lettre de Monsieur Edmond Le Blant, relative à la découverte d'un fragment de marbre sur lequel on lit une inscription incomplète concernant les Horrea Caesaris*, „Comptes-rendus des séances de l'Académie des Inscriptions et Belles-Lettres” 1886, nr 1, s. 29-31, tu s. 30.
- ⁵³ A. Geffroy, *Lettre du directeur de l'École française de Rome*, „Comptes-rendus des séances... *ibidem* 1891, t. 35, nr 2, s. 149-151, tu 150.
- ⁵⁴ *Informations diverses*, „Comptes-rendus des séances ... *ibidem*, s. 119-120.
- ⁵⁵ M. Kazimierczak, *La correspondance ...*, t. 1, s. 113. Prywatne archiwa rodziny Trafford: list z Departamentu Policji Szwajcarii w Brnie z dnia 06.10.1898 do Przedstawicielstwa Szwajcarii we Włoszech.
- ⁵⁶ M. Tyszkiewicz, list do W. Froehnera z 3.04.1896, GSA.
- ⁵⁷ M. Kazimierczak, *La correspondance...*, t. 1, s. 115.
- ⁵⁸ M. Tyszkiewicz, list do W. Froehnera z 21.10.1883, GSA.
- ⁵⁹ Ch. Rouit, *Recherches sur la ...*, t. 1, s. 18.
- ⁶⁰ J. Oppert, *Deux cylindres phéniciens écrits en caractères cunéiformes*, „Comptes-rendus des séances ... 1883, nr 2, s. 143-144; GSA, 22.03.1883.
- ⁶¹ S. Reinach, *Cylindre hittite de la collection du Comte Tyszkiewicz*, „Revue archéologique” maj-czerwiec 1898, t. 32, s. 421-423, pl. IX. Hervé Duchêne trafił na ślad pięćdziesięciu listów M. Tyszkiewicza do S. Reinacha, które dzisiaj znajdują się w Archiwach Biblioteki Méjanes w Aix-en-Provence.
- ⁶² D. Beyer, *La glyptique dans le monde hittite*, w: *Le Grand Atlas de l'archéologie*, Encyclopedia Universalis, 1985, s. 190-191. Zobacz również M. Kazimierczak, *Michel Tyszkiewicz (1828-1897) à Rome: sa stratégie pour faire connaître sa collection archéologique*, w: „Archeologia, Rocznik Instytutu Archeologii i Etnologii Polskiej Akademii Nauk” 2016, t. LXV, s. 57-84.

- ⁶³ A. Snitkuvienė, *Biržų Grafai Tiškevičiai* ..., p. 123.
- ⁶⁴ F. Johansen, *Roman portraits, I, Ny Carlsberg Glyptotek*, Ny Carlsberg Glyptotek (nr inw. 733), Copenhague 1994, s. 24.
- ⁶⁵ M. Perrone Mercanti, *Il cavalier Martinetti*, w: *Il tesoro di via Alessandrina*, Silvana Editoriale, Roma, 1990, s. 19-31, tu s. 28.
- ⁶⁶ W. Dobrowolski, *Michał Tyszkiewicz – collectionneur d'œuvres antiques*, w: *Warsaw Egyptological Studies* ..., s. 160-169, tu s. 168.
- ⁶⁷ W. Froehner, *Collection d'Antiquités du Comte Michel Tyszkiewicz*..., katalog zwięzły, s. 27, (nr 226-229).
- ⁶⁸ F. Baratte, J. Lang, S. La Niece et C. Metzger, *Le trésor de Carthage: contribution à l'étude de l'orfèvrerie de l'Antiquité tardive*, CNRS Éditions, Paris 2002, s. 5-7.
- ⁶⁹ M. Tyszkiewicz, list do W. Froehnera z 04.02.1897, GSA.
- ⁷⁰ M. Tyszkiewicz, list do W. Froehnera z 18.03.1895, GSA.
- ⁷¹ Archives de Paris, D48E3 83, Minutes et dossiers des commissaires priseurs Paul Chevallier et M. Ternisien : N° 8256, Vente Tyszkiewicz, Hôtel Drouot, salle 7, les 8, 9 et 10 juin 1898, *Collection d'antiquités du comte Michel Tyszkiewicz*.
- ⁷² W. Froehner, *Collection d'Antiquités du Comte Michel Tyszkiewicz*..., s. 5.

Mariola Kazimierczak PhD

PhD in Slavic Studies (2015) from the Paris Sorbonne; (since 1992) administration official with the French Ministry of Culture; she has worked at such museum institutions in France as: Musée National Picasso, (1998–2007) Musée du Louvre, (2011–16) Musée de Cluny, (since 2017) Musée National du Château de Malmaison; author of the study of Michał Tyszkiewicz's correspondence with Wilhelm Froehner from 1872–97; e-mail: mariola.kazimierczak@free.fr

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