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POLISH FAIENCE FROM ĆMIELÓW FACTORY IN THE COLLECTIONS OF THE DIOCESAN MUSEUM IN SANDOMIERZ¹

FAJANSE POLSKIE Z ĆMIEŁOWA W ZBIORACH MUZEUM DIECEZJALNEGO W SANDOMIERZU

Abstract

Ecclesiastical objects were rarely made from ceramics and are therefore not often found in church museums. The Diocesan Museum in Sandomierz is a notable exception, with an interesting and diverse collection of 21 transfer-printed faience vessels from the mid-19th century. This is a very valuable collection as it provides a picture of the production of faience in the mid-19th century in Ćmielów and, to some extent, in the whole of Poland. It contains all three basic types of printed underglaze decoration popular at the time, namely foreign motifs, Poland's views and "wallpaper" ornament. The specimens with Poland's views are particularly valuable. They are very rare in museum collections and practically non-existent on the antiquarian market. The author analyses these objects in detail, focusing primarily on Polish views, giving their graphic prototypes, the time of production and provenance. He also discusses the issues of under-glaze printing technology, with which all the objects in the collection are covered.

Keywords: faience; Ćmielów; uderglaze transfer print; Poland's views; Diocesan Muzeum in Sandomierz

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Streszczenie

Obiekty sakralne rzadko wykonywano z ceramiki, dlatego też nie są często spotykane w muzeach kościelnych. Takim wyjątkiem jest Muzeum Diecezjalne w Sandomierzu, w którym znajduje się interesujący i zróżnicowany zespół 21 naczyń fajansowych z połowy XIX wieku. Jest to zbiór bardzo wartościowy, daje bowiem obraz produkcji fajansu w połowie XIX wieku w Ćmielowie i poniekąd w całej Polsce. Znajdujemy w nim wszystkie trzy podstawowe rodzaje modnej ówczesnie podszkliwnej dekoracji drukowanej, a mianowicie motywy obce, widoki polskie i ornament „tapetowy”. Szczególnie cenne są okazy z widokami polskimi, gdyż są bardzo rzadkie w zbiorach muzealnych, a praktycznie w ogóle nie występują na rynku antykwarycznym. Autor szczegółowo analizuje te obiekty, przy czym skupia się przede wszystkim na widokach polskich, podając ich graficzne pierwowzory, czas produkcji oraz pochodzenie. Omawia także bliżej kwestie technologii druku podszkliwnego, którym pokryte są wszystkie obiekty w kolekcji.

Słowa kluczowe: fajans; Ćmielów; druk podszkliwny; polskie widoki; Muzeum Diecezjalne w Sandomierzu

Ecclesiastical museums in Poland have rich and varied collections, but by their very nature they focus primarily on collecting, processing and presenting religious objects. They generally do not include faience, as such objects were not usually made of ceramic materials.² If it did happen, however, it was more the exception rather than the rule. One notable example is the work of the della Robbia family, whose extremely talented representatives, particularly Luca, Andrea and Giovanni, made their well-known figures and reliefs in Florence during the second half of the 15th century.³ The high artistic quality of these wares and the considerable size of this faience meant that we can still admire them today in Italian churches, where they serve as altars or as independent figures, busts or bas-reliefs. Such instances, however, were rare, and later there were only isolated cases, such as, for example, the Rococo altar in the Chapel of St Anthony in Schrezheim, made in a local faience workshop.⁴ Figurines for private worship were more common,

history and made photographs and her text on the Ćmielów faience available to him before its publication. Consultation was also provided by Ms M. Śniegulska-Gomuła from the National Museum in Kielce and B. Kostuch from the National Museum in Kraków. The author would like to express his thanks to all these persons.

² The subject of the article is limited to faience wares, but this remark also applies to porcelain in general, which was not often used for sacred figures. Such exceptions include the set of Meissen Apostles in the Jasna Góra collection, or the two exceptional figures of Apostles from the collection of R. St. Ryszard in the National Museum in Warsaw; cf., W. Załęska, “O kolekcjonowaniu porcelany. R. St. Ryszard’s archive as a document of the history of the collection and the collector’s expertise and workshop,” in: M. Białonowska, M. Bryl, A. Frąckowska, *Polskie kolekcjonerstwo rzemiosła artystycznego*, Warsaw 2018, p. 56.

³ See extensively on their activity, M. Cambareri, *Della Robbia. Sculpting with Color in Renaissance Florence*, Museum of Fine Art, Boston 2016.

⁴ H. Erdner, G.K. Nagel, *Die Fayencefabrik zu Schrezheim 1752–1865*, Ellwangen 1972, p. 64.

especially figures of the Madonna and Child from Nevers⁵ and sometimes from Delft,⁶ as well as crucifixes from Schrezheim,⁷ and folk figurines from various smaller French potteries.⁸

This was not a common phenomenon and hence such objects are not often found in museums, including Polish ones. That is why a visit to the Diocesan Museum in Sandomierz came as somewhat of a surprise. Upon visiting the exhibition, one cannot help but notice a large display case tightly packed with faience wares (Fig. 1). Already from a distance, one can see a typical large plate from Delft, dating from the 18th century, but what draws one's special attention is, above all, a large group of 19th century Ćmielów faience with printed representations of various scenes, including the area around Cracow. These are clearly not sacred objects, but they remain undoubtedly noteworthy and very interesting.

