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THE COLLECTION OF JAN PONĘTOWSKI.
AN INTRODUCTION TO THE DESCRIPTION
OF ITS CONTENTS

There are two things that can be said regarding the collections gathered by Jan Ponętowski (c. 1530–1598), the abbot of Hradište in the city of Olomouc in Moravia between 1577 and 1587. First, this had been one of the most valuable Polish art collections in the 16th century. Second, it probably won't ever be possible to explore the whole assortment, as a significant part of it had been scattered. It was often mentioned only in passing, with two more detailed descriptions by Leszek Hajdukiewicz and Tadeusz Chrzanowski,¹ while some other publications referenced just its fragments.² Kazimierz Piekarski had been gathering materials in order to create a monograph of Ponętowski collection, however they were destroyed during the Second World War. In later times, Leszek Hajdukiewicz announced a presentation of the collection contents, however it never came into being. Also Anna

¹ L. Hajdukiewicz, *Jan Ponętowski, opat hradyjski, bibliofil, miłośnik sztuki. Materiały do życiorysu*, "Roczniki Biblioteczne" 14, 1970, pp. 485–529; T. Chrzanowski, *Uwagi o intelektualistach-kolekcjonerach w Polsce na przełomie renesansu i baroku*, [in:] *Mecenas, kolekcjoner, odbiorca. Materiały Sesji Stowarzyszenia Historyków Sztuki, Katowice, listopad 1981*, Warszawa 1984, pp. 121–145.

² Z. Ameisenowa, *Dwa nieznanne polskie znaki książkowe z XVI wieku*, Kraków 1947; A. Lewicka-Kamińska, *Nieznanne ekslibrisy polskie XVI wieku w Bibliotece Jagiellońskiej*, Kraków 1974; J. Samek, *Pastorał i mitra z daru opata Jana Ponętowskiego w zbiorach Muzeum Uniwersytetu Jagiellońskiego*, "Opuscula Musealia" 5, 1991, pp. 87–92; P. Hordyński, *Grafika włoskiej proveniencji z kolekcji Jana Ponętowskiego w Bibliotece Jagiellońskiej*, [in:] *Amicissima. Studia Magdalenae Piwocka oblata*, Kraków 2010, pp. 217–221, 661–671; P. Hordyński, *Pochody ceremonialne Habsburgów. Trzy rolki akwafortowe z XVI w. z kolekcji Jana Ponętowskiego w Bibliotece Jagiellońskiej*, [in:] *Tendit in ardua virtus. Studia oferowane profesorowi Kazimierzowi Kuczmanowi w siedemdziesiątolecie urodzin*, ed. J. Ziętkiewicz-Kotz, Kraków 2017, pp. 109–119.

Lewicka-Kamińska began such work in the past, preparing redraws of bindings and notes with their descriptions, some accompanied by information regarding the contents of the books.³

A precise, scientific study of this collection shall require an analysis encompassing several fields: graphics, history of books and their binding, handicraft. A first step to complete such work would be an attempt to create a list of the existing part of the assortment, as well as the known facts and assumptions regarding the lost contents. Nowadays, the information regarding the collection can be inferred from the objects themselves, located in the collections of graphics, old prints and manuscripts of the Jagiellonian Library and other institutions, as well as written records, especially a list of books and works of art gifted to the Kraków University, prepared by Jan Ponętowski himself, dated May 11th 1592.

It is known that not the whole Hradište collection was brought to Poland. Some of it remained, as 3 books that had been a part of it were found in the Chapter Library in Strängnäs in Sweden – stolen by the Swedes in 1642 from Moravia. Notes present on 2 of these books confirm that those books had been gifted to the monastery by Ponętowski.⁴

The record of Ponętowski's donation stored in the Archive of the Jagiellonian University contains 5 written pages.⁵ Five items (from *Libellus* [...] to *Turcius imperator* [...]) had been written on page 4 with probably an unsure, shaking hand. The record is not very precise, the descriptions are often very general, sometimes making the identification of objects difficult or even completely impossible. Some items are presented collectively, while others – individually. The list contains 109 items, with only a quarter possible to identify as currently residing in the Jagiellonian Library. It is generally ordered into thematic groups. First one and a half pages contain a list of various works of art: tapestries, paintings, etching rolls and scant individual graphics, as well as liturgical paraments. The remainder (starting with *libri conscripti*) encompasses books, including incunables and bound volumes of graphics, some medieval manuscripts (described as parchment books), ending with legal volumes gifted to Collegium Iurisconsultorum. Books and bound volumes with graphic are mixed together, descriptions of some books are not detailed – in some cases they are limited to the author or an abridged title. However, in case of some items it's possible to guess the omitted titles or authors of even those works that have not been preserved in the Jagiellonian Library. The list lacks several items currently in the possession of the Jagiellonian Library, bearing Ponętowski's own-

³ Jagiellonian Library (BJ), MS Przyb. 223/80.

⁴ E. Barwiński, L. Birkenmajer, L. Łoś, *Sprawozdanie z poszukiwań w Szwecji*, Kraków 1914, pp. 123–124.

⁵ Regestrum rerum donatarum Sacro Collegio Cracoviensi per Reverendissimum Dominum Ioan-nem Ponethowsky [...] anno domini 1592, shelfmark 16330.

ership marks.⁶ This means that the May 1592 donation to Krakow Academy was definitely not the only one.

