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## An analysis of a collection's arrangement as a source of information on the collector

**Keywords:** collections; collector's biography; Poznań's collector; history of collection

**Abstract:** The article contains an analysis of objects and their the owner, as a result of which it was possible to partially recognize the space in which they were originally located, to prove the existence of the underlying idea and provided an opportunity to recreate it.

It is believed that home is a reflection of the owner's personality, and collections are expression of the creator's interests, capital investment, prestige and self-presentation of the owner or his/her family.<sup>1</sup> The layout of the collected material is a complicated acknowledgement of intellectual, emotional and purely physical abilities of the collector.<sup>2</sup> Collections always function in a specific space, and while the topic of their presentation at museum exhibitions is quite widely discussed in Polish literature,<sup>3</sup> few dissertations deal with the original places of the collections' storage and creation – the

<sup>1</sup> K. Barańska, *Dom-muzeum, muzeum-dom*, Konteksty: polska sztuka ludowa 64 (2010), nr 2/3, p. 214.

<sup>2</sup> S.M. Pearce, *On Collecting: An Investigation into Collecting in the European Tradition*, London 1995, p. 256.

<sup>3</sup> See: K. Mordyński, *Percepcja wystawy a kształtowanie przestrzeni ekspozycyjnej*, *Muzealnictwo* 56 (2015), pp. 68–77; W. Olszewski, *Przekaz muzealny w kontekście teorii tożsamości i relacji międzykulturowych*, *Rocznik Muzeum Wsi Mazowieckiej w Sierpcu* 7 (2015), pp. 6–12; J. Świecimski, *Tendencje projektowania i realizacji muzeów we współczesności*, *Zeszyty Naukowe Uniwersytetu Jagiellońskiego. Opuscula Musealia* 15 (2006), pp. 203–221.

owners' flats and houses. Most of the existing studies relate to nineteenth and twentieth century nobility or middle class collections.<sup>4</sup> Private collectors were the majority in collectors network, and the space they had available was limited to at most few rooms in a flat. Therefore, their space appears mostly just in memories of visitors.<sup>5</sup>

So a question can be posed about the actual appearance of an apartment like this. What functions did it perform? Was it supposed to be only a sort of warehouse or to act as exhibition space? Was it to shock others or just meet the visual needs of the owner? We should also consider how much its appearance, arrangement of the objects and the object themselves, their value and characteristics, tell about the owner? Can it be determined if the owner was a collector only on this basis, without knowing anything about the person? As a theoretical framework for the concept of collection, and thus for the collector, I will use the definition coined by Krzysztof Pomian, an outstanding collector researcher: – [a collection] is a set of natural objects or products of human activities, kept temporarily or permanently outside an area of economic activities, subjected to special care in a closed place, adapted for this purpose and exposed for viewing.<sup>6</sup>

However, this definition should be enriched by the issue of purposefulness of a collection and the collector's taste. We need to take into account not only the subjective choices of humans but also the availability of different types of objects at a given time, resulting from fashion or the political situation which significantly affected the possibilities of collecting.<sup>7</sup> Kamila Kludkiewicz in her work *Wybór*

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<sup>4</sup> See: Z. Dolczewski, *Przemiany wnętrza mieszkalnego*, [in:] *Dom w zwierciadle minionego czasu. Przestrzeń kulturowo-społeczna na przełomie XIX i XX wieku*, ed. R. Gładkiewicz, Kłodzko 2001, pp. 35–42; K. Kludkiewicz, *Wybór i konieczność: kolekcje polskiej arystokracji w Wielkopolsce na przełomie XIX i XX wieku*, Poznań 2016; G. Wróblewska, *Polskie wnętrza ziemiańskie w XIX wieku*, *Muzealnictwo* 23 (1975), p. 124–140.

<sup>5</sup> See: A. Surzyńska-Błaszak *Od subiekta do kolekcjonera Ignacy Moś (1917–2001)*, Poznań 2017; I. Jakimowicz, *Tomasz Zieliński kolekcjoner i mecenas*, Wrocław 1973. A good example is the Bruno Konczakowski collection, a large part of which is in the Wawel State Art Collections in Krakow. It is known that earlier it created a private museum in the apartment (where the owner himself guided the guests, often overestimating the real value of the collection), however its exact appearance is known only from memories (including journalists) and photos showing only fragments of the collection, see: J.R. Spyra, *Kolekcja Bruno Konczakowskiego – przykład prywatnego muzeum dzieł sztuki i rękodziela artystycznego*, *Materiały Muzeum Wnętrz Zabytkowych w Pszczynie* 6 (1990), pp. 109–128.

<sup>6</sup> K. Pomian, *Zbieracze i osobliwości. Paryż–Wenecja XVI–XVIII wiek*, Lublin 2001, p. 22.

<sup>7</sup> See: K. Kludkiewicz, *Wybór i konieczność*, p. 22.

*i konieczność. Kolekcje polskiej arystokracji w Wielkopolsce na przełomie XIX i XX wieku* [Choice and necessity. Collections of the Polish aristocracy in Greater Poland at the turn of the XIX and XX centuries] notes that the essence of a collection is its purpose and not always, as assumed in Pomian's definition, that the goal is to display objects to the public. The same is suggested by Russell W. Belk in *Collecting in a Consumer Society*, who wrote that the pleasure of collecting may be a sufficient motivation for a collector.<sup>8</sup> For a private collector, it can be the collection in itself, not necessarily its presentation. At the same time, a collector of items usually tries to provide them with the best conditions. The term 'exposed for viewing' does not necessarily mean public view. Just placing a cup on a shelf in an apartment as a decorative element fulfils the condition of being excluded from use as intended and displayed for viewing.

This point of view is also supported by the definition of 'non-utilitarian "sacred" status' resulting from an argument put forward in Russell W. Belk's *Collectors and collecting* which emphasizes primarily the exclusion of objects from their use and a certain bias in the selection of objects to distinguish a hoarder from a collector.<sup>9</sup>

I would like to elaborate on these considerations based on an analysis of the objects of Marian Haber's<sup>10</sup> collections.<sup>11</sup> He was a Poznań collector who developed his passion since early childhood; a vast majority of his collections was destroyed during World War II.<sup>12</sup> The essence of this article is to present the collector's apartment.

My findings show that, since the end of the war to his death (and about 30 years), Marian Haber lived at Nowowiejskiego Str. 6/9 in Poznań. The apartment was not large, consisting of a dark corridor, two rooms – a larger (Marian's) and a smaller

<sup>8</sup> R.W. Belk, *Collecting in a Consumer Society*, London 1995, p. 76.