The aim of this article is to present this collection against the broader background of the activities of the Ćmielów factory. It also provides a detailed description of the individual vessels divided into groups based on their decorative technique.

In the most general terms, it consists of 21 different types of transfer printed vessels, ranging from a large serving terrine with a lid, oval platters, larger and smaller plates and a salad bowl, to a coffee pot with a lid, cups and two baskets with delicate openwork. All of these objects are utilitarian in character, but they did not belong to one large service, as, given the differences in decoration, the origin of at least several dinner and coffee services comes into play. Based on the decoration, they can be divided into three groups. Some of them are decorated with engravings of foreign origin, others with views of Cracow and its surroundings, and the rest with so-called "wallpaper" ornament. What they all have in common, however, is the manufacturer, the type of ceramics, the method of decoration and the period of manufacture.

Taking into account the distinctive features and markings, there is no doubt that these are vessels made from the so-called delicate faience at the Faience, Porcelain and Stoneware Factory in Ćmielów between 1850 and 1870. The factory was then, and after later transformations still is, one of the most important faience producers in Poland. It is assumed to have been established by Jacek Małachowski in 1804 on a property he had acquired back in 1797.⁹ On the basis of a contract dated 11 May 1808, it was run by Adolf Friedrich Vatke,¹⁰ who came from Germany, and

⁵ *Faïences français XVIIe-XVIIIe siècles*, Galeries nationales du Grand Palais, Paris 6 juin 190 – 25 août 1980, Ministère de la Culture et de la Communication, Édition de la Réunion des musées nationaux, Paris 1980, p. 149, items 190 and 191.

⁶ See, extremely rare Madonna and child of 1749 produced in Delft, J.D. van Dam, *Gedateerd Delfts aardewerk*, Zwolle 1991, p. 90.

⁷ Erdner, Nagel, *Die Fayencefabrik*, pp. 72–73, item 10–13.

⁸ See, group of such figurines, Hotel des Ventes de Clermont-Ferrand, Le Samedi 18 novembre 1978, *Faïences populaires*, ABC No. 169, Nov. 1978.

⁹ E. Kowecka, *Wytwórnictwo i produkcja ceramiki szlachetnej w regionie sandomiersko-kieleckim w XIX wieku*. Wrocław–Warsaw–Kraków 1968, p. 44.

¹⁰ J. Moniewski, *Fabryka fajansu w Ćmielowie za dyrekcji Adolfa Fryderyka Watkego 1808–1837*, Radom 1992, p. 1.

already in 1811 production must have reached a satisfactory level, since several services were donated that year for advertising purposes to the ministers of the Duchy of Warsaw, including Prince Józef Poniatowski.¹¹ Unfortunately, we do not know what these dishes looked like, as very few from the first period of the Ćmielów pottery have survived. Judging by the few examples, they were probably so-called “creamware”,¹² i.e. vessels left in the natural cream colour of clay covered only with a transparent glaze. The only decoration other than the shape itself may have been possibly low relief shapes made separately from the main body and applied to it before firing.¹³ Although paintings were also used in this faience workshop, judging by their somewhat folkloric character they were probably only made for the local market.¹⁴

A marked change did not occur until Gabriel Weiss took over as director in 1837. It was then that the so-called under-glaze transfer printing was introduced, although not immediately.¹⁵ This technique had long been used in faience factories abroad, especially in England,¹⁶ and in Poland it was described in detail for the first time in the yearly “Pamiętnik rolniczo-technologiczny” in 1832.¹⁷ The surviving archival materials do not make it possible to indicate any more precise date for the beginning of the use of printing. The basis for the findings are only the accounts of “expenditures for the operation of the faience and porcelain factory,” including the “printing workshop” from the years 1849–1850. In particular, we find in these accounts, among others, the following items: “For the printing workshop of the wages of the factory workers” 2240,10 zł..., “For the inks of the director Weiss” 2064 zł, “For copperplates, stenciled from abroad imported and on the spot made renewed” 1372,23 zł, “For various details of the needs of the printing workshop used” 987,21 zł, and “For planed copperplates together with the costs of travel to Bialogon” 99,15 zł.¹⁸

What is implied by these provisions? The noteworthy large sums of money, including for the transport of copperplates to Bialogon, suggest expenditure on a printing workshop already in operation, rather than one just being organised. Therefore, one has to agree with Kołodziejowa and Stadnicki that it must have

¹¹ Kowecka, *Wytwórnice i produkcja ceramiki szlachetnej*, p. 45; M. Starzewska, M. Jeżewska, *Polski fajans*, Wrocław 1978, p. 52; B. Kołodziejowa, Z.M. Stadnicki, *Zakłady Porcelany Ćmielów*, Kraków 1986, p. 12.