Two significant sets of works of art that open the list, probably constituting the most valuable part of the collection, did not make it to our times. They were composed of Dutch tapestries described as “tapecie [...] virides Flandricae,” 14 of them (of various sizes) – and 26 Flemish paintings on canvas, as well as 7 less defined paintings on board. Liturgical paraments, collected probably not as utility items but as handicraft works, are also missing. Those comprised, among others, a chasuble, altar cloths, maniples, bursas for corporals (a red one and a white one with pearls), cloths for covering chalices and a French crosier. The Museum of the Jagiellonian University is in possession of another crosier and a mitre (both embroidered).

The medieval manuscripts (5 in 7 volumes), described as *libri pergamenei* in the handwritten record, survived to our times almost without losses in the manuscript collection of the Jagiellonian Library. They are all Czech illuminated manuscripts, with one being especially interesting as it contains some partially unfinished miniatures.⁷ These manuscripts are the only surviving medieval artworks in the Ponętowski collection.

Preserved incunables and 16th century books (20 of them) probably constitute only a fraction of a larger library. Books included in various collections or known to us only by their titles concern mostly religion and history, with some examples of emblem collections and legal works, even mathematics. There is an especially large number of richly illustrated books, with several of them, mostly the ones marked with “Albumy” reference, being in fact collections of prints.

The majority of the books are bound in valuable, artistic bindings, mostly from the 1580s, with almost all of them commissioned by the collection’s owner. Especially interesting are ten fabric bindings made of red velvet or green silk, some of them decorated with embroidery, silver thread, pearl and corals. They were made probably in Bohemia or Moravia, just as the embroidered crosier and mitre belonging the Jagiellonian University Museum. Other bindings were made of leather, richly decorated with mostly gold embossings: several types of Ponętowski’s supralibros or plaques. Most of them are figural plaques, with two types – the Holy Trinity and David being the most common (present on 11 bindings) and occurring in pairs (one on the front cover, the other on the back cover). Other plaques occur only once, while some bindings are decorated with ornamental plaques. Almost all leather bindings were also made in Bohemia or Moravia and are quite homogenous: decorated with stamps

⁶ MS 1462, Cim. 5693, Cim. 5746–5747, Cim. 5748–5749, Cim. 5875, Cim. 6024, Theol. 9687, additionally volumes with prints 150, 151, 154, 209 (as well as folder 155 stolen by German occupants) are also missing from the folder list, 2 V Alb., 1008–1009 III Alb.

⁷ Z. A m e i s e n o w a, *Rękopisy i pierwodruki iluminowane Biblioteki Jagiellońskiej*, Wrocław 1958, pp. 89–92.

(plant motifs, candelabras, chains, lines) or knurls (personifications of virtues, heads on medallions etc.), with most of them present on several different volumes. Only three bindings: Cim. 5693 and prints folders 153 and 209 come from Kraków, according to A. Lewicka-Kamińska.⁸ Block cutouts of several books are covered in ornaments or gilding.

The best-preserved and known part of the collection are graphics – over 900 prints from the 16th century in 9 bound volumes (the tenth was stolen by the German occupants during the Second World War), as well as 3 etching rolls depicting coronation and funeral processions of the Habsburg emperors. These rolls used to be around 12 meters long, nowadays only one is glued to canvas, while two others were preserved as series of loose prints, without any base. Additional few hundred prints are present in the richly illustrated books in the old books collections, as well as so-called albums in the graphic collections. Several other valuable prints have been placed on the endpapers of books by the collector. Over four fifths of the graphics contain Dutch art, with Italian art being the second most represented, followed by some examples of German and French works. The vast majority of graphics are metalcuts (woodcuts are rare, except for book illustrations). Most of them were created in Ponętowski's lifetime, the collector also frequently bought new prints from older plates. Sparse prints come from the first half of 16th century, while medieval art is not represented at all. Religious themes dominate, with a large number of allegories pertaining to faith, morality and cosmic order. One can also find historical and political motives, along with portraits, as well as over a 100 drawings of Rome's monuments. The list also contains Ortelius' atlas and two maps, that have not been preserved; several maps are included with prints in bound volumes.

Jan Ponętowski took great care to preserve his memory. His brief work *Krotki Rzeczy Polskich Seymowych [...] komentarz [...]*, published in 1569,⁹ contains two embossings of the author's crest, with his initials on the outline, as well as a poem dedicated to this crest. The collector's virtues are depicted on a silver, gold-plated medal with his bust and 1582 date,¹⁰ while *Gniazdo cnoty* by Bartosz Paprocki shows an imaginative woodcut portrait of the abbot, as well as his genealogy. Additionally, Ponętowski always attempted to draw attention to himself as the owner. His crest decorates the crosier kept by the Jagiellonian University Museum, and his supralibros (4 known types) appear on the bindings of numerous books and albums. They are usually displayed in pairs, with one on the upper, and the other one on the lower

⁸ *Historia Biblioteki Jagiellońskiej*, vol. 1, Kraków 1966, p. 164.

⁹ The Princes Czartoryski Library in Kraków, Cim. 507.

