

Ювілейні дати

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MAECENAS, PHILANTHROPIST AND COLLECTOR

(to the 190th anniversary of the birth of V. Didushytsky – founder Natural History Museum in Lviv)

The founder of the Lviv Museum of Natural History was Count Volodymyr Didushytsky (1825-1899), one of the wealthiest aristocrats of the 19th century Galicia. Fascinated by the local fauna and flora from the young age, he supported scientific research in the field of so-called natural history. In 1880 he presented the Museum to the state of Galicia, yet he did not cease to finance its activities: to that aim, in 1893 he created an entail on the Potorytsya-Zarichchya estates of the Didushytsky family. He was a generous patron of science and culture: he sponsored publication of scientific works and textbooks, and funded scholarships for the education of the youth. He collected works of art, which constituted the Manchynsky-Didushytsky Gallery, opened after his death (1909). He substantially extended the Potorytsya library of the Didushytsky family, which he inherited from his father, and he opened it for the public. He also funded the library of the National School Board. He received international acclaim for the world exhibitions in Vienna (1873) and Paris (1878); he was responsible for the Galicia exposition in the former, and then for the whole Imperial exposition in the latter. On his initiative, industry and crafts schools began to be established in the country; he promoted folk culture and showed Europe the art of the Hutsuls. Though esteemed at the imperial court in Vienna, and awarded hereditary membership of the State's Council, he did not feel at home in politics. He was, however, forced by the circumstances to take the position of the Speaker of the Diet of Galicia in Lviv. He was an associate member of the Academy of Arts and Sciences in Krakow, an honorary doctor of the Lviv University, and a member of many European scientific societies, respected among the naturalists – especially ornithologists. Several Galician cities, first of all Lviv, awarded him honorary citizenship. Common regard and reverence that he earned in his lifetime in the multicultural society of Lviv made him a prominent figure that even now unites Poles and Ukrainians.

Keywords: *Didushytsky, aristocrat, maecenas, philanthropist, collector, naturalist, Museum of Natural History, Lviv, Galicia.*

In the second half of the 19th century, a widely accepted, prominent figure of the multinational milieu of Lviv was Count Włodzimierz Dzieduszycki. He hailed from a then-fast-growing aristocratic family, who traced their genealogy from the mediaeval period and always emphasized their Ruthenian origins. In the 19th century, all branches of the family, without exception, had been Polonized for several centuries; yet the sentiment for "the Ruthenian lands" remained and manifested itself e.g. in the family's attitude towards the Ukrainian population, understanding of its national independence struggle, and interest in the folk culture of the area. Włodzimierz Dzieduszycki succeeded in gaining respect of Lviv inhabitants of almost all nationalities, and he did so in the period of fierce Polish-Ukrainian competition. Both sides accepted the Count's attitude, admitted him as a mediator, sought his help, and recognized him as "their own" after his death. After gaining their independence at the end of the 20th century, Ukrainians, trying to discover anew their national identity, do not hesitate to reach for the Lviv legend of the "Polish aristocrat". The word "Polish" is used because Włodzimierz unambiguously identified himself with the Polish culture and nationality and undoubtedly was an ardent Polish patriot. Owing to his

actions, the name of Dzieduszycki is fondly remembered in Lviv and recalled at many occasions. This makes the less informed Ukrainian politicians believe that the Count was a Ukrainian, and the Ukrainian "national historiography" even attempts to present him as its own hero.

Włodzimierz was the only son of Count Józef Dzieduszycki (1776-1847) and Paulina, daughter of Count Działyński (1795-1861). His parents were in fact close relatives¹, since Józef married the daughter of count Ksawery Działyński and his older sister, Justyna, which means Paulina was his niece... Włodzimierz was born on the 22nd of June 1825 in Jaryszów² and was christened Włodzimierz Ksawery Tadeusz³. The last two names were chosen to honour his great ancestors (his grandfathers) on the maternal and paternal side⁴. He remained an only child and thus was the subject of unrelenting care and concern of his parents. He was a sickly child; Ludwik Dębicki remembered him as *a slender, pale, timid young man (he never completely shed his shyness); his timidity was even greater because of impaired enunciation – a severe stammer. He was not prophesied as a man of great abilities and everybody feared for his life.*⁵

Włodzimierz grew up in Poturzyca near Sokal, where his parents eventually settled down for a longer period. Following doctors' orders, he spent a lot of time outdoors to improve his health. From a very young age he was interested in the surrounding nature, and his parents supported him in his discoveries. His father thoroughly designed his education⁶, trying to ensure that his son's preceptors were well-educated and smart, even if not very famous. In Poturzyca, young Count's home schooling was entrusted to an exquisite pedagogue, Franciszek Kleczkowski, and in the winter period, when the family moved to Lviv in mid-October, Włodzimierz had regular classes with the professors of the Lviv University, such as: Jacek Łobarzewski (botany), Wincenty Pol (geography), Ernest Schauer (ornithology), and the copyist and curator of the Ossoliński Institute, August Bielowski (history and literature). They gave the final shape to their pupil's passion for the natural sciences.

Social relations of the adolescent Włodzimierz were by no means accidental. His parents supplied precise instructions as to where and when he should go and how he should act⁷. Most often, accompanied by his tutor, he visited his aunt, Countess Magdalena Morska (his father's

¹ For more detailed information on the Dzieduszycki family and their relations cf. K. Karolczak, *Dzieduszyccy. Dzieje rodu. Linia poturzycko-zarzecka*, Kraków 2000.

² Jaryszów was an estate on the Dniester in the Russian-ruled Podolia. It was passed on to the Dzieduszycki family as a result of dividing the heritage of the Czuryło family, which had died out. Later, the estate remained in the possession of Włodzimierz.

³ Birth certificate was signed in Jaryszów on the 3rd of July, 1825, by priest Florian Fiałkowski, cathedral canon from Kamieniec Podolski. Biblioteka Naukowa im. Stefanyka /Stefanyk Scientific Library in Lviv (BNL), Manuscripts Department, Fonds 45, series (s.) III, file (f.) 22, vol. 2.