¹² See, more information on this sort of faience, W.W. Kowalski, Josiah Wedgwood i początki fajansu delikatnego na przykładzie obiektów z polskich zbiorów prywatnych, in: *O rzeczach pięknych. Rzemiosło artystyczne na przestrzeni wieków*, eds. A. Bender, M. Wrześniak, Lublin 2015, p. 127 et seq.

¹³ Cf., Starzewska, Jeżewska, *Polski fajans*, items 49 and 50.

¹⁴ Cf., Kołodziejowa, Stadnicki, *Zakłady Porcelany Ćmielów*, item 43.

¹⁵ M. Śniegulska-Gomuła, *Od manufaktury magnackiej do przemysłu. Ceramika Ćmielowska w zbiorach Muzeum Narodowego w Kielcach*, Kielce 2015, p. 90 et seq.

¹⁶ See, more on this technique, W.W. Kowalski, *Fajanse angielskie od połowy XVIII do końca XIX wieku*, Białystok 2020, pp. 18–19.

¹⁷ “Pamiętnik Rolniczo-Technologiczny Poświęcony Gospodarstwu Wiejskiemu i Domowemu, Sztukom, Rzemiosłom i Rękodzielnictwu,” vol. 3, Warsaw 1832.

¹⁸ Quoted from Kowecka, *Wytwórnice i produkcja ceramiki szlachetnej*, p. 132.

already been in operation before 1849,¹⁹ although likely not for an extended period. While definite evidence is lacking, it is currently assumed in the literature that transfer printing technology began to be used in Ćmielów around 1850,²⁰ in the opinion of the writer of these words probably two or three years before this date. Another source, however, supports the assumption that the printing workshop was already operating at “full capacity” by 1851 at the latest. In September of that year, F.M. Sobieszczański visited the printing workshop and noted:

In a separate place I saw a room where young girls were printing colourful designs on fired dishes. All this takes place here with unspeakable speed, accompanied by the laughter and very merry humour of the merry-go-round crowd. There is a small painter’s workshop, where ornamental and multicoloured embellishments in paint or gold are made right away.²¹

From the quoted words of this author, it appears that, as in other countries, the work in the printing workshop was done by female staff,²² and the speed emphasised by him shows that they had already acquired sufficient skills and experience by this time.

This description also refers to the paint workshop, which decorated the aforementioned vessels for local recipients, and perhaps also carried out minor underpainting and gilding on printed wares, known from extensive foreign practice.²³ Perhaps even more importantly, the cited accounts contain at least two further pieces of information very relevant to describing the circumstances of the use of transfer printing technology in Ćmielów pottery. The first relates to the origin of the ready-to-use copperplates, already “engraved”, i.e. covered with designs that could be imprinted on suitable paper and transferred onto the surface of the faience. It is noted that they were “imported from abroad”, which confirms the generally known practice of importing such plates to Poland from various foreign factories, primarily from England, France and Germany.²⁴ The second piece of information, however, concerns the local production of these plates. Namely, it is recorded that alongside the imported ones, some were “made and restored on the spot.” This clearly indicates that the copperplates were also engraved in the

¹⁹ Kołodziejowa, Stadnicki, *Zakłady Porcelany Ćmielów*, p. 17.

²⁰ This is also how the lower time limit for the faience collection in the Sandomierz museum was determined earlier in this article.

²¹ F.M. Sobieszczański, *Wycieczka archeologiczna w niektóre strony guberni radomskiej odbyta w miesiącu wrześniu 1851 roku przez F.M. Sobieszczańskiego*, Warszawa 1852, p. 81.

²² It is worth adding that Sobieszczański even mentions their names in this description, namely Konstancja Packowska, Józefa Wójcicka and Marcjanna Lisowska. On the other hand, for a more extensive account of the process of printing on faience, including the work of the girls, as well as two illustrations of printing by them from 1843, see: D. Drakard, P. Holdway, *Spode Printed Ware*, London–New York 1983, pp. 14 and 16.

²³ See, some examples, Kowalski, *Fajanse angielskie*, pp. 45–47, items 23–25, or pp. 50–51, items 28 and 29.

²⁴ Kowecka, *Wytwórnice i produkcja ceramiki szlachetnej*, p. 132, Śniegulska-Gomuła, *Od manufaktury magnackiej*, p. 92.

factory, although it is also known that this task was probably carried out by just one employee.