¹⁰ Kept in the Hutten-Czapski Museum in Kraków; described by E. R a c z y ń s k i (*Gabinet medalów polskich*, Berlin 1845, vol. 1, no. 55c), J. S. B a n d t k i e (*Historia Biblioteki Uniwersytetu Jagiellońskiego*, Kraków 1821, p. 52) and E. H u t t e n - C z a p s k i (*Catalogue de la collection des médailles et monnaies polonaises*, vol. 2, St. Petersburg–Paris 1872, pp. 243–244).

cover: most frequently with the quartered field (Leszczyc, Odrowąż, Lis and Poraj coats of arms) – type I and II according to K. Piekarski,¹¹ sometimes with singular coats of arms (Leszczyc or Odrowąż) – type III and IV; the fifth supralibros with Leszczyc coat of arms occurred only once (on the Cim. 8326 binding). The coat of arms supralibros can be also found on one of the embroidered fabric covers (Cim. D). Several leather bindings contain embossed inscriptions with the name and title of the owner – in Gothic script in the case of medieval manuscripts. Some volumes contain his bookplates: with an empty field (used several times) and 2 others – one with Leszczyc coat of arms and puttos, the other with two coats of arms and volcano, used once. The 1592 donation list is decorated with a large, elaborate wafer seal depicting crests bearing Leszczyc and Odrowąż coats of arms, held by dragons, with a bust of an angel, a mitre and a hat above the crests, as well as 1584 date. The outer ring contains the name and the title of the collection's owner, naturally.

Nowadays, Ponętowski's collection is a very valuable set of graphics, illustrated books and artistic binding of the 16th century. The value of the library, preserved only in fragments, is harder to estimate. Leszek Hajdukiewicz doubted Ponętowski's scholarly activities,¹² however the subject matters of quite a large number of books and prints can indicate his interest in history, especially recent political events.

One can easily notice that while composing the inventory of his donation, Ponętowski often emphasized the quality of material and workmanship, adding appropriate expressions: *pulchre scripti, eleganter depictae, articiose factus, mirabiliter compaginatus, sub veluto rubeo, sub viridi veluto, cum auro, cum argento, cum margaritis*, as well as pointing out the appearance of illustrations: *cum imaginibus, cum iconibus*. There can be no doubt that the value and rarity of objects was highly regarded by him; his collection included a crosier with a rare, fabric decoration, as well as bindings decorated with pearls, an illustration volume combined with a backgammon board, and several illustrations printed on yellow silk.

Such a search for uniqueness was completely in line with the zeitgeist – Ponętowski's stay in Moravia coincided with the rule of Rudolf II, a great patron of arts and connoisseur of peculiarities. One cannot deny the good taste of the collector. He was interested in Dutch paintings and tapestries, and in the preserved part of the collection, there are no low quality works, such as popular leaflet prints. The artistic culture of the collector is also evidenced in the fact that his name and other inscriptions on the bindings of medieval manuscripts were embossed in Gothic script.

One can definitely say that Ponętowski was influenced by his aesthetic needs, curiosity about the world, owner's pride and love of splendor. The question remains, which motivation was the most important one?

¹¹ K. Piekarski, *Superekslibrisy polskie od XV do XVIII wieku*, Kraków 1929, tableau 19–22.

¹² L. Hajdukiewicz, op. cit., pp. 396, 524–525.

The goal of this publication is to make the most complete record possible of the collection's preserved objects, as well as to present available information regarding the lost part.

The list below contains identifiable objects from Ponętowski's collection preserved in the Jagiellonian Library (in the sequence of reference numbers) and other institutions. Bound graphic folders are presented as units. Round parentheses contain prints and drawings affixed to books and bound folders by the owner. Sparse drawings and graphics not placed in bound tomes are presented separately. A detailed description of the whole graphic collection should become a topic of another, more extensive publication.

Below the list one can find the inventory from 1592, written by Jan Ponętowski himself. In the case of the preserved objects, current reference numbers have been listed, in the case of the lost objects, there are supplements and explanations of the entries (where possible and necessary) – sometimes rather self-evident, but others should be treated as assumptions.

THE JAGIELLONIAN LIBRARY

MANUSCRIPTS

MS 284, vol. 1–2, Biblia Latina by Albert of Sternberk, Bohemia, between 1371 and 1378

MS 1307/1, Malogranatum, Liber I–II, Bohemia 1402

MS 1307/2, Malogranatum, Liber III, Bohemia 1402

MS 1308, Fridericus de Sternberg, Explicationes Psalmorum seu glossa super Psalterium, Olomouc, around 1400

MS 1462, Missale, Bohemia, before 1345

MS 1558, Pontificale, Bohemia, around 1400

OLD BOOKS

Inc. 1354–1355 – Prints bound together: Platina Bartholomaeus, Vitae Pontificum romanorum, Nurembergae, A. Koberger 1481 (Inc. 1354); Lupoldus Bebenburgensis, Germanorum veterum principium zelus et fervor in christianam religionem, Basel, J. Bergmann, 1497 (Inc. 1355). Originally 3 other incunables were bound in the volume, currently in separate bindings from the 19th century: Inc. 2551, Trithemius Joannes, De scriptoribus ecclesiasticis, Basel, J. Amerbach, 1494; Inc. 2518, Reuchlin Joannes, De verbo mirifico, Basel, J. Amerbach, 1494; Inc. 2579, Margarita Decretalium, Basel, N. Kessler, no data available.