<sup>9</sup> Idem, *Collectors and collecting*, In: *Interpreting Objects and Collections*, ed. S. Pearce, London 1994, pp. 317–321.

<sup>10</sup> Marian Ludwik Haber, born on August 25, 1901, died on September 2, 1975, a Poznań collector of mainly autographs and Napoleon memorabilia (and anything he thought was interesting and valuable). Son of a Polish Army's major Kazimierz Haber (1872–1933) and Izabella Haber, née Kozińska (1878–1956), heir to the Kołdrąb estate, brother of professor of law, Jan Haber.

<sup>11</sup> See also: P. Mikołajczyk, *Kolekcjoner, archiwalia i stara szafa. O możliwościach protokołów muzealnych w zakresie kolekcjonerstwa*, Vade Nobiscum. Studia z historii gospodarczej, kulturowej i społecznej 21 (2019), pp. 309–322.

<sup>12</sup> Kwestionariusze dot. rejestracji szkód wojennych 1945 r. no. 27211 (Haber Marian Ludwik), no. 27230 (Haberowa Izabella Łucja née Kozińska), Archiwum Państwowe w Poznaniu [hereinafter referred to as the APP] (State Archives in Poznań), Zarząd Miejski Stołecznego Miasta Poznania, reference no. 734, n.p.

one, occupied by his mother,<sup>13</sup> a small kitchen and a bathroom.<sup>14</sup> Marian Haber was heir to the Koldrąb estate, which gave him the social status of a landowner. However, lack of a family coat of arms rendered him inferior to members of the nobility/landowners. After the war, he made a living from lease, gradual parceling and sale of property (at that time, the manor was no longer his property, however, the land plots as well as the meadows and forest remained at his disposal), plus from trading in works of art in his collection (on a small, private scale).<sup>15</sup>

In comparison with his contemporaries, Marian Haber was a small accumulator rather than a collector who could be put on par with Tadeusz Wierzejski<sup>16</sup> from Warsaw. However, the market situation in Poland and Poznań after World War II should be borne in mind. In the light of the destruction of Warsaw, previously leading the way in the collectors' world, the mainstream antique trade was transferred to Krakow and Lodz. In practice, this meant that the transported collections often bypassed Poznań, thus not giving local collectors a chance to increase their acquisitions. While the market in the first years after the war developed dynamically due to the large influx of objects from nationalized landed estates<sup>17</sup> and from not always legal sources, the temporary boom suddenly ended in 1950 with the introduction of the State Enterprise of Art Trade – DESA Works of Art and Antiques, which

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<sup>13</sup> Izabella Haber née Kozińska died in 1965. Source: Księga zgonów parafii św. Marcina w Poznaniu (Book of deaths in St. Martin's parish in Poznań), 1956, p. 87, no. 51.

<sup>14</sup> All information about the interior design of the apartment comes from interviews with Tadeusz Jeziorowski from November 14, 2017, Tadeusz Jeziorowski and Julian Olejniczak from November 22, 2017, and Bożena Królik from February 6, 2017.

<sup>15</sup> Information from interviews with Bożena Królik from February 6, 2017, Witold Milewski from November 29, 2017, Tadeusz Jeziorowski from November 14, 2017 and Michał Werkowski and Bolesław Wiciński from October 28, 2017.

<sup>16</sup> Tadeusz Wierzejski (born on September 12, 1892 in Stanisławów, died in September 1974 in Warsaw) – Polish art collector, donor to Polish museum collections, curator of the National Museum in Warsaw. Source: K. Paczuska, *Tadeusz Wierzejski (1892–1974) – kolekcjoner i ofiarodawca*, Toruń 1993.

<sup>17</sup> On September 6, 1944, the Polish Committee of National Liberation issued a decree on the land reform. Under it, the State Land Fund was formed, which took over all the land (including residences, furnishings and artworks) owned by people convicted by law and citizens of the Reich (who were expelled or dead), the acreage belonging to the State Treasury before 1939, as well as the land of all owners of more than 100 hectares (or 50 hectares) of usable area. *Decree of the Polish National Liberation Committee of September 6, 1944 on the land reform*, [online] <http://prawo.sejm.gov.pl/isap.nsf/download.xsp/WDU19440040017/O/D19440017.pdf> [Accessed 11.04.2019].

monopolized the market.<sup>18</sup> Haber, however, continued to expand his collections using both legal sources (antique shops or the aforementioned DESA) as well as retail trade between collectors. In his book *Zagadkowy kolekcjoner. Marian Haber – ziemianin, marszand, celebryta* [A Mystery Collector. Marian Haber – landowner, art dealer, celebrity], K. Soberski tries to prove that Haber was a well-known and respected collector in Poland, referring to his correspondence, even creating his character as a trader or art dealer. However, the evidence presented in the book by no means confirms this bold theory, and the publication is not based on any scientific apparatus. It is also impossible to verify the selected information (the entire archive after Haber – about 16,000 documents – became property of Mr. Soberski<sup>19</sup> and is not made available for proper research).<sup>20</sup>

The composition of the objects in the apartment was to introduce the guest to an atmosphere of uniqueness from the very threshold. The corridor was decked with helmets and armour, reproductions that gave an appearance of authentic items in the dim light. Haber's mother's Izabella's<sup>21</sup> small room was decorated with religious objects: sculptures and images of the Madonna, Christ and many saints,<sup>22</sup> as well as crucifixes and relics [all parts of the collection, probably installed by Marian after her death]. The room contained her draped bed after her demise but it remained unused (despite the small size of the apartment), a shrine to the close relationship between mother and son.

The larger room, acting as the apartment's owner's bedroom, study, dining room and living room presented a completely different picture. The skylight made the interior appear spacious and bright, even though most of the room was low. However, this impression was leveled by the number of items collected there. The eclectic

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<sup>18</sup> S. Bołdok, *Państwowe Przedsiębiorstwo DESA Dzieła Sztuki i Antyki*, [in:] *Polskie życie artystyczne*, ed. A. Wojciechowski, Wrocław–Warszawa–Kraków 1992, pp. 259–261.

<sup>19</sup> K. Soberski, *Zagadkowy kolekcjoner. Marian Haber – ziemianin, marszand, celebryta*, Gniezno 2021, p. 9.

<sup>20</sup> Despite the promise of an extensive biography based mainly on the discovered Haber's archive, the book focuses mainly on the pre-war history of the property in Koldrąb and its owner (and, more specifically, the most sensational items selected by the author), information about Haber's post-war life and his collection are taken mainly from the thesis of the author of this article.

<sup>21</sup> See note 14.