Indeed, Adam Wiślicki, who visited the area, noted that the pottery “even has its own very able engraver who carves designs on copper; (...).”²⁵ According to the “List of Fabricants of the Faience, Porcelain and Stoneware Factory in Ćmielów for the Month of April 1852” i.e. the list of employees, his name was Wentzel Fischer.²⁶ He must have been engaged in engraving on renovated plates, the origin of which is further explained by the item in the accounts referencing expenditure on “planed copperplates” with “travel expenses to Białogon”. Undoubtedly, this refers to transporting already used plates to the ironworks in Białogon,²⁷ almost 80 km from Ćmielów, in order to melt them down and make new ones suitable for engraving. It is also possible that entirely new plates were produced from scratch at this foundry and purchased for use in the factory.²⁸ What must also be emphasised is that Fischer did not create his own compositions, but copied foreign designs, as we know from Wiślicki’s critical remarks about this practice. He stated unequivocally that “(...) it is difficult for us to refrain from asking why the pottery, which has its own engraver, does not decorate its vessels with drawings depicting domestic objects, but has so far slavishly stuck to conventional foreign designs, which travel all over Europe like worn-out tokens.(...)”²⁹

If one were to summarise these remarks briefly, one could conclude that vessels with foreign designs were produced immediately after the introduction of transfer printing technology, i.e. around 1850. This is also how the Sandomierz specimens should be dated. There are a total of six vessels in the collection of the Diocesan Museum which were made in the manner described here. Although at first glance this might appear to be the case, it does not mean that they were decorated from plates imported from abroad, as, according to Wiślicki’s testimony, they may have been copied locally from foreign designs. Two dishes are decorated with views of harbours, one with a boat trip on a river and the other three with scenes of horse-drawn carriages. Given the popularity and style of the workmanship, the harbour views on the first two may be of English origin,³⁰ comparable to similar motifs such as the very well-known and popular “Ferrara” pattern from Wedgwood

²⁵ A. Wiślicki, *Opatowskie pod względem rolniczym i przemysłowym*, in: *Jana Jaworskiego Kalendarz Astronomiczno-Gospodarski na rok 1861 mający dni 365*, Warsaw 1861, p. 67.

²⁶ Kołodziejowa, Stadnicki, *Zakłady Porcelany Ćmielów*, pp. 15, 17.

²⁷ The design engraved on the plate was pressed onto the paper, which, given that copper plates were relatively soft, caused the contours of the engraved representations to slowly lose their sharpness until they were no longer legible. This usually happened after several hundred prints had been made, after which the plate had to be remelted and made anew.

²⁸ For a description of the process of making such plates at the Copper and Brass Works in London in 1820, including an illustration from that year, see: Drakard, Holdway, *Spode Printed Ware*, p. 26.

²⁹ Wiślicki, *Opatowskie pod względem rolniczym*, p. 67.

³⁰ Cf., a second plate with the same view of the harbour in the Kielce collection; Śniegulska-Gomuła, *Od manufaktury magnackiej*, item 25; cf. also: U. Jastrzebska, *Polski fajans w zbiorach Muzeum Zamkowego w Malborku. Katalog*, Malbork 2004, p. 64, item 37.

pottery.³¹ The platter with the river trip in the mirror also reflects the style of English engravers, as do the four smaller views on its rim, while it must be stressed that they are thematically and stylistically unrelated to the scene on the bottom of the vessel. On the boat sit figures in neo-Renaissance costumes, favoured as a disguise in the mid-19th century, and on the other views we see rural scenes with people dressed in period costumes (Fig. 2).

It is worth adding that in the collections of the National Museum in Wrocław and the District Museum in Rzeszów there are platters with the same view in the mirror, but without the views on the rim.³² They appear instead on their own on the bottom of the plates. The National Museum in Kielce has plates with three views the same as on the rim of the platter, four service plates with a woman milking a goat, one with a shepherd and a cow and one dessert plate with a man playing the mandolin and a woman sitting on a bench. A fourth view with a woman and a dog is on a plate in the Castle Museum in Malbork.³³ All of them are placed on the mirror of the plates and not on the rim, which shows that different engravings were selected for the printing of the dishes, in various combinations, without necessarily ensuring logical connection between the images. Overall, these representations can be characterized as the so-called “romantic views”, a popular style in the 1830s and later. These designs do not depict specific places or buildings or individuals, but instead reflect the visions of the designers of patterns or even their engravers themselves.³⁴ The three other vessels are decorated with scenes of rural life, very popular and widely used throughout Europe, including, eagerly, horse-drawn vehicles. They all have the characteristics of representations typical of French, Belgian or Luxembourg faïence. Among the numerous examples of this type of decoration, one can refer to plates from Creil from 1818–1834 and 1834–1840, and from the J.F. Boch factory in Luxembourg from 1844–1855.³⁵

Also common among them were scenes depicting falls from horseback, overturned carriages, etc., with humorous or ironic comments.³⁶ It is precisely such scenes that we see on these plates. One depicts an accident involving horse-drawn two-wheeler, with the caption “Un moment de faiblesse”, which can be loosely

³¹ Kowalski, *Fajanse angielskie*, p. 227, item 209 *et seq.*

³² J. Sozańska, *Fajans z wytwórni europejskich. Katalog zbiorów*, Wrocław 2022, p. 192, item 311; R. Balicka-Knotz, *Fajans w zbiorach Muzeum Okręgowego w Rzeszowie. Katalog*, Rzeszów 2000, p. 152, item 53.