Inc. 1849, Piccolomini Aeneas Sylvius, *Epistolae familiares*, Norimbergae, A. Koberger, 1481

Cim. A[?], Haechtanus Laurentius [Laurent van Haecht Goidsenhoven], *Mikrokosmos. Parvus mundus*, Antwerpen, Gerardus de Tadcicus, 1579, [illustrations by Gerard de Jode]

Favoli Hugo, *De deis gentium imagines*, Antwerpen 1581 [illustrations by Philips Galle]

Cim. B, Leisentritt Johann, *Christianae et piaae preces ex orthodoxae et catholicae ecclesiae [...]*, Bautzen Ex officina [...] Nicolai Wolrab, 1555

Cim. C, *Breviarium Romanum, Venetiis, cura [...]* luceantonii Junta [...] impresum, 1524

Cim. D, *Breviarium Romanum ex Decreto Sacro sancti Concilii Tridentini, Venetiis, apud Iuntas [Luc' Antonio II Giunta]*, 1580

Cim. 5746–5747, *Vortzeichnus und zzeugung des hochlobwirdigen heilighumbs der Stiffkirchen der heiligen Sanct Moritz und Marien Magdalenen zu Halle [...]*, Halle, [Wolfgang Stöckel], 1520 (on the back of the title page – copperplate by A. Dürer: Albertus Elector Brandenburgensis¹³)

Dye zaigung des hochlobwirdigen Hailighumbs der Stiffkirchen aller Hailigen zu wittenburg, Wittenberg, [J. Gronenberg], 1509, contains woodcuts by L. Cranach: The grand series of Wittenberg reliquaries – copperplate by L. Cranach on the title page: Frederick the Wise and Johann the Steadfast¹⁴

Cim. 5748–5749, *Neun und neuntzig Schöne ausserlese Lieder, allen züchtigen Jungfrawen zum Newen Jar Gedruckt*, 1586

Negker Jost de, *Todtentanz durch alle Standt der Menschen*, Wien 1579, contains 40 woodcuts – copies as per Hans Holbein; backgammon board, caches for pieces and cards, notebook

Cim. 5750, *Missale Romanum, Venezia*, 1516, contains numerous colored woodcuts. Front endpaper: an illustration on yellow silk: an allegory illustrating the Book of Proverbs 4.23, dated 1580, similar to print shelfmark BJ I. 9060; back endpaper: *Typus ecclesiae catholicae*, a print on silk, similar to print shelfmark BJ I. 9041

Cim. 5875, Amman Jost, *Gynaeceum sive Theatrum mulierum*, Francoforti, 1586, woodcuts slightly colored

Cim. 6024, *Manuale parochorum [...]* pro provincial Salisburgiensi, Ingolstadii, Ex Officina [...] Davidis Sartorii, 1582

Cim. 8326, Paprocki Bartosz, *Gniazdo cnoty*, Kraków, z Drukarniey Andrzeia Piotrkowczyka, 1578

¹³ F. W. H. Hollstein, *German Engravings, Etchings and Woodcuts ca. 1400–1700*, vol. 7, p. 91, no. 100.

¹⁴ *Ibidem*, vol. 6, p. 3, no. 96.

Cim. 8416, Cassaneus Bartholomaeus [Chasseneux Barthelemy de], *Catalogus Gloriae Mundi*, Francoforti, Impressum Apud Georgium Corvinum, 1579, contains 12 illustrations by Jost Amman

Cim. 8417, *Pontificale Romanum*, Venezia [...], Apud Iuntas, 1572, contains numerous musical notations and woodcuts

Cim. 8426, *Missale Parisiense*, Parisijs, 1550, on the endpapers: a portrait of Gregory XIII, copperplate colored and seven sacraments – a print on yellow silk

Geogr. 1107, Volaterranus Raphael [Maffei Raffaele], *Commentariorum urbanorum octo et triginta libri*, Lugduni, 1552

Theol. 9687, Röckler Andreas, *De statu animarum in altero saeculo*, Ingolstadii, Ex Officina Weissenhorniana [Wolfgang Ecler], 1581

932773 II Mag. St. Dr., Regiomontanus [Müller Joannes], *Tabulae directionum*, Venetiis, 1524

GRAPHICS

Folder 149, I. 9036–9126, *Typus ecclesi[a]e catholic[a]e*, on the endpaper: woodcut from *Humani Corporis Fabrica Epitome* by Andrea Vesalius – a nude of a man holding a skull

Folder 150, I. 9127–9180, *Theatrum legis divinae*, on the endpapers: gouaches – two pigeons, great crested grebe

Folder 151, I. 9181–9203 [untitled]

Folder 152, I. 9208–9423, *Theatrum vit[a]e human[a]e*

Folder 153, I. 9424–9558, *Liber divina[e] sapientiae*

Folder 154, I. 9559–9630 [Mythologico-Theologicae imagicunciulae]

Folder 155, missing since the Second World War [I. 9631–9680]

Folder 209, I. 13295–13324, *Vita austera religiosorum*

Folder 210, I. 13325–13505, *Speculum christianae professionis* – after I. 13505 a gouache: Orsini coat of arms

Folder 211, I. 13506–13628, *Speculum Romanae Magnificentiae* [...]

I. 14704, *La trio[n]phante galera [...] che porto la nova [...] della gran vittoria [...]*, In Venecia In Frezaria par cesaro vicelli [Vecellio], woodcut colored (affixed 407–410 IV Alb.)

I. 23893, Nikolaus Hogenberg [*inventor* and etchings], [Procession of pope Clement VII and emperor Charles V in Bologna after coronation, 24th February 1530], *Divo et invicto imperatori Carolo V [...]*, etchings, 1530.¹⁵ Originally a roll glued to canvas, currently 2 loose engraved dedication cards with texts and illustrations 1–38

¹⁵ Copies of this and two other rolls probably come from 1570s or 1580s.