<sup>22</sup> See note 14. Details about the specificity of this collection are unknown, most likely no key was found here, so the phrase means both images of Polish and foreign saints, as well as paintings made in Poland and abroad.

composition was breathtaking, the multitude of objects gathered in a small space in the company of creeper plants<sup>23</sup> could be overwhelming. It was illusion carefully planned by the owner: after a longer observation, it turned out that while the whole was delightful, its individual elements were mediocre. Most were modern or historically remote, many of them were damaged or just copies. However, the few gems increased the visual value of the whole.<sup>24</sup>

The kitchen and bathroom contained few collector objects but for one revealing detail. Onto the toilet lid was glued an image of Adolf Hitler,<sup>25</sup> which could have been an expression of special reluctance, for example in connection with the transformation of the family estate in Kołdrab into a Hitlerjugend school and complete destruction of the manor,<sup>26</sup> combined with the owner's peculiar sense of humor.

So, why is Marian Harber's apartment significant? There are several reasons. The first and most obvious is that, in the eyes of the family members, the collection appeared was full of valuable art and antiquities that would be of interest to the National Museum in Poznań. Another is that the collector lived and accumulated collections in a single location for about thirty years [which in itself was quite an unusual thing in Poland at that time], making it a small monument of human lifetime of gathering and ordering. Thirdly, the presentation of the apartment was entirely his own inspiration and preoccupation, long unseen by anyone else, demonstrating idiosyncratic aesthetics. Harber's collection was known around Poznań and had a reputation of a treasure house, though the apartment had not been looted or even opened by anyone between the owner's death and the arrival of qualified specialists.

Marian Haber died on September 2, 1975. Six days later, on September 8, 1975, his brother Jan Haber notified the National Museum in Poznań (a trusted institution and potentially the largest buyer, which in his opinion was the most competent to price the collection). On the same day, an agreement was signed, pursuant to

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<sup>23</sup> What was the role of the plants is not entirely clear. It is very likely that the "conservatory" was started by his mother, and he only continued to take care of the plants. Nevertheless, judging by the splendor of the specimens, they were kept in good conditions and certainly enriched and refreshed the apartment.

<sup>24</sup> See note 14.

<sup>25</sup> See note 14.

<sup>26</sup> In the pre-war period, Haber did not live permanently in the palace, but only used it as a residence, most of his collection was in Poznań (where it also suffered damage during the war), however, the furnishings (often also of historical value), family heirlooms or even tableware remained in the palace.

which a commission was established to carry out a list of historic objects, make a valuation and carry out a preliminary selection of items worth including in the museum's collections.<sup>27</sup> As a result, the museum gained the right of pre-emption of selected objects without the need to compete with other interested parties and could negotiate the price (as it turned out later, they often lowered it for selected items). On the other hand, the heirs gained a somewhat reliable evaluation of the collection which was ordered; they also got rid of a large part of the items in one transaction with practically zero commitment on their part. The commission consisted of museum employees: Przemysław Michałowski<sup>28</sup> from the Department of Polish Paintings of the 19th and 20th Century as the chairman, Zygmunt Dolczewski<sup>29</sup> from the Department of Artistic Crafts, Tadeusz Jeziorowski<sup>30</sup> from the Greater Poland Military Museum, Jerzy Nowakowski<sup>31</sup> from the Department of Inventories, Catalogs and Scientific Information, and Julian Olejniczak<sup>32</sup> from the Numismatic Cabinet.<sup>33</sup> However, only four men were involved in the actual work (excluding P. Michałowski). The committee members had an opportunity to use

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<sup>27</sup> Komisja zakupów: Kolekcja po M. Haberze (IX 1975–IX 1976). Załącznik do protokołu K.Z nr 1/76 z dnia 16 I 1976 r., Archiwum Muzeum Narodowego w Poznaniu [hereinafter referred to as AMNP] (Archives of the National Museum in Poznań), reference no. A 2409, p. 1.

<sup>28</sup> Przemysław Michałowski (1913–1999), co-founder of the Gallery of Painting and Sculpture at the National Museum in Poznań [hereinafter referred to as the MNP]. Since 1938, assistant at the Wielkopolska Museum, first head of the Museum in 1945. Deputy director (until 1968) and director of the MNP. Source: *Gallery of European Art*, [online] <https://www.mnp.art.pl/en/museum/branches/gallery-of-painting-and-sculpture/galleries/gallery-of-european-art/> [Accessed 11.04 2019].

<sup>29</sup> Zygmunt Dolczewski (1937–2009), an art historian, an MNP employee since 1966, head of the Museum of Arts and Crafts since 1981 (from 1991 the Museum of Applied Arts). Source: *Dolczewski Zygmunt Feliks*, [in:] *Kto jest kim w Poznaniu?*, ed. M. Piotrowski, Poznań 1997, pp. 104–105.

<sup>30</sup> Tadeusz Jeziorowski (born 1944), an art historian, an MNP employee since 1968, head of the Wielkopolska Military Museum since 1978. Source: *Jeziorowski Tadeusz Romuald*, In: *Kto jest kim*, p. 236.

<sup>31</sup> Jerzy Nowakowski (born in 1938), an MNP employee in the years 1961–2005, he served as Chief Inventory Holder and Deputy Director for Scientific Affairs. Source: Employee file: Jerzy Nowakowski, Human Resources MNP, n.p.

<sup>32</sup> Julian Olejniczak (born in 1940), an art historian, an employee of the National Museum in the years 1962–2011, head of the numismatic office. Source: Employee file: Julian Olejniczak, Human Resources MNP, n.p.

<sup>33</sup> AMNP, reference no. A 2409, p. 1.

consultations with specialists when assessing some artefacts. According to the protocol, there were at least three such consultations: with Anna Dobrzycka<sup>34</sup> on foreign painting, with Barbara Kaźmierska-Latzke<sup>35</sup> about ceramics and glass, and with Zbigniew Toroński<sup>36</sup> on ethnographic objects. All the consultants were the museum employees. The family of the deceased handed the keys to the apartment over to the commission and only sporadically appeared to check the work progress.<sup>37</sup>

Most of the documentation related to the legacy of Haber is in a folder titled 'Komisja Zakupów: Kolekcja po M. Haberze/ IX 1975 – XI 1976/ Załącznik do protokołu K.Z. z dnia 16 I 1976 r. – nr protokołu 1/76' ['Purchase Commission: Collection of deceased M. Haber / September 1975 – November 1976 / Annex to the K.Z. protocol of 16 January 1976 – Protocol No. 1/76'].<sup>38</sup> It mainly contains the original version of the inventory taken by the commission,<sup>39</sup> the primary source for researching the collection because it was the basis for the subsequent documents.<sup>40</sup>

The committee worked from September 9 to October 11, 1975, covering the antiques in the hallway, both rooms and the kitchen. In order to improve the work, the books, magazines, some autographs and newspaper clippings were not evaluated. Similarly, the commission did not deal with objects of a personal nature, or indicated by the heirs as someone else's property. A part of the so-called family memorabilia was on the list, however the heirs received it during several follow-up visits held on

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<sup>34</sup> Anna Dobrzycka (1920–2005), art historian, curator of the MNP Foreign Painting Gallery in 1946–1980. Source: Employee file: Anna Dobrzycka, Human Resources MNP, n.p.; *Gallery of European Art*, [online] <https://www.mnp.art.pl/en/museum/branches/gallery-of-painting-and-sculpture/galleries/gallery-of-european-art/> [Accessed 11.04 2019].