³³ U. Jastrzemska, *Fajans polski XVIII–XIX w. Katalog zbiorów Muzeum Zamkowego w Malborku*, Malbork 1985, item 23; see also: Jastrzemska, *Polski fajans*, p. 65, item. 39.

³⁴ Cf. numerous examples: Kowalski, *Fajanse angielskie*, p. 66, item 45, p. 100, item 80, p. 102, item 82, or p. 143, item 124 and many more; more extensively on such designs: J.B. Snyder, *Romantic Staffordshire Ceramics*, Atglen 1997; cf., in addition to a specimen from Ćmielów, W.W. Kowalski, *Europejski fajans delikatny z XIX wieku. Kolekcja profesora Wojciecha W. Kowalskiego*, Pszczyna 2023, p. 218, item 215.

³⁵ E. Cosyns, *La Faïence fine. L'évolution des décors au XIXe siècle*, Belgium 2006, pp. 124 and 125.

³⁶ Such images with signatures similar in nature are often found, for example, on plates from the Belgian pottery in Nimy; M. Verboomen, R. van Schoute, *Dictionnaire des motifs de la faïence fine imprimé en Belgique. Racine*, Bruxelles 2006, p. 209, item P 105, or p. 222, item S. 21.

translated as “A moment of weakness”. In the second, the carriage is speeding and the driver is trying to stop it, and the caption reads “Gare!!!”, meaning “Park!!!”. The third shows the carriage overturned and the caption states “Cheval neaf” or “Cheval neuf”, which in the latter version means “New horse”.³⁷ It is necessary to add that the last two plates with the same views and signatures, i.e. “Cheval neuf” and “Gare!!!”, are also in the Malbork Castle collection,³⁸ and a further two with similar accident scenes, signatures in French and identical ornamentation on the rims are in the Wrocław collection mentioned above,³⁹ and one more again in the Malbork Castle collection.⁴⁰ Undoubtedly, they were all part of the same service.

The vessels with foreign scenes are presented first, as they were probably produced earliest. Particularly noteworthy in this collection, however, is a set of five vessels with views of Cracow and its surroundings. Bearing in mind Wiślicki's aforementioned criticism from 1861 regarding the making of decorations in the faience shop based on “slavishly conventional foreign designs”, the question arises as to when they could have been made? It was initially thought that prints with native motifs, including architectural ones, were not used at all until after this date, probably from 1863, when the faience shop was taken over by the new owner Kazimierz Cybulski, a merchant from Warsaw. Research has shown, however, that this took place earlier, and the plates with scenes of a Krakow wedding were probably the first to be made on the basis of specially commissioned lithographs from Adolf Friedrich Dietrich (1817–1860) in Warsaw in 1848.⁴¹ At the same time, architectural motifs also appeared, including those of Wilanów and Arkadia, known from the few surviving examples on the cup and jug.⁴² As far as the five views on Sandomierz faience are concerned, they were indeed made later, as is assumed already in the period of Kazimierz Cybulski, i.e. after 1863.⁴³ This may have been influenced by the growth of patriotic feelings stimulated by the January Uprising and post-insurrection national mourning.⁴⁴

The author of most of these views was Jan Nepomucen Głowacki (1802–1847), whose drawings from nature were transferred onto lithographic stones by Jean

³⁷ Reading this signature is not easy. If it were to be “Cheval neaf” it is difficult to translate it in a way that corresponds to the carriage crash. Cf., also the reading in the second edition of the Malbork catalogue as “Cheval nef” which is supposed to stand for “Cheval nefaste” translated as “unfortunate horse”, U. Jastrzemska, *Polski fajans*, p. 66, item 42.

³⁸ Cf. Jastrzemska, *Polski fajans*, items 41 and 42. Here the signature is read as “Cheval neaf”.

³⁹ Sozańska, *Fajans z wytwórni europejskich*, p. 191, items 309 and 310.

⁴⁰ Jastrzemska, *Fajans polski*, item 31; Jastrzemska, *Polski fajans*, p. 67, item 43.

⁴¹ H. Chojnacka, *Fajanse polskie XVIII–XIX wieku*, Warszawa 1981, p. 83, see also photographs, pp. 78–79, items 57–58.

⁴² Kołodziejowa, Stadnicki, *Zakłady Porcelany Ćmielów*, p. 17, photographs, items 47 and 51.

⁴³ Kowecka, *Wytwórnice i produkcja ceramiki szlachetnej*, p. 132; Kołodziejowa, Stadnicki, *Zakłady Porcelany Ćmielów*, p. 17; B. Kostuch, *Architektoniczne dekoracje drukowane na polskich fajansach z kolekcji Muzeum Narodowego w Warszawie*, “Rozprawy Muzeum Narodowego w Krakowie. Seria Nowa”, 6 (2013), p. 261; Śniegulska-Gomuła, *Od manufaktury magnackiej*, p. 92.