I. 23894, Wolfgangus Meyerpeck [etchings], Hans Mayr and Joachim Sorg [*inventor*], Parentalia Divo ferdinando Caesari Augusto [...] persoluta Viennae Anno Domini 1565 VIII Idus Augusti, Augustae Vindelicorum [...], 1566. A roll glued to canvas, printed text in 6 columns: “Lectori atque inspectori,” signature: Bartholomaeus Hannewald, colored etchings, title page, *castrum doloris* and funeral procession: illustrations 1–30 (no illustration 31)

I. 23895, Joannes and Lucas Duetecum [etchings], Hieronimus Cock [*inventor*], Amplissimo hoc apparatu et pulchro ordine Pompa funebris [...] Carolo V Rom. Imp. [...] 1559, etchings. Originally a roll glued to canvas, currently illustrations [1]–34 loose (no title page)

1 V Alb., Jacques Tortorel, Jean Perrissin, Der erste Tail [...] gedencwirdiger historien vom Krierg, Mord und Aufruere[n] welche sich [...] in francreich zugetragen [...], Lyon, 1570, copperplates and woodcuts

Affixed: on the back of p. 39 an Italian etching – battle of Marcomot near Moncontour, 3rd October 1569; [p. 43] – printed text (Michael Prudeker, Carmen de humilitate), dedicated to J. Ponętowski; [p. 45] – Tabula Complectens Totam Belgicam, Flandriam, Brabantiam (a map of the Netherlands)

2 V Alb., Francesco Terzi, Gaspere Oselli, Austriae gentis imagines, Innsbruck, 1553–1573

407–410 IV Alb., Bellvm Tvneti Flandricu[m] Gallicv[m]qvè

407 IV Alb., Kurtze erzeichniss wie Keyser Carolus der V in Africa Dem Konig von Thunis, so von dem Barbarossen vertrieben mit kriegsrustu[n]g zur hulfte komt [...]

408 and 409 IV Alb., [wars with Spaniards and Dutch wars of religion]

410 IV Alb., [French wars of religion]

887 III Alb., Onofrio Panvinio, Accuratae effigies pontificum maximorum numero XXVIII ab Anno Christi MCCCLXXVIII [...], Getruckt [...] durch Nernhart Jobin, Argentorati, 1573

1008–1009 III Alb. bound together:

Pieter Baltens, Les genealogies et anciennes descentes des Forestiers et comtes de Flandre [...], Andre Bax, Antverpia, 1581

Michael Vosmer, Principes Hollandiae & Zelandiae Domini Frisiae, Christophorus Plantinus Philippo Gallaeo, Antverpia, 1578

DRAWINGS

IR 1961, A design of J. Ponętowski’s headstone with a kneeling figure, bistre, pen (from folder 149)

IR 1974, A design of J. Ponętowski’s headstone with a standing figure, bistre, pen (from folder 149)

THE JAGIELLONIAN UNIVERSITY MUSEUM

A crosier and mitre decorated with embroidery

STRÄNGNÄS CHAPTER LIBRARY

Johann Gritsch, Quadragesimale, Argentorati, 1484

Bernardus Clarevallendus, Opera, Lugduni, 1520

Wilhelmus Paraldus, Summa de virtutibus, Colonia, 1479

INVENTORY OF PONĘTOWSKI'S DONATION OF 1592

Regestrum rerum donatarum Sacro Collegio Cracouien[si] Per R[evere]ndūm
Dominum Ioannem Ponethowsky Abbatem Gradicensem Prothonottarium Apostoli-
cum vndecima Die Mensis Maii A[n]no D[omi]ni 1592

Tapeciae magnae ac minores virides Flandricae quatuordecim¹⁶

Imagines pulchro flandrico opera depicto[!] in tela omnes magn[a]e, viginti sex

In tabulis vero imagines eleganter depictae sunt septem

Imagines vero parui artificiose illuminati cum tabula Insignii mei nouem & Hen-
rici Regis effigies decima

Insigniorum Caesaris Papae ac Regis Tabula Ingressus solennis Caroli Quin-
ti Imperatoris Bononiam ad coronationem caesaris cum celebri Magestatis[!]
Pompa

Caesaris Ferdinandi Funeris Pompa I. 23893

Caesaris Caroli solemnes ex[s]equiae I. 23894

Insignia Caesaris

Imagines Tipus excussae

Electio Caesaris per sacri Imperii Principes Electoris

Aquilla biceps cum insignijs

Tipus Christianorum Principum et Antiquaru[m] monarchiaru[m]

Delinentio[!] naturae humanae

Genelogia Austriaca

Mappa Bohemiae Regni

Genelogia saxonie Ducis

Fiserunk Altaris pulchra illuminatura in Pargameno depictus ac artificiose factus

Cassula Rubea cum aurea cruce

¹⁶ Probably verdure tapestries, i.e. tapestries depicting landscapes with vegetation, sometimes also animals.