<sup>35</sup> Barbara Kaźmierska-Latzke (born in 1948), conservator of monuments, employee of the National Museum in the years 1973–1988 (Museum of Applied Arts, Department of ceramics and artistic glass) and in 1997–2008 in the Inventory Department. Source: Employee file: Barbara Kaźmierska-Latzke, Human Resources MNP, n.p.

<sup>36</sup> Zbigniew Toroński (1931–2014), an ethnographer, an MNP employee in 1963–1997, head of the Technical Culture Department, Deputy Director of the MNP (since 1968), head of the Ethnographic Department (since 1975). Source: Employee file: Zbigniew Toroński, Human Resources MNP, n.p.; *Zbigniew Toroński: obituaries*, [online] <https://www.nekrologi.net/nekrologi/zbigniew-toronski/37987518> [Accessed 11.04.2019].

<sup>37</sup> AMNP, reference no. A 2409, p. 1.

<sup>38</sup> *Ibidem*, pp. 1–99.

<sup>39</sup> *Ibidem*, pp. 1–33.

<sup>40</sup> Komisja zakupów: Komisja zakupu muzealiów – zestawienie zakupów dzieł sztuki 1976 – I 1977 r., AMNP, reference no. A 2410 and Muzealia 1977 r., AMNP, reference no. A 1889.



October 11 and 16, 1975, respectively. These "souvenirs"<sup>41</sup> turned out to be among the highest-priced paintings and sculptures, including Eugène Delacroix's 'Portrait of a Lady in Black',<sup>42</sup> Franciszek Żmurko's pastel 'Bust of a Woman' and 'Departure from Żywiec' by Wojciech Kossak; a total of 11 artefacts<sup>43</sup> valued at PLN 137,500. Interestingly, the diary<sup>44</sup> of Jan and Marian's mother – Izabella Haber, née Kozińska, was not on the list of family souvenirs and eventually went to the museum.

The work involved a cursory examination of each subject, affixing a sticker with a consecutive number, naming it, and entering it on the list. A valuation proposal was also made for each object. Under the agreement, the museum prepared – free of charge – a list in exchange for the right of pre-emption to the objects of its choice. The commission carried out the initial selection and marked the items by adding the abbreviation 'MNP' to selected artefacts. The census, with 32 pages of a typescript, contains 1,029 items which translates into approx. 3,000 objects (it is impossible to determine the exact number because some were entered in groups without revealing the quantity, e.g. a box with military decorations). Of these, 334 have the abovementioned committee designation. As a result of the secondary assessments of the Museum Purchase

<sup>41</sup> The word used in the source, i.e. AMNP, reference no. A 2409 and A 2410.

<sup>42</sup> The official list of Delacroix's paintings does not include this title. When reading this, please take into account that the author of the text bases her knowledge of the items only on archival materials, in the case of objects that have not found their way to the museum and have been dispersed, it is not possible to state whether they were originals or copies (unless such information was included by the commission on the list at the time of its creation).

<sup>43</sup> Item 13 'Venus Awakening, oil on canvas, copy according to Titian', item 140 'Chinese, baroque sculpture, cast', item 200 'Portrait of a Man, oil on canvas, 18th century, destroyed', item 202 'W. Kossak, Departure from Żywiec, dated 1919, oil on canvas', item 270 'Mauritania, oil on canvas, signed by Styka, without frame', item 278 'Lying act, oil on canvas in a frame', item 380 'Żmurko, Woman bust, pastel in an oval', item 454 'Portrait of a Lady in Black, watercolor signed by E. Delacroix in a gilded frame', item 552 'Pair of male, oval epitaph portraits, oil on tin, in wooden frames', item 598 'Portrait of a lady, pastel on parchment, damaged, oval in a gilded wooden frame' and item 925 'Portrait of a Woman in a Blue Dress, oil on canvas without frame'. Marked by the commission on the census, 'issued to heirs in October 11/16, 1975'. See AMNP, reference no. A 2409.

<sup>44</sup> MNP D 1913, 'A notebook made of 42 cards with gilded edges, bound in a cardboard cover covered with black paper. On the upper cover, a painted green branch with pink rose flowers, a branch pulled with an oblique Souvenir inscription. On the inside of the cover, top left, in red ink, the name of the owner, Izabella Kozińska. In the notebook 55 entries (several in German), the earliest from 1892, the last from 1896. Entries made mostly by schoolmates in the town of Śrem, Trzemeszno also appears several times. Entries with religious or patriotic content or quotes from famous poets' [quotation after Catalog Card].

Committee and negotiations with the heirs, 213 items from the original inventory went to the museum's collections as exhibits, and 42<sup>45</sup> as conservation materials. This translates into around 800 individual objects at a cost of PLN 547,095.

However, the list of the items approved by the Museum Purchase Commission contains 293 items,<sup>46</sup> which may raise some doubts. This is due to the fact that before the purchase, collective items were broken into individual units by the Greater Poland Voivodeship Military Museum (a leap from 27 to 82 items), and the Numismatic Cabinet (a leap from 44 to 69 items).<sup>47</sup> This treatment caused inaccuracies in the calculations, which were dispelled only by a thorough analysis of the different versions of the census. As a result, it was possible to determine the place and cause of the discrepancy.

The museum earmarked 43,850 zlotys<sup>48</sup> for materials for conservation, and 503,245 zlotys for exhibits, despite the fact that the report shows the sum of 543,245 zlotys.<sup>49</sup> This discrepancy is due to the ongoing talks on the subject of the painting, 'A portrait of a standing boy in a 17th-century outfit', valued at PLN 40,000. The museum had budgeted the amount for its purchase, so an additional increase in costs was impossible and resulted in resignation. To sum up, from Marian Haber's collection, 255 items from the census (about 800 objects) were purchased by the National Museum in Poznań for the price of PLN 547,095.<sup>50</sup> The remaining majority was left in the apartment where a kind of 'garage sale' was organized for a few weeks: anyone interested (and the information about the death of Haber and his 'amazing collections' spread quite widely in the Poznań collectors' world) could see and buy any items of interest – the family wanted to get rid of the 'problem' and quickly at that.<sup>51</sup> Religious

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<sup>45</sup> The note mentions 43, however, this is due to the item 71 from the original inventory being broken into two. See AMNP, reference no. A 2409, pp. 85–86.