⁴⁴ Kołodziejowa, Stadnicki, *Zakłady Porcelany Ćmielów*, p. 21.

Jacottet (1806–1880) and Jules David (1808–1892)⁴⁵ in the lithographic workshop of Godefroy Engelmann (1788–1839) in Paris, after which they were published in 1838 by Daniel Edward Friedlein in Kraków. The album is trilingual and entitled: “24 views of the city of Cracow and its environs photographed according to nature by J.N. Głowacki together with historical descriptions and a plan of the city and a geographic map of the district.”⁴⁶ The following views were used from it: no. 5 – “Łobzów Palace”, no. 9 – “S. Stanisław Church at Skałka” (Fig. 3 and 4), no. 17 – “Wola Justowskiej Palace” (Fig. 5 and 6) and no. 18 – “XX Camaldolese Monastery in Bielany” (Fig. 7 and 8). A comparison between the views in the engravings and those on the faience shows that the factory engraver, who engraved them on plates and matched them for use on plates and platters, generally tried to transfer them accurately with all elements of the composition. Only occasionally did he change the number of figures, such as on the road in front of St Stanislaus Church, the woman with a child and a dog on the left is missing, while on the road below the hill with the Camaldolese monastery, the figures are present but the cart harnessed to two rows of horses has disappeared. He did, however, change the captions frequently in comparison with the graphic, and so “Church of S. Stanislaus at Skałka”, “Palace in Łobzów”, “Palace of Wola Justowskiej” and “XX Camaldolese Monastery in Bielany” were adjusted on the platters and plates to read as “Church of S. Stanislaus in Kraków”, “Palace in Łobzów near Kraków”, “Palace of Justowskiej near Kraków” and “Monastery in Bielany near Kraków”, respectively. Such changes were commonplace at the time and were, of course, mainly due to the need to accommodate the view on the vessel and to match its shape.⁴⁷ Interestingly, as explained by B. Kostuch following J. Banach, the view of the ruins of the Łobzów palace depicted on the salad bowl does not reflect the state of preservation of this monument at the time. When making the drawing, Głowacki used a view from over thirty years earlier, when the ruin had not yet been renovated and tidied up, which did not gain the approval of the society of the time.⁴⁸

The earlier drawing was a view made by Zygmunt Vogel (1764–1826) and engraved by Jan Zachariasz Frey (1771–1829) entitled “Widok Łobzowa” (“A View of Łobzów”) published in Warsaw in 1806 in the work entitled “A Collection of

⁴⁵ At the turn of the 18th and 19th centuries there was a family of painters who bore the surname David; the lithographer Jules David, almost a peer of Jacottet, worked with Engelmann, cf. H. Bérardi, *Les Graveurs du XIXe siècle: guide de l'amateur d'estampes modernes*, vol. 5, Paris 1886, p. 139.

⁴⁶ 24 widoków miasta Kraków i jego okolic zdjętych podług natury przez J.N. Głowackiego wraz z opisami historycznymi oraz plan miasta i mappa jeograficzna okręgu, Litografie Godefroy Engelmann Paris, nakładem Daniela Edwarda Friedleina w Krakowie 1836.

⁴⁷ It should also be added that vessels with these views could have different rim decorations, cf. plates in the collection of the National Museum in Cracow: Kołodziejowa, Stadnicki, *Zakłady Porcelany Ćmielów*, items 54 and 55; also Kostuch, *Architektoniczne dekoracje*, pp. 274–275, items 5 and 7.

⁴⁸ *Ibidem*, p. 266.

Views of More Famous National Monuments, such as Castles' Ruins, Temples, Tombstones, Ancient Buildings and Memorable Sites in Poland".⁴⁹

A comparison of the two views shows that Głowacki took over from Vogel practically the entire representation of the palace ruins and surroundings, as well as the figures in the foreground. He therefore plagiarised, as he signed his name to this view without mentioning the author of the original drawing. He only made two changes, instead of one of the three women talking on the left he drew a man, and moreover he removed the woman sitting on the ground and leaning against the boat. In these circumstances, it may be asked which of these graphics was the prototype for the decoration on the salad bowl? There is no doubt that it was Głowacki's later work, as the factory engraver transferred it to the plate along with a group of people that had previously looked different. This question was justified, as Ćmielów also used aforementioned Vogel's "Collection of Views of More Famous National Monuments". For instance, the fifth vessel in the set in question was decorated with Vogel's depiction of Pieskowa Skąła rather than Głowacki's. In this case, however, they are two completely different views. Vogel exposed the "Mace of Hercules", making it the clear dominant feature of the composition, with the castle barely visible from behind, while Głowacki chose a different location for his work, showing the valley with the Mace slightly from above, behind which the castle presents itself in all its glory.⁵⁰