Alba cum stola, manipulari ac Homerali
 Infula cum baculo pastorali in the Jagiellonian University Museum.
 Agnus DEI¹⁷
 Custodiae, Rubea et Alba cum margaretis
 Sudarium ad Altare cum auro pulchre factum
 Sudarium supra calicem
 Perae duae cum cistula
 Cingulus ex serico ad Albam pulchro opere
 Puluinaria duo ad Altare¹⁸
 Baculus Francicus cum argento et gladiolo¹⁹
 Antiquitates in parua teca cum effigiae meae
 Sigillum magnum Caesaris
 Mappa altaris cum serico

LIBRI CONSCRIPTI

Volateranus Geogr. 1107
 Sermones de Sanctis
 Sermones Ioannis Fabri
 Cathalogus Sanctorum Martirum²⁰
 Canones et Decreta Sacri Concilij Tridentini
 De Sacra Eucharistia liber
 Assertio Catholica²¹
 Flagellum Hereticorum²²
 Decreta Ecclesiae Christi
 De statu animarum liber
 Methodius
 Opera Ioannis Sambuci²³
 De vitis et sectis omnium Hereticorum²⁴

¹⁷ Probably a medallion depicting Christ as the Lamb. Such medallions were originally made of wax, later also using durable, precious materials – “rather medals in the form of Agnus Dei” (*Encyklopedia kościelna*, vol. 1, Warsaw 1873, p. 79).

¹⁸ Small pillows placed on altars as pads for books, usually made of silk or other valuable materials, decorated with cross-stitch.

¹⁹ Probably a Limousin crosier with a stylized gladiolus flower in the curvature.

²⁰ Pierre M o r s e l i n, *Martyrologium sive sanctorum martyrum catalogus*.

²¹ Pedro d e S o t o, *Assertio catholica fidei circa articulos confessionis*.

²² Probably: Nicolas J a c q u i e r, *Flagellum haereticorum fascinarorium*, Frankfurt am Main, 1581.

²³ Janos Zsamboki.

²⁴ Gabriel d e P r é a u, *De vitis, sectis et dogmatibus omnium haereticorum*.

Aeneas Siluius, liber eius cum argento	Inc. 1849
Speculum Christianae professionis cum imaginibus	Prints folder 210
Missale Romanum in quarto sub veluto rubeo	
Habitus variarum gentium libri tres in folio cum imaginibus ²⁵	
Legenda Sanctorum	
Vitae Sanctorum Patrum cum imaginibus	
Gloria mundi cum Iconibus	Cim. 8416
Pontificale Romanum	Cim. 8417
Theatrum vitae humanae	Prints folder 152
Directorium in Bibliam auream in viridi opere	
Theatrum Sacerdotum cum Iconibus	
Paulus Iouius cum imaginibus sub veluto rubeo ²⁶	
Acta Apostolorum cum Iconibus	
Cathalogus Pontificum sub aureo filo	Inc. 1354–1355
Cronica Franciae cum Iconibus sub aureo filo	1 V Alb.
Acta Diuinarum nuptiarum sub aureo filo	
Theatrum Ciuitatum liber secundus	
Theatrum Ciuitatum liber Tertius ²⁷	
Liber Deuotus imaginum	
Effigies Pontificum Romanorum in octauo	887 III Alb.
Speculum Romanae Magnificentiae	Prints folder 211
Tipus Ecclesiae Catholicae	Prints folder 149
Missale Francicum sub rubeo veluto	Cim. 8426
Missale Romanum sub veluto rubeo cum auro	Cim. 5750
Spectacula Anthverpie[nsia] ac Arcus Triumphales ²⁸	
Philosophia naturalis	
Virtutes Poloticae[!] cum imaginibus	
Bellum Tuneti cum imaginibus	407–410 IV Alb.
Simbola Italica cum insignijs et Iconibus	
Insignia Polonica	
Castellorum ciuitatum ac Regum imagines in quarto liber	
Equitum imagines liber in quarto	
Theatrum orbis Terrarum sub veluto rubeo ac deaurato argento ²⁹	

²⁵ Jean Jacques B o i s s a r d, *Habitus variorum orbis gentium*.

²⁶ Paolo G i o v i o, perhaps *Elogi degli uomini illustri*?

²⁷ Georg B r a u n, Frans H o g e n b e r g, *Civitates orbis terrarum*.

²⁸ Probably: Schrijver Cornelius [G r a p h e u s], *De seer vonderlijcke [...] triumphelijcke incom-
pst [...] in de stadt van Antwerpen. Anno 1549*.

²⁹ Abraham O r t e l i u s, *Theatrum orbis terrarum*.

Paruis mundus cum imaginibus liber sub rubeo veluto cum margaritis ³⁰	Cim. A?
Breuiarium antiquum Romanum sub viridi veluto cum auro et margeritis	Cim. C
Breuiarium recens sub viridi veluto cum auro	Cim. D
Praecationes Lesentricij sub veluto viridi cum margaritis ac auro	Cim. B
Liber Divinae Sapientiae	Prints folder 153
Hierarchia caelestis ³¹	
Libellus in sedecimo Martilogij imagines cum pictura	
Liber in folio in Mathematicis	
Liber in quarto mirabiliter compaginatus	
Libellus in quarto legacioru[m]	
Liber Historiae Dubrawij ³²	
Bomfinius[!] ³³	
Mappa parua impressa	
Turcicus imperator vt in templu[m] proficiscitur	

LIBRI PERGAMENI

Liber Malo granati, Liber Primus	MS 1307/1
Malo granati Liber secundus et Tertius	MS 1307/2