<sup>46</sup> Ibidem, pp. 73–84.

<sup>47</sup> Problems in calculations are caused by items which, e.g. on the original list, were entered as 10 objects, but under one number, and in subsequent versions were broken up by repeating in different sections.

<sup>48</sup> AMNP, reference no. A 2409, pp. 75–86.

<sup>49</sup> Protokół nr 1/76 z dnia 16 I 1976 r., AMNP, Protokoły Komisji Zakupu Muzealiów, vol. V, reference no. A 1950, pp. 26–27.

<sup>50</sup> Some of them were later mentioned in *Studia Muzealne* (Museum Studies). See: NN, *Nabytki Muzeum Narodowego w roku 1972 i 1973*, *Studia Muzealne* 11 1975.

<sup>51</sup> Interview with Tadeusz Jeziorowski on November 14, 2017, and with Tadeusz Jeziorowski and Julian Olejniczak on November 22, 2017 (notes held by the author).

objects were purchased or donated to the Archdiocese Museum in Poznań, and some of the personal documents to the Archdiocese Archives (mainly due to Christian clippings and correspondence with clergy).<sup>52</sup> The remaining objects stayed at the heirs' disposal, as evidenced by offers for sale or donations to the museum in Poznań from Jan Haber (in these transactions, the catalog cards did not even indicate that the object previously belonged to Marian Haber).<sup>53</sup> To sum up, despite the relatively great efforts to secure the essence of the collection, namely the preparation of the list by the museum employees, the vast majority of it was scattered on the antiquarian collector's market in a way that prevents its precise reconstruction.<sup>54</sup>

Each room of the apartment held an unusual number of various objects, so the easiest way to compile a list was to methodically move the entire team separately within each room, from left to right, and from bottom to top. Smaller groups of objects were separated in terms of their location. The list is not divided internally into any sections but, owing to the application of this principle to its reading, it is not only possible to separate groups of items placed next to each other by the collector, but even to distinguish entire rooms. However, the method used by the commission is not confirmed in the minutes; it was only an oral declaration obtained during talks with its members,<sup>55</sup> and due to the time that has elapsed since the events (over 40 years), the credibility of these statements could be questioned. Its confirmation, however, can be found in the pictures<sup>56</sup> taken by the members of the commission in the so-called larger room that served as the owner's bedroom, study, dining room and living room.

For the purposes of this work, it is important to analyze the original layout of the objects. However, first I must figure out if the version in the form of the list of items corresponds to the actual appearance of the apartment. To prove that it was not disturbed, the verbal declaration of the committee members as to how they worked can

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<sup>52</sup> Legacy of Marian Haber, Archiwum Archidiecezjalne w Poznaniu (Archdiocese Archives in Poznań) [hereinafter the AAP], Spuścizny Osób Prywatnych (Legacy of Individuals) [hereinafter the SOP] 201/1–11, n.p.

<sup>53</sup> E.g. AMNP, reference no. A 2409, p. 88.

<sup>54</sup> This article focuses only on the fate of the objects that went to the National Museum in Poznań; in the future an attempt could be made to reconstruct the fate of the other objects, especially those marked as transferred to the Archdiocese Museum and transferred to the heirs.

<sup>55</sup> Interview with Tadeusz Jeziorowski on November 14, 2017, and with Tadeusz Jeziorowski and Julian Olejniczak on November 22, 2017 (notes held by the author).

<sup>56</sup> Fig. 1 and 2. M. Haber's apartment (larger room) during the inventory taking in 1975, author J. Nowakowski, photo from the private collection of T. Jeziorowski.

be deemed credible, i.e. without a plan, moving methodically from one group of subjects to another, or trying to match the objects from the list with those known from the photos of the living room. This method is based on showing the objects that were in the museum in the photos, so their identification is certain. As a result, a closer look at their surroundings can be taken and adjustment made to the neighboring positions on the list with those already identified. In this way, groups are formed that's how the way the commission proceeded. Then it will be possible to draw its route and even predict the further direction, other parts of the apartment that are not in the picture. In addition, thanks to the marking on the list of fittings on the doors, it is possible to identify the rooms. This provides an opportunity to recreate the arrangement of the items, not only in the living room but in the entire apartment.

Furthermore this 'recreated arrangement' could serve as future advice to practitioners, if perhaps, at some point in future, MNP were able to purchase the former flat and create it as collector's apartment as for example in the Museum of J. Dunin-Borkowski in Krośniewice.<sup>57</sup> Taking into account the nature of Marian Haber's collection, which was characteristic of both the former landowner and the middle-class Polish citizen of that period, it could become good example from that period.

An analysis of the fragments of the photos covering the table indicates positions on the list from 491 to 514;<sup>58</sup> it was possible to identify with high probability 17 out of the 24 objects from that fragment. However, it should be noted that there are many more items on the table, including at least four photo frames which, however, do not appear there or are not on the list at all. A similar procedure was performed for the fragment covering the wardrobe, in this case four objects were definitely identified, which in the list occupy positions between 154 and 158. In addition, at the top of the wardrobe, a figurine of a pharaoh is visible and although it is impossible to indicate its exact number, objects related to Egypt mostly occur on the list between items 109 and 130. Since only a small fragment of the wardrobe is visible in the photo, it can be assumed that objects with numbers between 100 and 200 were located in this area, and their coherent character may indicate the collector's deliberate intention.

Of the objects hanging on the walls, 22 of 37 positions between 532 and 568 were matched. Notably, only one wall – 'straight ahead' – is clearly visible in the pictures. The two adjacent ones are only partially visible, and the fourth is completely invisible. The

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<sup>57</sup> Muzeum im. J. Dunin-Borkowskiego w Krośniewicach, *Jerzy Dunin-Borkowski – kolekcjoner, twórca muzeum w Krośniewicach*, folder Muzeum, Krośniewice 2010.

<sup>58</sup> List fragments listed in the text are on the last page of the article.

fragment covering the wall visible in its entirety is best developed, all the objects have been identified. What is more, they appear in the list in the exact order in which they hung in the apartment. Looking from left to right, you can read the names of items 549 to 560 precisely, which also proves that the list reflects the topography of the apartment.