The last group in this collection are vessels covered with, so-called, "wallpaper" ornament. The design is of great aesthetic value and is printed carefully, closely covering the entire surface of the vessels, including the ribs in the case of the basket. It was a popular ornament in Ćmielów pottery, and was typically applied in a uniform colour, in this case the colours are blue and green. This pattern appears in several museum collections and requires no further comment.⁵¹

A description and analysis of the Sandomierz faience collection would not be complete without an explanation of the marks found on the vessels. They appear on all the items, which, as mentioned in the introduction, removes any doubt as to their maker. However, this is the only information that can be gleaned from these markings. The markings vary in appearance, being usually printed, but there is also an impression of "CMIELOW".⁵² They were used consistently from the beginning of the pottery's operation on almost all the wares, but it is difficult to

⁴⁹ Zbiór widoków sławniejszych pamiątek narodowych, jako Zwalisk Zamków, Świątyń, Nadgrobków, starożytnych Budowlii mieysc pamiętnych w Polsce przez Zygmunta Vogel, professora rysunku w Liceum J.K.Mci Warszawskiem, członka zgromadzenia Przyjaciół Nauk, z natury rysowany, a przez Jana Frey sztychowany, Warszawskiemu Towarzystwu Przyjaciół Nauk przypisany, W Warszawie 1806 w Drukarni No 646 przy Nowolipiu.

⁵⁰ Also reflects on this Kostuch, *Architektoniczne dekoracje*, p. 267.

⁵¹ See, sauce boat and platter in green colour in Malbork collection: Jastrzebska, *Polski fajans*, p. 69, items 47 and 48; and soup plate in the District Museum in Rzeszów: Balicka-Knotz, *Fajans w zbiorach Muzeum Okręgowego*, p. 154, item. 54.

⁵² See, these marks: Kołodziejowa, Stadnicki, *Zakłady Porcelany Ćmielów*, p. 311, no. 4 and 7–9, impressed mark; Śniegulska-Gomuła, *Od manufaktury magnackiej*, p. 166.

establish their chronology,⁵³ which consequently makes it impossible to use them for more precise dating of the vessels.

Moving on to the final section, it is necessary to explain the origin of the collection under discussion. The Sandomierz Diocesan Museum is one of the oldest institutions of its kind in Poland. It was founded in 1902 by Father Józef Rokoszny (1870–1931), a distinguished clergyman, bibliophile, collector, archivist, regional researcher and social activist from Radom.⁵⁴

The first artefacts came from his collection, the former from monastery collections and some as donations from other priests. At first they were held in the chapter house of Sandomierz Cathedral, and in 1906 they were moved to the Seminary, newly furnished in the monastery of the Benedictine nuns, which had been closed three years earlier. Father Rokoszny was assisted in organizing and cataloguing the collection by seminarians to whom he taught the history of church art at the seminary. The museum occupied three rooms on the ground floor of the building, among which, the second room housed a “cupboard with porcelain, mostly old china from Ćmielów”.⁵⁵ This included undoubtedly the faience taken over from the Benedictine nuns,⁵⁶ who, after losing their monastery, moved to Łomża taking with them only a small part of their archive.⁵⁷

The nature of the crockery can be discerned from the first inventory, drawn up by Father Rokoszny,⁵⁸ who documented the origin for 10 items. These were as follows: “Basketwork porcelain saucer” (inv. 238); “Saucer” (inv. 246); “Faience platter with monastery in Bielany” (inv. 247); “Platter with floating boat” (inv. 248); “Large faience floral teapot” (inv. 249); three “Faience platters with blue flowers” (inv. 260–262); “8-cornered salad bowl with Łobzów” (inv. 263); “Basketwork faience pelvis with green ornament” (inv. 264). Examining these records, it is easy to identify among them the vessels described above and also exhibited in the Museum today with the rest of the faience collection. The three platters, inv. 260–262, the teapot, inv. 249, and the basin, inv. 248, are vessels covered with blue or green “wallpaper” ornamentation, which now stand on the lowest shelf and the second one from the top right, as seen in photo 1. The other three vessels from the Benedictines, also described above, can be recognised in this display

⁵³ Ibidem.

⁵⁴ For full biography of Father Rokoszny, see: W. Wójcik, *Ks. Józef Rokoszny (1870–1931)*, “Archiwa, Biblioteki i Muzea Kościelne”, 10 (1965) pp. 281 *et seq.*

⁵⁵ Ks. J. Rokoszny, *Przewodnik po Sandomierzu*, Sandomierz 1909, quoted from U. Stępień, *Dzieje Muzeum Diecezjalnego od lat trzydziestych do 1937 r. Geneza i rozwój kolekcji* (in print).

⁵⁶ This part of the text is based on the information contained in the study U. Stępień, *Dzieje Muzeum Diecezjalnego*. The author would like to thank Dr Stępień for making this source study available prior to its publication.