³⁰ This entry is puzzling. The *parvus mundus* title means “microcosm,” the presence of illustrations, colour of the binding and usage of pearls bring the association with Cimelium A (i.e. Laurentius Haechtanus [Laurent van Haecht Goïdsehoven], *Mikrokosmos. Parvus mundus*, Antwerpen, Gerardus de Tadecius, 1579), known as the donation of Anna Jagiellon. What is more, Jacek Przybylski wrote in *Indiculus variorum monumentorum, codicum et librorum* (MS BJ 918, leaf 10r): “Liber emblematum, quo olim Antonius[!] Ponętowski, Abbas Gradicensis, Bibliothecae Academiae Benefactor, utebatur sub titulo: Mikrokosmos sive Parvus Mundus in 4 unionibus ornatus” (Przybylski consistently attributed the name Antoni to Ponętowski). The title and mention of pearls leave no doubts here. It’s hard to see such similarities as accidental. One can assume that this fact was noted by A. Lewicka-Kamińska, who noted this binding in the collection of drawings and hand-written notes concerning the Ponętowski collection bindings (MS Przyb. 223/80), as well as T. Chrzanowski, who wrote “it’s possible that [...] the connoisseur and bibliophile Jan Ponętowski interceded in the creation of this binding” (op. cit., p. 142). At the same time, in the hand-written inventory of bindings from the beginning of the 19th century, preserved in the graphic collection, one can read: “Ein von der poln. Königin Anna in Jahre 1582 gesticker (und von derselben am. 27. 4. 1584 der Bibliothek geschenker) Einband.” The book lacks Ponętowski’s ownership marks, and its binding bear the queen’s initials. One has to note, however, that some elements of the *Mikrokosmos* binding decorations are similar to the crosier kept in the Jagiellonian University Museum. It’s also puzzling that the eagle on Cim. A lacks the crown, in contrast to other Polish eagles from the Jagiellon era. The history of this binding still hides many secrets. The problem is that it’s never been studied in detail – even in the 1980s it was sometimes listed as a prayer book.

³¹ Pseudo-Dionysius the Areopagite, *De coelesti hierarchia*.

³² Jan Dubrawius, *Historia regni Boemiae*.

³³ Probably Antonio Bonfini, *Rerum Ungaricarum decades*.

Explicationes Psalmorum	MS 1308
Evangelia et Epistola	
Liber Primus simonis de Cassia	
Liber secundus simonis de Cassia ³⁴	
Pontificale	MS 1558
Biblia Sacra noui et veteris testamenti duo libri pulchre scripti	MS 284

LIBRI IURIS PRUDENTIAE TAM Ciuilis et canonici Pontificij ac Caesarei quos donauit Collegio Iurisconsultoru[m]
 Digestum vetus Pandectarum in Folio
 Inforciatum Pandectarum Iuris ciuilis
 Digestum nouum Pandectarum
 Codices Diui Iustiniani
 Volumen complectens nouellas
 Constitutionum Diui Iustiniani liber
 Decretum Diui Graciani Iuris Canonici
 Decretales Gregorii in folio
 Sextus Decretalium liber Aegidij Perini in folio
 Vocabularius in octauo³⁵

Translated by Jacek Smycz

SUMMARY

Jan Ponętowski (ca. 1530–1598), abbot of Hradište (Moravia) from 1577 to 1587, was a collector who managed to bring together one of the most valuable Polish art collections of his time. Of this collection, about 900 prints bound in volumes, a number of books illustrated with engravings and woodcuts, as well as three rolls of etchings are now held by the Jagiellonian Library. All of these are sixteenth-century prints, made for the most part using metal techniques. Four fifths of them come from the Netherlands and the rest from Italy. Part of Ponętowski's library has also survived, including several manuscripts and incunables. Some of these books have extremely fine artistic bindings made of materials such as silk or velvet and adorned with pearls and coral, while others – made of leather – are

³⁴ The Jagiellonian Library is in possession of a Bohemian manuscript: Simon Fidati de Cassia, *Enarrationes evangelicae Veritatis*, vol. 1 (MS 1654) and vol. 2 (MS 1653). Both volumes lack ownership marks and their bindings are unadorned, making it impossible to identify their provenance.

³⁵ Below the text: donor's seal and signature: Ioannes Ponethowski, Abbas Gradicensis, / Sanctae Sedis Apostolicae Prothonottarius, Manu sua p[ro]p[ri]a [subscript]t[us].

mostly decorated with plaques. Most of the bindings come from Bohemia. Unfortunately, a large part of Ponętowski's collection – including fabrics, paintings on canvas and on wooden boards, as well as most of the church paraments – has not survived. Additionally, most of the library has been dispersed. Ponętowski, who strongly wished to be remembered by future generations, used several supralibros and bookplates.

He also liked to highlight the beauty and costly nature of the artworks in his possession. The subjects which prevail among Ponętowski's etchings are religion and history, the latter concerning recent events. It is also evident that the abbot was very fond of allegories. His artistic taste is unquestionable, as no poor quality works can be found in his collection.

The aim of this publication is to make a complete list of both the preserved and the lost items from Ponętowski's collection. The article contains a list of objects held by the Jagiellonian Library (according to the shelf marks). It also mentions several items that are to be found in other locations as well as the list of Ponętowski's donation to the University of Kraków (written by the donator in 1592). The present list is not a detailed one. Certain objects are mentioned collectively – some in a very brief manner. Where possible and where necessary, the author has added appropriate explanations (which in some cases are only hypothetical). These mostly concern the entries on lost objects.