⁴ Tadeusz Gerwazy Dzieduszycki (1724-1777) lay the foundations for the advancement of the family in Galicia. In 1775 he obtained the title of Count from Empress Maria Theresa (the second one in whole Galicia) for himself and his descendants. Ksawery Działyński (1756-1819) was a senator voivod of the Duchy of Warsaw and the Kingdom of Poland.

⁵ L. Dębicki, *Włodzimierz Dzieduszycki* in "Czas" year 52: 1899 no. 222; idem, *Portrety i sylwetki z dziewiętnastego stulecia*, series II, Kraków 1906, p. 258.

⁶ Undated notes of Józef Dzieduszycki with Paulina's adnotation: "My husband's remarks on Włodzimierz's upbringing". In the collection of Izabela Dzieduszyckia née Bojanowska from Warsaw, a manuscript.

⁷ The National Ossoliński Institute in Wrocław (ZNO), Manuscripts Department, uncatalogued documents, the Dzieduszycki Archive, no. 295/84: Letter from Paulina Dzieduszycka to her son Włodzimierz, dated 2nd October, 1841.

sister) in Zarzecze, his uncle Tytus Działyński (his mother's brother) in Oleszyce, and the Potocki family in Łańcut. At first he was educated in Poturzyca and then mainly in Lviv. His education was supplemented with journeys, together with F. Kleczkowski, e.g. to Paris and Göttingen (1840)⁸, Warsaw (1842)⁹, or Mainz and Paris (1845)¹⁰; during those trips he became acquainted with the cities' natural history collections¹¹.

The last of the mentioned trips was not only educational but also medical. Mainz was a home to the then-famous Hellerman Institute. Włodzimierz was directed there by the Lviv doctors, who had struggled in vain to cure his speech disorder (stammering)¹². The tiresome "stutter", however, had not disappeared until his death. It probably became one of the reasons for his unwillingness to make public appearances and his conscious resignation from a political career. Another effect of his impediment was the noticeable inclination to work in the quiet of his study or the library.

After his father passed away, Włodzimierz became one of the wealthiest men in Galicia, and his estates were scattered all over the three Partitions. Apart from the above-mentioned Jaryszów in Russian Podolia, he owned Poturzyca near Sokal, Tarnawatka in the Polish Kingdom, and Zarzecze and Pruchnik near Jarosław (inherited from his aunt Countess Morska). After the death of his mother in 1861, he also inherited one-third of the Działyński estate located in the Poznań region, that is Konarzewo. Then, through marriage to Countess Alfonsyna Miączyńska in 1853, he became the owner of the so-called "Pieniackie State" (in Pieniaki) near Złoczów. This ultimately influenced the decision to settle down in Galicia.

The Dzieduszycki family raised four daughters: Klementyna (married to Count Zygmunt Szembek), Anna (married to a distant cousin, Count Tadeusz Dzieduszycki), Maria (married to Tadeusz Cieński) and Jadwiga (married to Prince Witold Czartoryski). After their wedding, Dzieduszycki and his wife lived in the palace in Pieniaki and moved to Poturzyca and Zarzecze only for the summer. Because of his extending social and economic activities and frequent journeys abroad, the Count was forced to stay more often in Lviv. From the city, he also had better connections to his other three Galician estates, the care of which was gradually transferred into the hands of managers. This concept of management was realized in establishing *Central Management of the Estates of Count Włodzimierz Dzieduszycki*. Its head was a general agent and its heart – the central office, which hired several regular employees and required a suitable location¹³.

⁸ M. Tyrowicz, *Józef i Włodzimierz Dzieduszyccy, twórcy Biblioteki Poturzyckiej i Muzeum Przyrodniczego*, Kraków 1947, p. 8. The author states that Włodzimierz returned to Poland in the period of intensifying conspiracy before the revolution of 1846, but this may also refer to the Paris trip, when he visited Mainz, too.

⁹ Włodzimierz Dzieduszycki describes this journey in his diary. Centralne Państwowe Archiwum Historyczne (CPAH, Central Historical State Archive) in Lviv, Fonds 64, s. 1, f. 2.

¹⁰ In the archives the only fragments of Dzieduszycki's diary that survived are the parts describing the first leg of this journey, from Lviv to Legnica. CPAH in Lviv, Fonds 64, s. 1, f. 3.

¹¹ K. Karolczak, *Dzieduszyckich związki ze Lwowem*, in *Lwów. Miasto, społeczeństwo, kultura*. Studia z dziejów Lwowa, H. W. Żaliński and K. Karolczak eds., vol. II, Kraków 1998, p. 83.

¹² In the notes taken when Włodzimierz was a child, a fragment mentions "stammering advice" sent by a Paris doctor in 1838 (a letter from 30th January, 1838). Manuscript in French, from the collection of Izabela Dzieduszycka née Bojanowska.

¹³ K. Karolczak, *Centralny Zarząd Dóbr Włodzimierza hr. Dzieduszyckiego*, in *Annales Universitatis Paedagogicae Cracoviensis*. Studia Historica XIV, J. Chrobaczyński ed., A. Paciorek collab., Kraków 2013, pp. 14-26.

In the spring of 1855, Włodzimierz signed his mail with a new address, in Franciszkański square (it was actually 15, Kurkowa st., already existing at the time). He wrote: *we bought a little house with a garden in Lviv; running my business, I need to visit the city quite often, and I've grown tired of bunking in inns or staying in other people's houses*¹⁴. The "little house" was in fact quite a sizeable mansion¹⁵, and the garden was a park of ca. 1.9 ha, after the neighbouring small gardens had been purchased and attached to it.