⁵⁷ R. Marcinek, Z. Myczkowski, *Propozycja rewaloryzacji ogrodów Wyższego Seminarium Duchownego (dawniej klasztor PP Benedyktynek) w Sandomierzu*, “Monument: Studia i Materiały Krajowego Ośrodka Badań i Dokumentacji Zabytków”, (2004) issue 1, p. 213.

⁵⁸ *Szkicelet do inwentarza zbiorów diecezjalnych w Sandomierzu*, manuscript in the collection of the Sandomierz Diocesan Museum, census commenced 10 July 1910, see: Stępień, *Dzieje Muzeum Diecezjalnego*.

case. They include a platter with a view of the monastery in Bielany, inv. 247, and a salad bowl with a view of the ruins of the palace in Łobzów, inv. 263, standing next to each other on the second shelf from the top left, a platter showing a “sailing boat” with figures in neo-Renaissance costumes, inv. 248, the third shelf from the top right, and finally a basketwork vessel with a view of Pieskowa Skała, inv. 238, the first shelf from the top left. The latter identification is, however, uncertain, as is that of the saucer from inv. 246. From Father Rokoszny’s notes it is known that among the remaining vessels, three cups (inv. nos. 251–253) and a “basketwork bowl” (inv. no. 254) came from the Mercy Nuns St Vincent a Paulo convent in Sandomierz, while three “faience plates from Ćmielów with French pictures” (inv. nos. 1030–1032) were donated to the Museum by Mrs Manesowa Spiro of Sandomierz. These vessels have also been preserved and can be identified in the display case. The cups stand on the third shelf from the top, the basketwork bowl on the second shelf from the top right and the three plates on the third shelf from the top left. These are, of course, the plates described above which depict various scenes with the carriage signed in French. From the total number of these dishes, the provenance of 17, i.e. the majority of the dishes, is known, and only in four cases it is unknown. It is worth mentioning that the inventory also states that the 18th-century plate from Delft, visible on the upper shelf on the right, was acquired, as were most of the faience from the Benedictine convent, as noted by Father Rokoszny, “Faience plate with Chinese scenes” inv. no. 825.

In summing up the presentation of faience in the Diocesan Museum in Sandomierz, it should be emphasised that this is a very valuable collection, providing a picture of faience production in the mid-19th century in Ćmielów and, to some extent, in the whole of Poland. It contains three basic types of printed decoration popular at the time, namely foreign motifs, Poland’s views and “wallpaper” ornament. Specimens with Polish views are particularly valuable. They are very rare in museum collections and practically non-existent on the antiquarian market. Although we do not know the volume of their production, it is clear from the already quoted accounts of visitors to Ćmielów that there was demand for them and they were rarely left in storage. F.M. Sobieszczański, describing the pottery, noted, “Finally, the warehouse of finished products, where almost everything is in short supply, is being emptied so quickly.”⁵⁹ A similar observation was recorded in 1861 by A. Wiślicki who noted: “At the end we visited the warehouse, which was less abundantly stocked than we had expected, and this was due to the rapid removal of the products, a circumstance which pleased us greatly, as we always wish the greatest success to the domestic industry.”⁶⁰ These statements imply that if the faience pieces were readily purchased, the production must have been correspondingly large. The few surviving pieces are therefore the result of historical events, including two devastating world wars.

⁵⁹ Sobieszczański, *Wycieczka archeologiczna*, p. 81.

⁶⁰ Wiślicki, *Opatowskie pod względem rolniczym*, p. 67.

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Figure 1. View of the ceramics display case at the Diocesan Museum in Sandomierz. Photo: Marian Grzybowski, Diocesan Museum



Figure 2. Platter with view of boat with passengers in neo-Renaissance costumes. Ćmielów, circa 1850. Photo: Wojciech W. Kowalski



Figure 3. Fragment of a platter with a view of St. Stanislaus church in Kraków, Ćmielów, after 1863, Photo: Wojciech W. Kowalski



Figure 4. Jan Nepomucen Głowacki "Church of S. Stanislaus at Skalka", lithograph, Jean Jacottet and Jules David, Paris, Godefroy Engelmann, Daniel Edward Friedle in Krakow 1838



Figure 5. Fragment of a platter with a view of the palace in Wola Justowska in Kraków, Ćmielów after 1863, Photo: Wojciech W. Kowalski



Figure 6. Jan Nepomucen Głowacki “Pałac Woli Jusztowskiy”, lithograph, Jean Jacottet and Jules David, Paris, Godefroy Engelmann, Daniel Edward Friedle in Krakow 1838



Figure 7. Fragment of a platter with a view of the Camaldolese monastery in Bielany in Kraków, Ćmielów after 1863. Photo: Wojciech W. Kowalski



Figure 8. Jan Nepomucen Głowacki “The Camaldolese Monastery in Bielany”, lithograph, Jean Jacottet and Jules David, Paris, Godefroy Engelmann, Daniel Edward Friedle in Kraków 1838