

Introduction

The National Museum in Krakow preserves a collection of engraved gems numbering more than three thousand, which is the biggest set of this kind in Poland. The core of it is a part of the Constantine Schmidt-Ciążyński cabinet acquired under very favourable conditions in 1886. This assemblage originally comprised exactly 2517 specimens including 301 gems set in various types of rings (both ancient and modern). In the same year, Mathias Bersohn (1824–1908), a Polish art and culture historian living in Warsaw, donated another sizeable collection.¹ This set, exactly 100 pieces, is made up, almost entirely, of gems with coats of arms of Polish noblemen and some post-classical intaglios. In 1903, the National Museum in Krakow incorporated the palace and the collections of Emeryk Hutten-Czapski (1828–1896), a renowned art collector and expert in numismatics. His large collection of coins and medals as well as an enormous set of precious manuscripts and books is now preserved in the Emeryk Hutten-Czapski Museum, a department of the National Museum in Krakow.² The collector possessed 300 engraved gems.³ Similarly to Mathias Bersohn's, this assemblage comprised mostly of intaglios with coats of arms of Polish noblemen.⁴ The last rather large collec-

tion entered the Museum in 1947 when it received 212 engraved gems from Leon Kostka (see: p. 60–66). The ancient objects from this set have been included in this volume (see: nos. 50–51, 180, 218, 353–54, 357, 384, 467, 633, 687 and App. II.7).

Over the course of the National Museum's 136 years of existence various Polish collectors, archaeologists, travellers and enthusiasts of ancient art made small donations of one or several objects. However, they deposited only post-classical cameos and intaglios. The only collection containing ancient pieces was acquired by the National Museum in Krakow in 1895 from Stanisław Czajkowski. The small set included only two magical gems that were published by Joachim Śliwa.⁵ Therefore, apart from the ancient gems from the Constantine Schmidt-Ciążyński and Leon Kostka collections, only one ancient cylinder seal could be included in this catalogue (no. 1). Originally, Władysław Jabłonowski donated it to the Museum of Technology and Industry in Krakow, but in 1950 the cylinder was transferred to the National Museum in Krakow together with other collections of this institution.

This situation is not surprising because collecting engraved gems was not particularly popular in Poland; the gems (especially genuine ancient ones) were not easily accessible on the Polish art market in the late nineteenth and twentieth century, contrary to numismatics, for example. The only way to obtain them was while travelling to the countries of the Mediterranean Basin or to the Near East territories (like Władysław Jabłonowski). Alternatively, one could make use of the contacts with foreigners. Leon Kostka is a good example of this. The Constantine Schmidt-Ciążyński collection is an exception, but the cabinet had been created abroad where the collector had fortuitous conditions to acquire a number of ancient gems.

All the gems went through a very turbulent history, especially during the First and the Second World War. The result was a disorganised blend of the collections, but in 1950s, all the glyptic material was transferred from the Emeryk Hutten-Czapski Museum to the new Department of the National Museum in Krakow – Department IV of Decorative Art and Material Culture (now Department N4 of Decorative

1 *Czas* 173: 3, 9 July 1886, (*Kronika miejscowa i zagraniczna*), [retrieved: 27 July 2015]. Mathias Bersohn was a keen collector of artwork and craftsmanship. He donated a majority of his set to the Society for the Promotion of Fine Arts in Warsaw, but some items ended up in the National Museum in Krakow; among them were engraved gems.

2 For more information about the collector and his impressive collections, see: F. Kopera, M. Czapska, "Hutten-Czapski Emeryk." In *Polski Słownik Biograficzny*, vol. 4, ed. W. Konopczyński (Warszawa-Kraków, 1938), 181–82; M. Kocójowa, "Zarys historii zbiorów Emeryka Hutten-Czapskiego." In: *Rozprawy i sprawozdania Muzeum Narodowego w Krakowie*, vol. XI, ed. Z. Gołubiewowa (Kraków: Muzeum Narodowe w Krakowie, 1976), 124–84; Eadem. "Emeryk Hutten-Czapski – zbieracz i badacz rosyjskich numizmatów," *Wiadomości Numizmatyczne* XX, no. 4 (1976): 193–215; Eadem. *Pamiętkom ojczystem ocalonym z burzy dziejowej: Muzeum Emeryka Hutten Czapskiego* (Kraków: Wydawnictwo Literackie, 1978); Eadem. "The Numismatic Passion of Count Emeryk Hutten-Czapski," *Notae-Numismaticae-Zapiski Numizmatyczne* 1 (1996): 9–22; Bodzek and Popielska, *Memoriae donatorum*, 41–49; Skorupska-Szarlej, J. (ed), "*Monumentis patriae ...*": *Emerykowi Hutten-Czapskiemu w 110. rocznicę śmierci Muzeum Narodowe w Krakowie* (Kraków: Muzeum Narodowe, 2006); J. Bodzek, J. Nowak, A. Perzanowska, M. Woźniak, *Muzeum im. Emeryka Hutten-Czapskiego – Przewodnik* (Kraków: Muzeum Narodowe w Krakowie, 2013); Anon., "Niewydany katalog Emeryka Hutten-Czapskiego," *Przeгляд Numizmatyczny*, no. 2 (2014): 42.