In 1885 Włodzimierz Dzieduszycki's land estates amounted to over 44 thousand hectares, and their worth was estimated at nearly 8 million zloty (with the mortgage of less than 20%). The income the estates brought allowed the owner to keep several permanent households. With time, the Lviv palace became the most important one; the Count's periodic participation in politics, and his social and cultural activity required prolonged stays in the capital of Galicia. In the middle of the 1850s, Dzieduszycki transferred the Poturzyca Library, created by his father, Józef, to Lviv, and made it accessible to the public. At that time, the library consisted of around 20 thousand uncatalogued volumes. It became a valuable resource for the youth, but also for journalists, writers and scientists, e.g. Karol Estreicher, Henryk Schmitt, Karol Szajnocha, Kornel Ujejski, and Wincenty Pol. The Count purchased expensive items, subscribed to valuable magazines and periodicals, and brought prized acquisitions from his travels, such as *Ecclesiastes. Księgi Salomonowe*, the first known Polish print that survived unfragmented¹⁶. By 1877, the library collection had increased by half and included about 30 thousand volumes¹⁷.

Włodzimierz Dzieduszycki, thoroughly educated and raised in the atmosphere of respect for science and scientists, was – from his earliest years – sensitive to all requests from the scientific circles, but his greatest support was for research in the field of so-called natural history. Knowledge of the local fauna and flora was meagre in the first half of the 18th century. The few researchers relied on foreign textbooks for information. The young aristocrat's passion was ornithology, which he pursued with great enthusiasm. He created a vast and unique collection of birds, which with time grew beyond the scope of a mere hobby. It was even believed that *like some men only have eyes for women, he had eyes only for birds*¹⁸.

His showcase of birds was a starting point for future great collections, which surprised even specialists. Years later, a famous German writer, Alfred Doblin, wrote: *I had to come to Lviv to learn how birds make nests*. He learned it in the Dzieduszycki Natural History Museum in Lviv, the first institution of this kind in the Polish territory¹⁹. Beside the ornithological collection, it also housed the zoological, botanical, and mineralogical-geological sections; later an ethnographic and a prehistorical section were added. As the collections grew, the sponsor allocated ever greater sums for their maintenance. He placed the collections in a townhouse in Teatralna st., which he bought in 1868. In 1880, when Emperor Franz Joseph I visited Lviv, Dzieduszycki presented his museum to the state²⁰,

¹⁴ CPAH in Lviv, Fonds 64, s. 1, f. 3: Draft of a letter from Włodzimierz Dzieduszycki to Dr. Józef Stasiński, administrator and agent in his estates in Wielkopolska.

¹⁵ For the detailed description of the palace, and particularly its interior decoration cf.: K. Karolczak, *Lwowski pałac Dzieduszyckich w drugiej połowie XIX wieku* in *Lwów. Miasto, społeczeństwo, kultura*. Studia z dziejów Lwowa, vol. I, H. W. Żaliński and K. Karolczak eds., Kraków 1995, pp. 62-71.

¹⁶ Włodzimierz Dzieduszycki found the print in the collection of a retired secondary school professor, Strzetelski.

¹⁷ "Biesiada Literacka", year: 1877, vol. III, no 71, p. 290.

¹⁸ A. Piskor, *Siedem eksceleńcji i jedna dama*, Warszawa 1959, p. 268.

¹⁹ S. Wasylewski, *Życie polskie w XIX wieku*, Kraków 1962, p. 437.

²⁰ The state at that time was Galicia. In the newest Ukrainian historiography an erroneous claim is repeated, that the museum was presented to the citizens of Lviv. Cf. С. Малець, *В колі родини Дідушицьких* in Други

and in 1893 he secured its financing by linking it with the Poturzyca-Zarzecze entail²¹. This professionally organized institution could boast scientifically competent management and well-trained assisting personnel.

Włodzimierz Dzieduszycki's interest in ethnography, his promoting the domestic industry through the committees of the Diet of Galicia and Lodomeria, and presenting these domestic products on exhibitions all over Europe not only contributed to noticing a different, magnificent folk culture in Galicia, but also motivated the local craftsmen, who saw demand and received decent prices for their products. The effects of folk artists' work were admired for years by all the visitors in the palace in Pieniaki: distinguished painters, writers (like Henryk Sienkiewicz), politicians and court members, including Emperor Franz Joseph I. Owing to Dzieduszycki, his aristocratic residence was decorated entirely in folk style on the ground floor, and the owner's private rooms, filled with kilims, pottery, weapon and hunting trophies, were toured almost like museum halls²².

Włodzimierz Dzieduszycki's publishing patronage covered not only works thematically related to the Natural History Museum, but also historical essays and school textbooks in Polish. The most expensive publications were natural history books, mainly due to the included drawings and illustrations. The Count encouraged the authors to follow a uniform model of the exterior and a clear, commonly used taxonomy; he also argued that they should write in a plain, comprehensible way, so that their works were useful to young students of natural science²³.

Dzieduszycki's financial support benefitted scientists on research expeditions in the country and in Europe. Some of them decided to cooperate on a permanent basis with the Natural History Museum. Dzieduszycki financed field research conducted not only by the employees of the Museum, but also by famous Polish natural scientists. A measurable effect of this strategy was the influx of exhibits, which they provided to the Museum. In 1861, Dzieduszycki sent a well-known ornithologist, Ernest Schauer, to the Tatra Mountains. After several months, he returned with a rich collection of birds and other specimens of the local fauna²⁴.

Although Włodzimierz was not a very sociable person in private, he gladly participated in various conventions and symposia which facilitated the exchange of research experience and propagated economic progress. He not only presented papers that evoked great interest, but also offered organizational support, especially financial help. For instance, he covered the majority of expenses of the 2nd Convention of Polish Doctors and Natural Scientists in Lviv (1875); from the very beginning he supported the activity of the Academy of Arts and Sciences in Krakow, for which he was nominated as an associate member of the Mathematical and Natural Sciences section²⁵.

наукові читання Фонду Дмитра Шелеста у Львові, Львів 1994 (theses of the papers presented at the conference in the Lviv National Art Gallery), p. 7.