KEYWORDS:

Jan Ponętowski, abbot, Hradište, collection, donation, Jagiellonian Library

KOLEKCJA JANA PONĘTOWSKIEGO. WSTĘP DO OPISU ZAWARTOŚCI

STRESZCZENIE

Jan Ponętowski (ok. 1530–1598) w latach 1577–1587, opat w Hradište na Morawach, zgromadził jedną z najcenniejszych polskich kolekcji sztuki swego czasu. W Bibliotece Jagiellońskiej zachował się zbiór około 900 grafik w oprawnych tomach, ponadto książki ilustrowane rycinami i 3 akwafortowe rolki. Jest to grafika z XVI wieku, niemal wyłącznie w technikach metalowych, w 4/5 pochodzenia niderlandzkiego, w drugiej kolejności włoskiego. Zachowała się też część biblioteki, w tym kilka rękopisów średniowiecznych i inkunabułów. Zwracają uwagę cenne oprawy artystyczne między innymi z aksamitu i jedwabiu, zdobione perłami lub koralami, zaś inne, skórzane, zdobione są najczęściej plaketami. Większość opraw

powstała w Czechach. Znaczna część kolekcji, w tym tkaniny, obrazy na płótnie lub desce i większość paramentów liturgicznych nie dochowała się do naszych czasów, również większość biblioteki uległa rozproszeniu. Ponętowski dbał bardzo o upamiętnienie swej osoby, używał kilku superekslibrisów i ekslibrisów, lubił podkreślać drogocенność i urodę posiadanych dzieł. W kolekcji grafiki przeważa tematyka religijna i historyczna, zwykle dotycząca nieodległej przeszłości i widoczne jest upodobanie do alegorii. Nie można odmówić Ponętowskiemu smaku artystycznego: nie spotyka się w zbiorze dzieł o niskiej jakości. Celem publikacji jest ustalenie listy zachowanych obiektów z kolekcji i dostępnych informacji o obiektach zaginionych. Artykuł zawiera zestawienie obiektów przechowywanych w Bibliotece Jagiellońskiej (w porządku sygnatur), wspomniano też o kilku znajdujących się w innych miejscach. Uwzględniono też spis daru Ponętowskiego dla krakowskiego uniwersytetu sporządzony przez ofiarodawcę w 1592 roku. Spis nie jest precyzyjny: pewne obiekty traktuje tylko zbiorczo, niektóre bardzo skrótowo. Tam gdzie było to możliwe i potrzebne dodano uzupełnienia lub objaśnienia – niekiedy tylko hipotetyczne – zapisów dotyczących przeważnie obiektów, które się nie zachowały.

SŁOWA KLUCZOWE:

Jan Ponętowski, opat, Hradište, kolekcja, dar, Biblioteka Jagiellońska

Præcationes Leonticij subvelutoviridi cum
 marparis ac auro
 Liber Divina sapientia
 Hierarchia caelestis
 Libellus in sedecim octyllogij magis cum
 pictura
 Liber in folio in Mathematicis
 Liber in quarto mirabiliter compo matris
 Libellus in quarto legationis
 Liber Historia Sabranij
 Bonifacius
 Anna parva impressa
 Trucius interpretator ut in Tempore
 proficiscitur

LIBRI IURIS PRVDENTIA TAM
 Civilis et Canonici Pontificij ac Casarej
 Quos donavit Collegio Iuriconsultoru
 Digestum vetus Pandectarum in folio
 Infortiatum Pandectarum Iuris Civilis
 Digestum nouum Pandectarum
 Codices Dni Iustiniani
 Volumen complectens nouellas
 Constitutionum Dni Iustiniani liber
 Decretum Dni Gratiani Iuris Canonici
 Decretales Gregorij in folio
 Sextus Decretalium liber Epistij Perini in folio
 Vocabularius in octavo

LIBRI PARGAMINÆI

Liber Malopranati Liber Irmis
 Malopranati Liber secundus et Tertius
 Explicationes Psalmorum
 Evangelia et Epistola
 Liber Irmis omnis de Cassia
 Liber secundus omnis de Cassia
 Pontificale
 Biblia Sacramenti veteris testamenti
 duo libri pulchre scripti



Ioannes Ps. Studiensis
 Sancta sedis n. Erathorottarius,
 Manu sua ppā pff

Fig. 1. The inventory of Jan Ponętowski's donation.



Fig. 2. The seal of Jan Ponętowski.

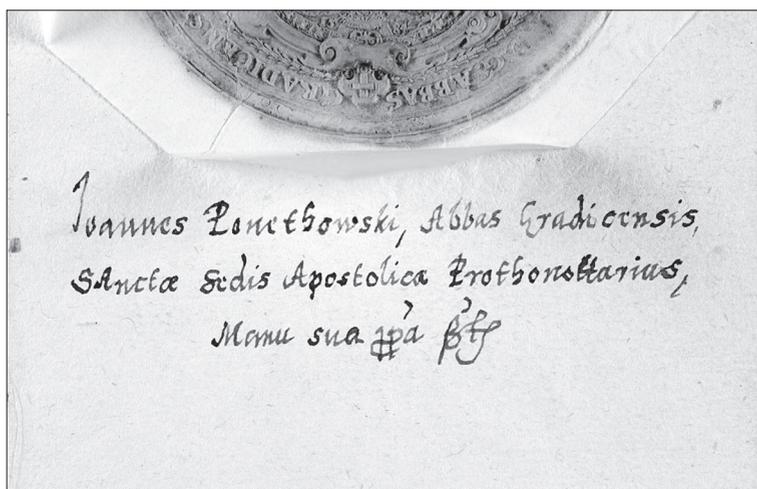


Fig. 3. Jan Ponętowski's signature below the seal.