However, it would be a mistake to assume that the list reflects exactly the whole layout of the apartment. First of all, the commission had to list only valuable objects, which is precisely illustrated by the number of objects accumulated on the table in comparison with the number of objects recognized for this part. Secondly, the commission worked for over a month, so it should be assumed that it did not always manage to start work exactly where it ended on the previous day. Thirdly, large objects and those used to create the list (the table, chairs etc.) are at the end, which changes their location in the apartment. In addition, it is not known at what time of the census the pictures were taken, so the standing objects may have already been moved by the commission to facilitate their work. Nothing was taken out of the apartment until the end of the census but the commission had to rearrange at least some of the furniture, and they are unlikely to have put any small object exactly in the place. The most important argument, however, is the intention with which the photographs were taken. They are not part of the official museum documentation, and their author, Jerzy Nowakowski, took them for commemorative purposes, for the team members.<sup>59</sup> In addition, they do not present the actual moment of creating the census, but only a certain image conjured up by the interested parties.

The brass and iron fittings on the door and included in the list provide information about the order of the listed rooms. *Brass fittings, four pieces (above the door)*<sup>60</sup> were listed first, followed by items included in the pictures. Further, under item 569, there are *Fittings made of bronze and brass sheet, 24 pieces (on the door to the smaller room)*,<sup>61</sup> which means that the commission probably moved to the second room. Under item 912, there are *Hardware and front door handles (three and two)*,<sup>62</sup> which means that the items ending the list were most likely in the corridor. The only room that could not be separated in this way is the kitchen, but oral reports<sup>63</sup> show that

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<sup>59</sup> Interview with Tadeusz Jeziorowski on November 14, 2017, and with Tadeusz Jeziorowski and Julian Olejniczak on November 22, 2017 (notes held by the author).

<sup>60</sup> AMNP, reference no. A 2409, p. 2.

<sup>61</sup> Ibidem, p. 20.

<sup>62</sup> Ibidem, p. 30.

<sup>63</sup> See note 57.

the commission tried not to enter it because of the 'sanitary conditions prevailing there' (the apartment belonged to a 74-year-old, ill bachelor).

Considering the fragments of the census mentioned above, we learn about Haber's interests. These were primarily nineteenth-century objects which could have resulted from the market situation. Artistic handicrafts represent a large group, primarily of ceramics. It is clear that Marian Haber had a coherent and highly valued collection of 17th-century coffin portraits as well as a collection of Egyptian objects. However neither of them went to the museum, therefore it is impossible to examine their value or consistency. In addition, from other sources not directly used in the article, we know that Marian Haber also had a significant collection of autographs, known not only on the Poznań market,<sup>64</sup> and Napoleon memorabilia.<sup>65</sup> An analysis of the arrangement of the individual objects in the apartment shows that, as a collector, Haber tried to make his collection look rich and valuable, probably to impress the less knowledgeable. It turns out that only a few of the majority of the items documented in the photos showed historical or material value. However they were integrated with the 'mediocre' items in such a way that the latter basked in the former's glory, giving an impression of value of the entire groups. This procedure was therefore a complete reversal of the way in which gems were presented in private or

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<sup>64</sup> A part of the collection is in the museum, a part is in so-called Haber's archive, which is private property of K. Soberski. Collecting autographs was a popular hobby in Poland in the twentieth century, and Marian Haber most often obtained his own by writing letters with requests for autographs or items related to the person whose autograph he wanted to obtain, or simply by receiving business cards during social events.

<sup>65</sup> An album containing business cards with autographs MNP D 1934 1–71; accounts in M. Swinarski's diaries: Marian Swinarski, *Jeden rok z życia antykwariusza i bibliofila. Urywek z pamiętników – rok 1938*, Biblioteka Raczyńskich (Raczyński Library) [hereinafter BRacz] rkps 2021, p. 11v; idem, *Kolekcjonerzy i bibliofile. Wspomnienia antykwariusza i bibliofila, 1955/56 r.*, BRacz, rkps 2022, p. 18; idem, *Kolekcjonerzy dzieł sztuki i bibliofile. Ze wspomnień antykwariusza napisał Marian Swinarski z Poznania, 1956*, Biblioteka Uniwersytecka w Poznaniu (University Library in Poznań), rkps 203 II, p. 17, see: E. Syska, *Marian Swinarski (1902–1965) Poznański antykwaryusz i bibliofil*, Poznań 2014; M. Haber, *Orlątko w złotej klatce Schonbrunu*, Ilustracja Polska 30 (1932), pp. 20–22; NN., *Marian Ludwik Haber*, In: *Poznańscy bibliofile: informator o wystawie*, ed. K. Ewicz, Poznań 1975, n.p.; Letter from Primate Edmund Dalbor to Józef Frydrychowicz, AAP, SOP 201/1, n.p.; Marian Haber's letter to the Department of Father Jan Bosko, AAP, SOP 201/8, n.p.; Marian Haber's letter to Franciszek Pułaski, Biblioteka Polska w Paryżu (Polish Library in Paris), rkps 1088/32; Marian Haber's letter to Karol Libelt son of Pantaleon, Biblioteka Uniwersytetu Jagiellońskiego (Jagiellonian University Library), Przyb. 23/14; Marian Haber's letter to Stanisław Helsztyński, AAP, SOP 201/8, n.p.

museum collections. Not to mention the disastrous influence of light to which these “gems” were exposed when placed directly under the skylight.

The fact that Haber’s collection could be recreated to some extent on the basis of the list and several photographs allows to understand the collector’s idea behind it. It gives insight into his mind and intentions but also offers a possibility to carry out a similar analysis for other private collections owned by museums. In the case of Haber’s collection, the museum did not purchase it with the intention of preserving the whole, it was rather a transaction concerning a group of objects interesting to the museum and treated as individual items, without the intention of maintaining the owner’s coherence. This is reflected in the lack of acknowledgement (and no such intention for the future) of the origin of the displayed items (such information is only included in the catalog cards but without indicating that a specific object was previously a part of any collection).<sup>66</sup> However, on the basis of a similar analysis of the content of the collection in combination with the visual material, a museum (or another institution of the sort) could try to present it in an ‘unchanged’ arrangement (even in the form of a temporary exhibition) and thus provide a wider audience with insight into the collector’s vision.