²¹ Dziennik Ustaw Państwa (Journal of State Acts), year 1894, part III. Ustawa z dnia 20 grudnia 1893 r. o ustanowieniu powiernictwa rodzinnego hrabiów Dzieduszyckich (Act of 20th December, 1893, on establishing the family trust of Counts Dzieduszycki), art. IX.

²² R. Aftanazy, *Dzieje rezydencji na dawnych kresach Rzeczypospolitej*, vol. 7, Wrocław 1995, pp. 413-418.

²³ Dzieduszycki encouraged Żebrowski to publish a separate booklet on his own taxonomy, but he suggested that a short work on butterflies in the Krakow region should feature the standard system. CPAH in Lviv, Fonds 64, s. 1, f. 3. Letter from Włodzimierz Dzieduszycki to Teofil Żebrowski, dated 23rd January, 1860.

²⁴ S. Eljasz-Radzikowski, *Włodzimierz Dzieduszycki*, "Przegląd Zakopiański" 1899, no. 15, pp. 3-4.

²⁵ He was elected on the 14th of November, 1881. BNL, Manuscripts Department, Fonds 45, s. III, f. 37, vol. 4: Materials of activities of Włodzimierz Dzieduszycki in scientific and cultural societies.

After being opened to the public on the 30th of April, 1881, the Dzieduszycki Natural History Museum started to fulfil a didactic-educational function²⁶, beside its traditional, scientific role. The youth, students of natural sciences, forestry and agriculture could supplement their knowledge of zoology and botany; teachers encouraged pupils to visit and study the museum collections, and even held exams in ornithology or entomology in the museum halls. The visitors to Lviv considered it their duty to see the Natural History Museum, next to the Raclawice Panorama and several historical buildings; and the Museum's founder was regarded as one of the greatest patrons of culture. Stanisław Wasylewski compared him to another famous founder of Lviv collections: *Ossoliński collected books since he was a child. Włodzimierz Dzieduszycki stuffed birds since he was a child. And he erected a monument to nature, as the other one did to spiritual culture*²⁷. His merits were recognized by his contemporaries: he was made the honorary member of many national and foreign scientific societies, and Lviv and other Galician cities made him their honorary citizen.

Włodzimierz Dzieduszycki also left his mark on the Municipal Museum of Industry, opened in 1874, and contributed to the educational system, which was a priority among his social care activities. In 1869, he sponsored a pedagogical and educational library for the Galician National School Board, even before it started functioning²⁸; the Academic Reading Society, established by students, received 159 volumes from his collection. The Academic Reading Society and the Pedagogical Society of Lviv made the Count their honorary member²⁹.

In 1874, Adam Sapieha finalized the establishment of the National School of Forestry in Lviv; his friend, Włodzimierz Dzieduszycki, was a co-organizer of the whole enterprise³⁰, and the first curator: he accepted the alumni for internships in his forests to show them the unique tree community. In 1882, owing to his efforts, the School opened and manned the Chair of Hunting and the Museum of Hunting. The latter was not only financed and provided with exhibits by the curator, but also advertised in the whole Galicia through the Galician Hunting Society. But perhaps it was more important for the educational development of the school that Dzieduszycki allowed its teachers and students to access the Natural History Museum and its exhibits, and he lent the school all types of hunting weapons from his own collection, as the institution did not possess any yet³¹.

On Dzieduszycki's initiative, after 1877 the government began to establish industry and crafts schools; the Count became a relentless advocate of the so-called domestic industry. He considered it his duty to foster the improvement in education in his estates; the schools he founded there were perfectly maintained and equipped³². He himself created the National School of Pottery in Kolomyia (1876), and entrusted its management to a Hutsul, J. Bachmiński. The school exerted great influence on the pottery manufacture in Pokuttya, e.g. by promoting more efficient kilns. A pottery school was also established in Sokal. Crafts schools from all over Galicia consulted with Dzieduszycki concerning the employment of professional teaching staff³³.

²⁶ In May 1881, the Natural History Museum had had 12 618 visitors, and by the end of the year – 20 249.

²⁷ S. Wasylewski, op. cit., p. 437.

²⁸ G. Brzęk, *Muzeum im. Dzieduszyckich we Lwowie i jego Twórca*, Lublin 1994, p. 96.

²⁹ *Ibid.*, p. 163; J. S. Borkowski-Dunin, *Almanach Błękitny*, Lviv 1908, vol. I, p. 354.

³⁰ CPAH in Lviv, Fonds 64, s. 1, f. 283: mail exchange with the National Department (1874-1886).

³¹ A. Żabko-Potopowicz, *Stulecie działalności ziemiaństwa polskiego 1814-1914*, Warszawa 1916, p. 58.

³² "Biesiada Literacka", year 1877, vol. III, no. 71, p. 290.

³³ J. Orenżyna, *Przemysł ludowy w Polsce*, Warszawa 1959, p. 113.

In his youth, Dzieduszycki made friends with Józef Łoziński (1827-1897), whose education was financed by the Count's father, and Bogusław Kopczyński (1827-1861), born in Boratyń. Łoziński was then for many years the curator of the Poturzyca library, and Kopczyński, who died prematurely, was a forensic medicine professor at the Jagiellonian University. Both of them were also indebted to the Count for the possibility of studying at the University in Krakow: Łoziński read the Classics and German (in years 1850-53), and Kopczyński – Medicine (PhD in 1855). In the following years Włodzimierz Dzieduszycki educated other students, from the families of his estate clerks, or funded scholarships, for which the candidates were proposed e.g. by professor Józef Dietl (whom Dzieduszycki valued enormously)³⁴. In this manner he helped at least several dozen young men, but the exact number is difficult to establish due to the sponsor's modesty: he did not wish his activity to become widely known and forbade to reveal any names. Yet, definitely, these were not unique cases, as in later years many biographies of famous persons mentioned with tenderness "the benefactor from Pieniaki", to whom they owed their education. Among them was Adam Chmielowski, the later St. Albert Chmielowski: the scholarship he obtained in 1869 allowed him to undertake studies at the Munich Academy. In 1862, Dzieduszycki anonymously funded stipends for a veterinary doctor and a specialist in pathological anatomy; this enabled two persons to pursue studies abroad, in disciplines quite unknown in the country³⁵.