3 Kiljańska, *Kolekcja gemm*, 443–52 and 817–21.

4 The only ancient piece could have been a magical gem published by Śliwa in: *Magical Gems*, no. 105, p. 123, but according to Alicja Kiljańska, the Emeryk Hutten-Czapski collection includes only two types of objects: 253 intaglios and seals bearing the coats of arms of Polish noblemen and 47 intaglios and seals with coats of arms of

the Courland aristocrats engraved upon them (Kiljańska, *Kolekcja gemm*, 443). Therefore, it seems that the magical gem attributed by Śliwa to the Emeryk Hutten-Czapski collection, in fact belonged to Constantine Schmidt-Ciążyński one.

5 Śliwa, *Magical Gems*, no. 16, p. 59 and no. 69, p. 97. Stanisław Czajkowski (1878–1954) was a painter educated in Krakow and München and became a professor of the Warsaw Academy of Arts (see more: Śliwa, *Magical Gems*, 8, note 7 and J. Derwojed, "Czajkowski Stanisław." In *Słownik artystów polskich*, vol. I, ed. J. Maurin-Białostocka et al. (Wrocław: Ossolineum, 1971), 389–90.

Art, Material Culture and Military Items), where it has been housed until the present.⁶ The process of reconstruction of the former sets is still ongoing. In recent years, the current staff of the Department N4 has made a great effort to properly attribute a majority of the gems to their former collections.⁷

Regarding the display of the gems, only the specimens from the Constantine Schmidt-Ciążyński collection were partially exhibited before the First World War (see: pp. 50–53, and 59–60 here). Now only very few late Roman and Byzantine cameos and intaglios are put on public display in the Emeryk Hutten-Czapski Museum. Very few groups of objects have been studied and published.⁸ The National Museum in

Krakow collection of engraved gems is crucial from the both scientific and artistic points of view. It is hoped that once all the gems are elaborated and the structure of the assemblages finally reconstructed, it will be possible to show them to the broader audience on exhibition once again and make them accessible for everyone to study.

This book is a *catalogue raisonné* of ancient engraved gems assembled in the National Museum in Krakow. The project's initial aim was to elaborate only Hellenistic and Roman pieces from the Constantine Schmidt-Ciążyński set, but as the work has proceeded (providing me better insight into all the collections), I came to the conclusion that it would be more sensible to write a catalogue of all the ancient engraved gems. Joachim Śliwa already published the Museum's Egyptian scarabs, amulets and magical gems in 1989, 2014 and 2015. Barbara Kaim-Malecka elaborated and published the Mesopotamian and Iranian cylinder- and stamp-seals as well as the Sassanian gems in 1993. Therefore, they are omitted in this book.⁹ Yet, recently, I and Alicja Kiljańska, and Maria Wałach from the National Museum in Krakow have been working on the gems' provenances. As a result, we discovered some previously unknown magical gems and Sassanian seals. I decided to include them in this volume in the form of two appendices at the very end of the catalogue.

6 Śliwa, *Magical Gems*, 44, note 85.

7 For instance, this is the case of the Leon Kostka's collection which is completely reconstructed. The Emeryk Hutten-Czapski collection is almost completely reconstructed. The works on the Constantine Schmidt-Ciążyński collection are close to being finished.