The story of Marian Haber, written from a perspective of the objects he left behind, is a part of the research of objects. This work attempts to prove that having a specific group of objects, it is possible to present his interests and lifestyle, or at least their

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<sup>66</sup> At the time of writing the article, only the following 45 items were on permanent exhibition or any display in the museum and its branches: Rz 1726 Masonic cup, Rz 1727 Conical cup decorated with buttons, Rz 1729 Easter egg, Rz 1758 Decorative sculpture “nude”, Rz 1198 Round table, Rz 1201 Fan screen for the fireplace, Rz 1203 Inlaid jardinière, Rz 1204 Pedestal – geridon on four columns, Rd 1205 Dressing table with mirror, Rd 1217 Neo-Gothic wardrobe with Piotr Kmita plate, Rd 1218 6-candelabra, Rd 1220 Chest of drawers with four drawers. Biedermaier, Rd 1221 Mirror frame with console, Biedermaier, Rd 1223 and 1224 Armchair with carved armrests, V 365 Napoleon bust, V 366 Lamp, V 368 Glazed metal case, V 369 Wooden frame with fittings, V 372 Metal frame, V 373 Fan in neo-rococo frame, V 374/1-2 Pair of photo frames, V 377 Brass frame, Rm 3689 Box, Rm 3686 Cup, Rm 3722/ab Tobacco case, Rm 3723 Napoleon’s head, Rm 3725 Clock frame, V 359 Book binding with the emperor’s super ex libris, Mp 2471 Coffin portrait of an unknown woman, Mp 2472 Coffin portrait of an unknown woman, Mp 2473 Coffin portrait of Aleksander Unrug 1659–1676, Mp 2474 Coffin portrait of Baltazar Unrug 1664–1722, Mp 2475 Coffin portrait of a man from the Błociszewski family, Mp 2478 Portrait of an unknown man with the Zaremba coat of arms and the letters PCVS, WB 167 Mace, GN 1351 Badge, WZ 1682 Pair of shoulder cuts, WZ 5203 Commemorative medal of St. Helen, WZ 5203 Officer’s Cross of the Order of the Legion of Honour, WZ 5905 Field Armor Cords of a Qualified Officer, WM 616/1 Plumed General’s Hat, Wm 616/3 General’s Sash, Wm 617/1-2 Major General’s Jacket and Trousers.

fragments. It was only thanks to the ashtrays on the list, and above all the numerous boxes of different brands of cigarettes,<sup>67</sup> that it became known that Marian Haber was a smoker. Not that this is a surprising information about a man during this period but it proves the point. Following a thorough analysis, the arrangement of inanimate objects has led to recreating the man's way of thinking. A new approach to sources makes it possible to explore additional aspects. Taking into account these achievements in subsequent publications, it will be possible to provide answers to questions about the social milieu, finances or the very essence of a collection's existence. In such a narrative, the relation of objects will become as important as the relation of a human.

The innovative approach to the collection, as a group of objects related to the owner, allowed for a partial recreation of the space in which they were originally located. It also provided an opportunity to prove the existence of a keynote and that the facilities were out of service for their original purpose; these are the necessary conditions for a group of objects that aspire to be called a collection. Marian Haber's apartment was like a time capsule; on several dozen square meters, the entire post-war life of the collector was encapsulated. It was opened not by the family or looters, as is usually the case, but by a team of professional employees of the National Museum in Poznań prepared for this task.

Marian Haber's collection was characteristic of both the former landowner and the middle-class Polish citizen of that period. His collection which consisted mostly of objects of nineteenth century applied art, fairly easily available on the antiquarian market, together with Napoleon memorabilia and autographs was characteristic of this period, which is why he is a good example of the community of Poznań collectors. In this way, what made his collection mediocre at the time of purchase by the MNP becomes an asset using it as an example of this type of collection from that period.

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<sup>67</sup> Item 36 'Ashtrays, cigarette mugs made of brass sheet, various sizes, 16 pcs.'; item 218 '16 different small coins in a 'Trojka' cigarette box'; item 219 '45 different small coins in a 'Trojka' cigarette box'; item 220 '40 different small coins in a cigarette box 'Trojka' pos. 221 '9 coins and medals in a cigarette box 'Wawel'; item 222 '19 Liberation buttons in the 'Wawel' cigarette box'; item 224 '12 Liberation buttons in a cigarette box 'Wawel'; item 228 '8 badges and 5 buttons in the 'Wawel' cigarette box'; item 230 '29 different, casual coins, 20th century, in a cigarette box 'Belweder'; item 471 'Brass cigarette box (with tobacco)'; item 632 'Brass cigarette case with applied ornament'; item 633 'Brass cigarette case with garland on top'; item 750 'A pair of sight-seeing collage pictures (in a cigarette box 'Trojka').





Jerzy Nowakowski, Interior of M. Haber's apartment (larger room) during the collection inventory in 1975, from the left: Julian Olejniczak, Tadeusz Jeziorowski, Jerzy Nowakowski, Zygmunt Dolczewski (seated), 1975, photo, courtesy of T. Jeziorowski



Jerzy Nowakowski, Interior of M. Haber's apartment (larger room) during the collection inventory in 1975, from the left: Tadeusz Jeziorowski, Julian Olejniczak, Zygmunt Dolczewski (seated), 1975, photo, courtesy of T. Jeziorowski

## Selected fragments of the list of historic items in M. Haber's apartment

Number from the museum inventory	Name	Designation of the commission	Prize in PLN	Recognized in the photos of the apartment	MNP Inventory number
109	Nefertiti, plaster bust, polychrome (cast from the Pergamon Museum) damaged		1,300		
110	A metal necklace with beads		100		
111	A wooden column, carved in an oriental character, height approx. 150 cm		1,500		
112	A pharaoh, head in plaster cast, blackened (original in the Louvre)		1,300		
113	An Eastern plinth in the shape of a dragon, carved wood		5,000		
114	An electric metal jardinière, late 19th century, cast iron		700	✓	
115	A ceramic vase with animal and plant decorations, blackened with a hole for electric wire		350		
116	Alexander the Great's head, plaster cast		500		
117	An antique, feminine, marble bust	MNP	3,000		
118	A miniature of ruins from the Roman Forum, marble		700		
119	A miniature of the statue of Octavian Augustus, brass	MNP	600		
120	A miniature obelisk made of three elements	MNP	200		
121	A pharaoh sculpture, miniature, marble		500		
122	Head on a pedestal with a tied Ushabti		500		
123	A statue of a seated pharaoh, bronze		500		
124	A pharaoh's head, cast		400		
125	An elephant, ebony		450		
126	Venus, clay figurine		100		
127	Brass fittings in the shape of an Egyptian head		200		
128	Ceramic Ushabti, haberdashery		100		
129	A figurine of a standing Egyptian woman, brass		250		
130	A figurine of a kneeling Egyptian woman, brass		300		
154	A bison, statuette, brass cast on marble		300	✓	
155	An anvil, bronze		100		
156	Chopin's head, brass		200	✓	
157	A couple in an embrace, bronze statuette		950	✓	