Undoubtedly, Włodzimierz Dzieduszycki must be credited for his great contribution to the widely understood culture. He was interested in literature and art., and although he did not write³⁶ nor paint himself, he subsidized both writers and painters. Beneficiaries of his support were e.g. Artur Grottger, who received considerable down-payments which enabled his treatment of the wasting tuberculosis, and who paid his dues to the patron in the form of magnificent paintings. For many years, the circle of Dzieduszycki's closest friends included Count Leopold Starzeński and Count Jan Aleksander Fredro (the only son of the famous playwright, Aleksander), who were both authors of numerous plays. Włodzimierz was always their most loyal audience and incessantly encouraged them to continue their work. He himself, though, was never persuaded to try his hand at the literary career and he remained the only patron of arts – beside Count Karol Lanckoroński – in the society of Lviv³⁷. The local artistic world appreciated that fact and the Literary-Artistic Club, established in 1880, made him the honorary member³⁸.

Like other 19th century collectors, Dzieduszycki owned a numismatic collection of a considerable size. It was housed in his palace in Kurkowa st., together with his collection of

³⁴ CPAH in Lviv, manuscript, Fonds 64, s. 1, f. 266: Letters from B. Kopczyński to Włodzimierz Dzieduszycki dated 9th February, 2nd April, and 16th April 1860; Letter from Edward Sawicki to Włodzimierz Dzieduszycki dated 24th March 1860.

³⁵ To these scholarships Dzieduszycki allocated 1200 guildens; the surviving documents variously report how the sum was divided. Nowolecki (and after him, Purchla) writes that one scholarship was 600 guildens, while M. Dzieduszycki mentions the sum of 800 guildens for the veterinary doctor and 400 for the pathologist. A. Nowolecki [Z. Kolumna], *Ostatnie 20 lat Krakowa i trzech jego burmistrze*, Kraków 1882, pp. 21-22; J. Purchla, *Matecznik Polski*, Kraków 1992, p. 80; M. Dzieduszycki, *Kronika domowa Dzieduszyckich, Lwów 1865*, p. 454.

³⁶ From the 1840s, manuscripts of literary attempts of young Włodzimierz Dzieduszycki survived, among them – a theatrical play "Solicitors" and a two-act comedy "A true friend", neither of which are very original. The Ossoliński Institute, Manuscripts Department, unregistered manuscripts, the Dzieduszycki Archive, no. 296/84: Włodzimierz Dzieduszycki's literary attempts.

³⁷ M. Rosco-Bogdanowicz, *Wspomnienia*, vol. I, Kraków 1959, p. 88.

³⁸ BNL, Manuscripts Department, Fonds 45, s. III, f. 37, vol. 4.

paintings, which in the beginning of the 20th century became a part of the famous Miączyński-Dzieduszycki Gallery, known also outside Lviv³⁹. The collection consisted of about 450 paintings stored in Pieniaki, which Alfonsyna inherited from her grandfather Ignacy Miączyński. The set included works of Italian, Dutch, German, French and Spanish schools. Before the gallery was open free for the public in 1909 in his Lviv palace⁴⁰, Count Włodzimierz gathered about 400 paintings by distinguished Polish masters, e.g. Artur Grottger, Jan Matejko, Juliusz Kossak, Franciszek and Brunon Tępa, Piotr Michałowski, Józef Brandt, Aleksander Orłowski, Henryk Rodakowski, Leopold Löffler, Józef and Alojzy Rejchan, Józef Chełmoński, Wojciech Gerson, Michał Sozański, and others. In a manner of speaking, having a canvas placed in this collection was a distinction for a young artist. Even recognized painters, like L. Löffler, made efforts to achieve this⁴¹.

Włodzimierz Dzieduszycki's patronage also included the church, which not only provided for the spiritual needs of the congregation, but also cared for the social status quo. The existing social order guaranteed a privileged political and economic position to the aristocracy. This order entailed certain obligations of landowners – especially the wealthiest ones – towards the church. There were many members of the clergy among the Count's friends, both bishops and ordinary priests, but he treated every one of them as a lay person, and valued them not for their position in the hierarchy of their church, but for the virtue of the mind. Włodzimierz himself was a member of the Roman Catholic Church, but he did not approach the topic dogmatically. He could cater for his spiritual needs in both Roman-Catholic and Greek-Catholic churches. When in Lviv, he usually visited the Armenian Cathedral, and the archbishop Izaak Isakowicz was his confessor in the last years of his life.

Dzieduszycki's estates witnessed no religious conflicts, for he attended to the needs of Latin and Greek Church with equal care, and built both Catholic and Greek churches in his villages. Thus he earned the gratitude of the congregations and the bishops. Cardinal Sylwester Sembratowicz explicitly wrote about his *proven love for the Ruthenian people*⁴². The best known of his churches was built in 1880 in Zarzecze; in the crypt under the main altar, Włodzimierz entombed the remains of his parents, and was interred there himself, together with his closest family members.

Political life was not his favoured environment, but, due to his social position, Dzieduszycki was not allowed to remove himself entirely from this kind of activity. He was seen as a man of compromise, struggling to bring Poles and Ukrainians together; he never refused political and national rights to the latter. He was accepted by the moderate factions on both sides, and he was welcome by the Roman and Greek clergy, who played a significant role in the Polish – Ukrainian argument. He was not ostentatious in his religiousness, and he treated the church hierarchs as he would lay persons. His friends were Aleksander Barwiński, Izaak Isakowicz, Stanisław Tarnowski, the Sapiehas, the Szeptyckis, and every Greek Catholic metropolitan. He never entered the nationalist and religious arguments between the two nations. On equal terms he supported Polish culture and Ukrainian folklore. He made efforts to bring together the two nations, e.g. by building churches of both Western and

³⁹ L.K., *Dom mieszkalny w Pieniakach, niedaleko Brodów w Galicji*, "Przyjaciel Ludu", year: 16: 1849, no. 4, p. 26; J. Skowronek, *Miączyński Ignacy* in: PSB, vol. XXI, p. 555.