8 A brief overview of the collection was presented by: Sokołowski, *Zbiór gemmo-gliptyczny*, 179–201, Bulanda, *Kilka gemm* and Laska, *Kolekcjonerzy i grawerzy*, 26–29. The group of 83 gems signed by modern artists was published in two articles by Fredro-Boniecka: Fredro-Boniecka, *Gemmy z podpisami cz. 1*, 278–92 and Fredro-Boniecka, *Gemmy z podpisami cz. 2*, 53–84. It is noteworthy that, presently, a new study of these objects is being prepared by Katarzyna Kopera-Banasik (emeritus employee of the National Museum in Krakow). The group of the Egyptian scarabs and magical gems from the Constantine Schmidt-Ciążyński collection was presented in: J. Śliwa, *Egyptian Scarabs and Magical Gems from the Collection of Constantine Schmidt-Ciążyński*, *Prace Archeologiczne*, no. 45; *Zeszyty Naukowe Uniwersytetu Jagiellońskiego*, no. 917, Warszawa-Kraków: Państwowe Wydawnictwo Naukowe/Nakład Uniwersytetu Jagiellońskiego, 1989. Recently, the magical gems from the Schmidt-Ciążyński collection have been republished alongside some specimens from Leon Kostka, Stanislas Czajkowski and magical gems from other Polish collections in: Śliwa, *Magical Gems*. The group of the Egyptian scarabs has been republished together with the specimens from other Krakow Museums by the same author as well: Śliwa, *Egyptian Scarabs and Seal Amulets*. The group of Babylonian and Iranian cylinder-seals and stamps as well as Sassanian gems from the Constantine Schmidt-Ciążyński collection were published by Kaim-Malecka, *Catalogue*. The Byzantine specimens from the Schmidt-Ciążyński collection were presented in two articles by Myśliński: *Sceny gonitw*, 49–54 and *Gemmy późnoantyczne*, 229–33. In addition, Dorota Malarczyk has been working on the publication of gems with Arabic and oriental inscriptions. Apart from these groups of objects, some single specimens became a subject of several articles: J. Śliwa, "Eine unbekannte Abraxasgemme aus der Sammlung von Konstantin Schmidt-Ciążyński." In *Nubia et Oriens Christianus*, *Festschrift für C. Detlef G. Müller zum 60. Geburtstag*, (Köln, 1988), 445–49; Idem, "Gemma z przedstawieniem 'Pantheosa' z kolekcji Konstantego Schmidta-Ciążyńskiego," *Eos* 78 (1990): 163–67; Idem, "Bahram Gor and Azade: an unknown Sassanian gem in the collection of Constantine Schmidt-Ciążyński," *Studies in Ancient Art and Civilization* 1 (1991): 49–52; Idem, "Three magical gems with representations of Chnoubis from the collection of Konstanty Schmidt-Ciążyński," *Notae Numismaticae – Zapiski Numizmatyczne* 3–4 (1999): 25–30; Idem, "Gnostische Gemmen in den Krakauer Sammlungen" In *Gemme gnostiche e cultura ellenistica, Atti dell'incontro di studio, Verona 22–23 ottobre 1999*, ed. A. Mastrocinque. (Bologna: Patron, 2002), 271–79; Idem, "Gemma magiczna z formułą CTOXBΑΘΛΗ z kolekcji Konstantego Schmidta-Ciążyńskiego (1818–1889)," *Classica Cracoviensia* 14 (2011): 343–49, pl. 1; P. Gołyźniak, "A Problematic Cameo with a portrait of Augustus from

the Collection of Constantin Schmidt-Ciążyński," *Notae Numismaticae-Zapiski Numizmatyczne* VIII (2013): 217–26; Gołyźniak, *Monsters*; Gołyźniak, *Three Greek*; Gołyźniak, P., Natkaniec-Nowak, L., Dumańska-Słowk, M., Naglik, B. "A multidisciplinary study of a group of post-classical cameos from the National Museum in Krakow, Poland," *Archaeometry* 58, no. 3 (June 2016): 413–26; Gołyźniak, *The Rediscovered Poniatowski Gems*.

9 It is suggested that many of the gems published by Śliwa in his books (*Egyptian Scarabs and Magical Gems* and *Magical Gems*) as magical, should be classified as regular, Roman ringstones (Henig, *Review*, 154–55) and therefore, maybe, they should be incorporated to our book. However, we mainly focused our efforts on the unpublished material.

Abstract

This book is a *catalogue raisonné* of ancient engraved gems housed in the National Museum in Krakow including also a study of the history and character of the collections. It is divided into two parts.