Number from the museum inventory	Name	Designation of the commission	Prize in PLN	Recognized in the photos of the apartment	MNP Inventory number
158	A female nude in glass	MNP	1,200	✓	Rz 1758
491	A brass candlestick, single candle	MNP	800	✓	
492	A pair of wooden stools in the Eastern type, remains of inlays		2,500	✓	
493	A brass mortar with a pestle		900	✓	
494	A bell, no clapper, Polish inscription		1,000		
495	A wooden pedestal in the shape of a round column	MNP	1,500	✓	maintenance material
496	A crystal plate on a bronze base	MNP	1,500	✓	Rz 1763
497	A wooden plinth with four columns	MNP	2,500	✓	Rd 1204
498	A pair of porcelain woodpeckers		150	✓	
499	A pair of porcelain fish		100		
500	A pair of porcelain frogs		80	✓	
501	Two cooing birds, porcelain		80	✓	
502	A cast iron pedestal, bronzed		1,000	✓	
503	A column-shaped jardinière	MNP	800	✓	
504	An alabaster lamp with a new shade		3,500	✓	
505	A turned cup from burr	MNP	500	✓	Rd 1200
506	A glass pedestal plate on plated base		1,200	✓	
507	A plated pedestal plate, small		600	✓	
508	A collection of archaeological relics from the PTPN <sup>1</sup> collection	MNP	500		D 1930/1-6
509	A folder with 36 illustrations from old fashion magazines	MNP	4,000		G 27599/1-36
510	An incomplete, early print book in a leather binding	MNP	500		D 1933
511	A folder with graphics from Napoleon I's era (21 pcs.)	MNP	2,500		G 27600/1-21
512	A marble group, damaged, copy of "The Rape of the Sabines", reduced in size	MNP	4,500	✓	
513	A folder with 40 pieces of sphragistic and numismatic materials	MNP	500		GN 1382 i GN 1383
514	Power of attorney for a Polish military mission, 1919	MNP	100	✓	WH 2152
532	Six coats of arms of the city of Poznań, a cast-iron plaque from gas lanterns	MNP	120	✓	D 1926/1-6
533	A pair of heraldic shields, painted wood		500		
534	A Prussian saber with a scabbard, no handle linings		3,000		

Number from the museum inventory	Name	Designation of the commission	Prize in PLN	Recognized in the photos of the apartment	MNP Inventory number
535	A small medallion, Our Lady of Częstochowa, new cast		100		
536	A heraldic tin cartouche with a lion		400		
537	A pair of dragons, iron sconces		400		
538	An Aztec calendar, cracked, plaster		150		
539	Sheet metal with a bust of Athena		1,500		
540	A coffin plate with coats of arms and letters: 'B-Z, L-B 1662', destroyed	MNP	1,000	✓	Mp 2480
541	A Rococo cartouche with the Korwin coat of arms under the prelate's hat	MNP	1,500	✓	Mp 2484
542	A coffin plate with coats of arms, four-field, letters: 'Z-B C-H B 1662'	MNP	1,000		Mp 2479
543	A coffin portrait with the coat of arms of Baron Wrangel	MNP	800		
544	A male coffin portrait repainted with the Zarembo coat of arms and the letters 'P-V C-S'	MNP	10,000		Mp 2478
545	A coffin portrait of a lady with a necklace and chain	MNP	12,000	✓	Mp 2471
546	A male coffin portrait in a zupan [high-collared men's folk jacket] and delia	MNP	12,000		Mp 2475
547	A white marble ampla	MNP	3,500		maintenance material
548	A boy's coffin portrait	MNP	13,000	✓	Mp 2473
549	Excavation: a fragment of chain mail and a dagger		200	✓	
550	Excavation: Dagger Part		150	✓	
551	A plate with coats of arms (from Riga)		200	✓	
552	A pair of male, oval epitaph portraits, oil on a sheet, in wooden frames	Heirs, 11.10.1975 <sup>2</sup>	20,000	✓	
553	A pair of angel heads, gilded wood		1,400	✓	
554	Six decorative tin twigs		400	✓	
555	Pair of lion heads (for antab or knocker)	MNP	500	✓	maintenance material
556	Pair of cupid badges		300	✓	
557	Two angel heads, polychrome wood		1,400	✓	
558	Painting, oil on canvas – coats of arms and angels (supraporta)		10,000	✓	
559	A male coffin portrait in delia, repainted	MNP	12,000	✓	Mp 2474
560	A crown-shaped tin ornament		200	✓	
561	A coffin plate with the date 1745, lead		100		

Number from the museum inventory	Name	Designation of the commission	Prize in PLN	Recognized in the photos of the apartment	MNP Inventory number
562	A coffin portrait of Piotr Błoczunski (?) 1649, damaged, repainted	MNP	8,000	✓	Mp 2476
563	A coffin plate with the Poraj coat of arms and the date 1662, repainted	MNP	800	✓	Mp 2482
564	A coffin portrait of a lady wearing a bonnet, repainted	MNP	12,000	✓	Mp 2472
565	A coffin plate with the Ogończyk coat of arms (?) As above	MNP	800	✓	Mp 2483
566	A male coffin portrait, repainted	MNP	8,000	✓	Mp 2477
567	A coffin plate with the Ostoja coat of arms and the date 1662	MNP	1,000		Mp 2481
568	A coat of arms of the Rüb family, framed		500		

<sup>1</sup> PTPN (Polish: Poznańskie Towarzystwo Przyjaciół Nauk) – The Poznań Society for the Advancement of Arts and Sciences – established in 1857, a learned society of scholars and scientists in all branches of learning. It has been one of the largest and most important general learned organizations in Poland. See About PTPN. History <http://ptpn.poznan.pl/en/about-ptpn/history> [Accessed 11.04.2019].

<sup>2</sup> See note 42, reference no. A 2409, p. 2.

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## Résumé

The article contains history of Marian Haber, a Poznań collector, written from the perspective of the objects he left behind, secured in the form of a census. They were partially purchased by the National Museum in Poznań in 1975 which makes this story unique. The apartment was a time capsule: on several dozen square meters, the entire collector's post-war life was encapsulated. It was opened not by his family or looters but a team of professionals, less than a week after his death. The article contains an in-depth analysis of the set as a group

of objects related to the owner which made it possible to partially recognize the space in which they were originally located. At the same time, it allowed to prove the existence of the idea behind the arrangement and offered an opportunity to recreate it.

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