⁴⁰ A. Schröder, *Galeria Miączyńskich-Dzieduszyckich we Lwowie*, "Tygodnik Ilustrowany", 1911, no.33, p. 643.

⁴¹ In 1866, L. Löffler (1827-98) became a member of the Vienna Academy of Fine Arts; in 1876-97 he was a professor at the Krakow School of Fine Arts; Włodzimierz made his acquaintance in Ostend in 1851.

⁴² Ibid, f. 34: Letter from Sylwester Sembratowicz to Włodzimierz and Alfonsyna Dzieduszycki, dated 18th March, 1897, on the construction of an Eastern-order church in Markopil.

Eastern order⁴³. His political ambitions were small: he refused the mandate of the Diet of Galicia three times⁴⁴. Finally convinced by his friends, he joined the Diet after by-elections in December 1865 and August 1874, and he even agreed to chair the national culture committee in years 1875-76⁴⁵. In the nationalist arguments ongoing at that time in the Diet, he always argued for the compromise, which was accepted by both Polish and Ukrainian deputies. But most of all, he supported the development of the national industry⁴⁶ and education, and advocated establishing crafts schools.

In 1876, his candidature as the Diet Speaker appeared to be the only one acceptable to both sides of the argument. Dzieduszycki accepted the post for one year, after which he withdrew from Galician politics. He realized that he lacked experience in running the state administration and Diet sessions. In a short inauguration speech, he asked for help and understanding, and explained that he had accepted the post only because he was forced by *his love for this land in which we were all born*. As his creed, he stated passing acts and establishing institutions that could significantly affect the intellectual and material progress of the country's inhabitants⁴⁷. This high status in the political life of his country was a mere episode for Dzieduszycki, which occurred only because he had felt compelled to fulfil his civil obligations. He was a loyal subject of the Habsburg Court, but he treated his Austrian honours as formalities: he was nominated a "secret councillor" to the Emperor (1877) and given life peerage of the Vienna House of Lords (1874). Honorary citizenships of Lviv, Brody, Sokal, and Kolomyia were offered to him. He was active in the Galician Economic Society; he also became involved in organizing the Higher School of Agriculture in Dublany, where for many years he was a curator⁴⁸. A member of many other societies, Dzieduszycki contributed largely to the development of the crafts and the so-called domestic industry.

Dzieduszycki's agricultural-industrial exhibitions brought him European fame; at first he was only a participant, but later he also organized exhibitions on an impressive scale. He earned great renown after the 1873 world exhibition in Vienna, where he represented the Galician exhibition committee: he displayed e.g. 53 complete Galician peasant costumes (including 40 from the Hutsul and Podhale traditions), ornamented Easter eggs, and products made of wood, clay, and leather. He had a whole, authentic peasant cottage brought to Vienna, including its interior furnishing. The visitors were amazed to see the rare ornithological specimens from the Natural History Museum. Professor Wilhelm Exner, the head of the Crafts Museum in Vienna, commended Dzieduszycki's activity as a model to follow for other countries of the empire⁴⁹.

In 1875, Włodzimierz chaired the Lviv Exhibition Committee. Its objective was to review and evaluate the situation of agricultural and industrial production, and to identify

⁴³ Idem, *Граф Володимир Дідушицький як меценат* in *Вісник Львівської Академії Мистецтв*, no. 9, В. Бадяка ed., Lviv 1998, pp. 31-32.

⁴⁴ The Count justified his 1867 resignation with being elected the chair of the Poviatic Council in Brody. CPAH in Lviv, Fonds 165, s. 1, f. 287: Włodzimierz Dzieduszycki's letter to the country's marshal, dated 13th November, 1867.

⁴⁵ S. Grodziski, *Sejm Krajowy Galicyjski 1861-1914*, vol. 2, Warszawa 1993, pp. 143-144, 152, 160, 168.

⁴⁶ Stenographic record of the first meeting, 7th session, III term of the Diet of the Kingdom of Galicia and Lodomeria and of the Grand Duchy of Cracow, dated 7th March, 1876, p. 2.

⁴⁷ S. Grodziski, *Sejm...* op. cit., p. 363.

⁴⁸ *Rozprawy c. k. Galicyjskiego Towarzystwa Gospodarskiego*, vol. XXVI, Lviv 1860, pp. 158, 170.

⁴⁹ *Przegląd Wystawy Powszechnej w Wiedniu 1873*, S. Kossuth ed., Warszawa 1875, pp. 723-724; J. Bujak, *Muzealnictwo etnograficzne w Polsce (do roku 1939)*, Warszawa-Kraków 1975, pp. 19-21.

further directions for the development of Galician economy. The Count personally arranged a section of domestic industry, and put on display e.g. pottery, wicker, and leather products, and other ethnographic exhibits. They were perceived as items of national art and as potential starting point for the development of industry, while the pavilion was described in numerous articles⁵⁰. After many years professor Exner concluded that the ethnographic exhibits presented by the Count triggered the establishment of many ethnographic museums in the Austrian empire⁵¹.