The first one consists of three chapters, each devoted to a collector who contributed to the National Museum in Krakow gems assemblage with ancient specimens. The first chapter presents a study of the life and collection created by Constantine Schmidt-Ciażyński (1818–1889), who was a well-known and appreciated connoisseur of Old Master paintings and antiquities, and an antiquarian active for almost fifty years in various places like St. Petersburg, Moscow, Paris, Vichy, Nice, Torino, Venice, Rome, Naples and London among others. As he approached the end of his life, he decided to select half of his very best gems and present them in 1886 to the National Museum in Krakow in exchange for a modest pension. This essay answers the question why Schmidt-Ciażyński collected gems; he attempted to create an assemblage which would reflect the development of glyptic art from the beginning up to contemporary times. He sold a part of his collection to the National Museum in Krakow because he meant the gems to be a scientific aid for the emerging academic circles of archaeologists and art historians in Krakow. The discovery of his two dactyliothecae as well as other facts confirm that Constantine should be regarded as one of the most important gem collectors of the second half of the nineteenth century alongside Count Michael Tyszkiewicz (1828–1897), Friedrich Julius Rudolf Bergau (1836–1905) and Heinrich Dressel (1845–1920). While Schmidt-Ciażyński was a collector with international reputation, Leon D. Kostka (1871–1948) is an example of a local enthusiast trading with antiquities and various curiosities (including engraved gems) in Krakow. The second chapter is devoted to his figure. His passion towards art emerged during his stay in Paris, where he studied at the College of Commerce. He attended the École du Louvre as well and visited local museums actively. Despite the fact that after the return to Poland his occupation had nothing in common with art, he bought and exchanged various pieces of art throughout his life. In 1947, he donated his collection to the National Museum in Krakow. It included 212 engraved gems, among which only a few turned out to be ancient and are presented in the charts of this book. The last chapter in the first part of the book tells the story of Władysław Jabłonowski (1841–1894). He was a Polish doctor and ethnographer as well as a traveller and amateur archaeologist active in the Near East. He donated some objects of ancient art that he excavated to various Polish museums. The National Museum in Krakow got one cylinder-seal.

The second part of the book is a catalogue of 769 ancient gems and 7 more of uncertain dates. They concern single items

related to the Babylonian, Egyptian and Mycenaean cultures. Archaic and Classical Greek scarabs and ringstones are presented only by few specimens, but there is a rather numerous group of Hellenistic gems (with one gold finger ring and some interesting portraits of Hellenistic rulers and queens). They are followed by some Etruscan scarabs and ringstones. Next, a numerous group of Italic and Roman Republican gems is presented. Subsequently, an interesting assemblage of intaglios executed in the Augustan era is described. The largest group in the collection are gems from the Roman Imperial period. It is comprised of 424 objects of various styles and traditions; the themes vary from the representations of deities (both, as full figures as well as busts and heads) to short inscriptions cut on the surfaces of the stones. The group of Roman cameos has been distinguished separately and it includes five *Staatskameen* with portraits of the members of imperial families. The catalogue terminates with a group of eleven early Christian gems and 7 gems which dates are uncertain. Additionally, some magical and Sassanian gems and stamp-seals are included to the catalogue in the form of two appendices. Apart from very few objects, the gems presented in this book has never been investigated and published.

There are many interesting, important and valuable pieces in the collection of ancient engraved gems of the National Museum in Krakow. The cabinet significantly contributes to our knowledge of glyptic art as well as Classical culture and art in general because it includes at least some gems typical for almost every cultural circle and period of time. Although on a miniature scale, the wide spectrum of representations that appear on the gemstones gives us the unique opportunity to examine all aspects of private life, beliefs, ideas and even politics of ancient people. Furthermore, the book presents the figures of three very different collectors. The aim was not only to write their biographies, but also to present a detailed study of their collecting practices. For instance, the reconstruction of Constantine Schmidt-Ciażyński's network of contacts led to an increase in the value of some of the pieces presented in the book since it has been proved that they originate from celebrated assemblages, sometimes created as early as the seventeenth century. In addition, the essay on Constantine Schmidt-Ciażyński and his collection provides a piece of valuable information regarding the history of gem trade in general. While the Italian art market as well as Paris and London centres have been studied from various perspectives for a long time, this book gives an opportunity to see the mechanisms that ruled the art trade in lesser known places like St. Petersburg and Moscow. Finally, the chapter devoted to this collector explains Constantine motivations for collecting and goals that he set himself, which is a rare opportunity in studies on collecting practices.

Therefore, the first part of the book provides not only a sort of background for the objects presented in the catalogue section, but it is also an important contribution to the studies of the art market and attitudes towards collecting in the second half of the nineteenth and the first half of the twentieth century. In

summary, this book is intended to be useful not only for scholars interested in gems, but also those who study the history of the art market and collecting as well as all the enthusiasts of Classical art and archaeology.