Dzieduszycki's greatest success was the Paris exhibition of 1878, where he led the Austro-Hungarian delegation and was responsible for the whole imperial exposition⁵². He included handicraft from Galicia⁵³, among which the most popular were Hutsul kilims, all bought immediately after the exhibition by English and American guests. Over the next months, the Count received orders for thousands of such kilims; this fact caused suggestions that mass production should be started. However, Dzieduszycki wanted to retain the handicraft character of the products and, since he could not realize the order, he wrote back, saying that the kilim factory had been destroyed by fire⁵⁴. The Paris exhibition brought him renown across Europe: the French government awarded him the Commander Cross of the National Order of the Legion of Honour, accompanied by the title *officier de l'instruction publique*⁵⁵, and Emperor Franz Joseph I awarded him the Order of the Iron Crown, one of the highest distinctions in the Habsburg monarchy⁵⁶.

After the Paris Exhibition, in Galicia Włodzimierz Dzieduszycki was considered an expert on all issues connected with organizing exhibitions. Practically no such event could be conducted without his participation. He was asked to be a jury member, an honorary chairman, or at least to lend his name to the event as a patron. He was also known never to refuse his Natural History Museum, or any of the farms, when they asked him to give a speech, even at local events. He made an outstanding appearance in 1887 at the National Agricultural and Industrial Exhibition and the Exhibition of Polish Art in Krakow, where he arranged a domestic industry section according to his own design and played its host at the exposition. His constant presence in the pavilion attracted the visitors, contributed to advertising the achievements of the industry, and was believed to be a factor in the great success of the whole event.

For the last time, Włodzimierz Dzieduszycki participated personally in an event in 1894, at the General National Exhibition in Lviv. He prepared its project and the opening ceremony himself, and he was the honorary chairman. With the help of Włodzimierz Szuchiewicz, Ludwik Wierzbicki, and others, he designed the ethnographic section and the folk industry section. In the exposition area in the Stryjski Park, he financed the

⁵⁰ Catalogue of the 1877 National Agricultural and Industrial Exhibition in Lviv, Lviv 1877, pp. III-VI, XVI; K. Ołdziejski, *Wystawy powszechne, ich historia, organizacja, położenie prawne i wartość społeczno-gospodarcza*, Poznań 1928, pp. 54-56; A. Żabko-Potopowicz, *Stulecie...* op. cit., p. 102.

⁵¹ Exner formulated this opinion also in his lecture given in Lviv in 1897. CPAHU in Lviv, Fonds 64, s. I, f. 355: Letter from Alfonsyna Dzieduszycka to her husband Włodzimierz, dated 22nd March, 1897.

⁵² CPAHU in Lviv, Fonds 64, op. I, f. 288: Letter from Filip Zaleski to W. Dzieduszycki, dated 26th December, 1877.

⁵³ Włodzimierz Dzieduszycki was awarded golden medal for the handicraft exhibits made of wood. *Catalogue officiel exposit. universelle intern. de 1878*, á Paris, Paris 1878, p. 235.

⁵⁴ L. Dębicki, *Portrety i sylwetki...* op. cit., p. 264.

⁵⁵ BNL, Manuscript Department, Fonds 45, s. III, f. 23, vol. 2: Certificate of the French Legion of Honour, awarded to Włodzimierz Dzieduszycki, 9th January, 1879.

⁵⁶ BNL, Manuscripts Department, Fonds 45, s. III, f. 23, vol. 2: Emperor's decision of 30th April, 1881.

construction of a complete peasant household with an authentic Hutsul cottage, in which he displayed ethnographic specimens and folk art products from all Galicia. The honorary protector of the exhibition, the Emperor Franz Joseph himself, viewed the exposition with great interest, and even visited Dzieduszycki in the Natural History Museum, an event that echoed across all of Galicia⁵⁷. The Count's merits were emphasized at this occasion: he had not only created the museum, but also secured its future maintenance through the entail confirmed only a few months before. Yet the highest honour that he received was from the Lviv University, which in 1894 awarded him the honorary PhD in philosophy⁵⁸.

Undoubtedly, the national exhibitions brought Włodzimierz wide recognition, but the ethnographic expositions which he organized were of greater significance to the future. The first such exposition on the Polish territory was that in Kolomyia, prepared and co-financed by Dzieduszycki in 1880. Its task was to make the society acquainted with the folk culture of Pokuttya and the neighbouring Podolia, and to foster the development of domestic industry in the region. The exhibits were products delivered chiefly by the Hutsuls, but also by Armenians and Romanians. The Emperor himself arrived at the opening ceremony; he not only purchased many of the specimens, which thus became known in Vienna, but also (together with Dzieduszycki) generously provided for two Hutsul couples, whose wedding ceremony served as a presentation of the local culture and customs. The exhibition was a breakthrough in the awakening of interest in the Hutsul culture. It presented the wealth of Pokuttya; it also supplied Oskar Kolberg, present at the event, with invaluable research material. At the time, with the participation of Dzieduszycki, a committee was established for the support of breeding the Hutsul ponies⁵⁹.

Włodzimierz Dzieduszycki died in Poturzyca on the 18th September, 1899⁶⁰, and his funeral ceremony in Zarzecze (23rd September) was an opportunity to honour the great art patron, social activist, and researcher. His coffin was carried by firemen and officials to the train station in Sokal and then from the outskirts of Zarzecze up to the church. Special trains brought around 400 mourners from Lviv and Krakow, among them – all the most prominent figures of Galician political, cultural and economic life, led by Governor Leon Piniński⁶¹. The exequies were celebrated in the Latin and Greek liturgy, by bishop Sołdecki. The sermon was given by archbishop Isakowicz; the Greek service was sung by Bishop Konstanty Czechowicz, and the Latin hymns – by bishop Puzyna from Krakow and bishop Pelczar from Przemyśl⁶². The speeches were delivered in Polish and in Ukrainian, by politicians, professors, city mayors, land owners, and peasants. Dozens of people who were present had received some kind of help from the deceased, and many owed him their education.

Włodzimierz Dzieduszycki was honoured for the last time as a distinguished statesman, which he never considered himself to be; but at the same time, his noble character and impartiality were stressed, as well as his ability to manage reasonably the great fortune that

⁵⁷ The Emperor visited the Natural History Museum on 11th September, 1894. CPAHU in Lviv, Fonds 64, s. I, f. 352: Notice of Governor Kazimierz Badeni, dated 6th September, 1894.

⁵⁸ "Świat" year 7: 1894, no. 20, p. 483.

⁵⁹ M. Turkowski, *Wystawa Etnograficzna Pokucia w Kolomyi*, Kraków 1880; U. Janicka-Krzywda, *Huculi*, Kraków 1991, p. 16.

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⁶² "Biesiada Literacka", year 1899, vol. 47, no. 40, p. 265; "Czas", year 52: 1899, no. 219.

he had at his disposal. It was a common view that a great supporter of artists and scientist had passed away, a protector of the folk industry, and a patron at much larger a scale than that of Lviv and Galicia. It had seemed that his greatest monument would be the Lviv Museum of Natural History, but several decades after the founder's death, his name was deleted from the name of the institution. Yet Włodzimierz was, first of all, a modest man, and he probably did not even realize that in his lifetime, he had raised a monument that would outlast any other: the monument of human hearts, both Polish and Ukrainian.

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Karolczak K.

Mecenas, filantrop i kolekcjoner

(do 190-lecia urodzin W. Dzieduszyckiego – twórcą Muzeum Przyrodniczego we Lwowie)

Twórcą lwowskiego Muzeum Przyrodniczego był Włodzimierz hr. Dzieduszycki (1825-1899), jeden z najbogatszych arystokratów w dziewiętnastowiecznej Galicji. Od młodości zafascynowany rodzimą fauną i florą wspierał badania prowadzone w zakresie tzw. historii naturalnej. Muzeum przekazał w 1880 r. na własność krajowi (Galicji), ale nie zaprzestał jego finansowania, powołując w tym celu do życia w 1893 r. ordynację poturzycko-zarzecką Dzieduszyckich. Był hojnym mecenasem kultury i nauki, wspierał artystów, finansował wydawanie prac naukowych i podręczników szkolnych, fundował stypendia umożliwiające kształcenie młodzieży. Gromadził dzieła sztuki, które weszły w skład Galerii Miączyńskich-Dzieduszyckich, otwartej już po jego śmierci (1909). Znacznie powiększył i udostępnił dla publiczności odziedziczoną po ojcu Bibliotekę Poturzycką Dzieduszyckich, ufundował bibliotekę Radzie Szkolnej Krajowej. Międzynarodowe uznanie przyniosły mu wystawy światowe w Wiedniu (1873) i Paryżu (1878), gdzie najpierw odpowiadał za ekspozycję Galicji, a potem całej monarchii austro-węgierskiej. Inicjował zakładanie w kraju szkół przemysłowych i rękodzielniczych, promował kulturę ludową, odkrył przed Europą wyroby huculskie. Szanowany na dworze cesarskim w Wiedniu, obdarzony godnością dziedzicznego członka Rady Państwa, nie czuł się dobrze w działalności politycznej, chociaż zmuszony okolicznościami zasiadł na krótko w fotelu marszałka Sejmu Krajowego we Lwowie. Był członkiem korespondentem Akademii Umiejętności w Krakowie, dr h.c. Uniwersytetu Lwowskiego, członkiem wielu europejskich towarzystw naukowych, cenionym w środowiskach przyrodników, a zwłaszcza ornitologów. Kilka miast galicyjskich, na czele ze Lwowem przyznało mu honorowe obywatelstwo, a powszechny szacunek uzyskany za życia w wielokulturowym środowisku Lwowa sprawia, że i obecnie łączy Polaków i Ukraińców.

Słowa kluczowe: *Dzieduszycki, arystokrata, mecenas, filantrop, kolekcjoner, przyrodnik, Muzeum Przyrodnicze, Lwów, Galicja.*

Карольчак К.

Меценат, філантроп і колекціонер

(до 190-річчя від дня народження В. Дідушицького – засновника Природничого музею у Львові)

Засновник Природничого музею у Львові граф Володимир Дідушицький (1825-1899) – один з найбагатших аристократів Галичини XIX століття. З юності, захоплений місцевою флорою і фауною, підтримував дослідження в області природознавства. В 1880 році передав свій музей у громадську власність, але не припинив його фінансування, запровадивши для

цього в 1893 році так звану Поторицько-Заріцьку Ординацію Дідушицьких. Був щедрим покровителем культури і науки, підтримував художників, фінансував випуск наукових праць і підручників, запроваджував стипендії, що дозволяло навчання здібної молоді. Зібрав твори мистецтва, які стали частиною галереї Манчинських-Дідушицьких, відкритої вже після його смерті (1909). Значно збільшив фонд, отриманої у спадок від свого батька, Поторицької бібліотеки і забезпечив доступ до неї громадськості, заснувавши на її основі бібліотеку Крайової Шкільної Ради. Міжнародне визнання принесли йому світові виставки у Відні (1873) і Парижі (1878), де він був спочатку відповідальним за експозицію Галичини, а потім і усієї Австро-Угорщини. Ініціював створення промислових і ремісничих шкіл краю, сприяв розвитку народної творчості, першим відкрив для Європи гуцульські вироби. Шанований при імператорському дворі у Відні, удостоєний звання спадкового члена Державної ради, в той же час він не відчував себе комфортно в політичній діяльності, хоч під тиском обставин і змушений був певний час обіймати крісло спікера парламенту Галичини у Львові. Був членом-кореспондентом Академії наук у Кракові, почесним доктором Львівського університету, членом багатьох європейських наукових товариств, знаним в середовищах натуралістів і, зокрема, орнітологів. Кілька галицьких міст на чолі зі Львовом надали Володимирі Дідушицькому почесне громадянство, а отримана ним за життя загальна повага в мультикультурному середовищі Львова і донині об'єднує поляків і українців.

Ключові слова: Дідушицький, аристократ, меценат, філантроп, колекціонер, натураліст, природничий музей, Львів, Галичина.