

Chapter I. Karol Lanckoroński's life and history of founding the collection

In this chapter, ~~an~~ attempt ~~is made~~ to describe the figure of Karol Lanckoroński (1848-1933) and to outline his significant contributions to many ~~archaeological~~ ~~ecological~~, political, urban and art achievements throughout ~~all~~ his life. It should be noted that Lanckoroński's ~~favorable conditions of privileged~~ upbringing ~~were was~~ one of the factors that had an impact on his attitude towards art and determined his interest in collecting. The fact that he was surrounded by art ~~since from~~ the very beginning of his life ~~might may~~ have had crucial implications for shaping his art preferences and resulted in ~~his~~ becoming an art collector. Thus, the purpose of this chapter is to look ~~back throughout~~ at the history of Lanckoroński's life, which demonstrably affected his approach to collecting.

The essential base of Karol Lanckoroński's collection was inherited from his ancestors. This ~~constituted~~ ~~provided~~ a trigger ~~of for Lanckoroński to~~ extending the collection, ~~by Lanckoroński~~ mainly in the second half of the 19th century. Lanckoroński's ~~collection~~ eventually found its place in his palace at Jacquingasse 18 in Vienna. The beginning of gathering ~~the Italian part~~ ~~pieces of the his~~ collection has its roots in the end of 18th century. The core of the collection ~~was consisted~~ ~~ing~~ of artworks (more than ~~thirty~~ ~~30~~ paintings), which his great-grandfather – Count Kazimierz Rzewuski (1750-1820), acquired from the former gallery of King Stanislas Auguste Poniatowski (1732-1798), among them two superior paintings of Rembrandt – *The Girl in a Picture Frame*, 1641 and *Scholar at the Lectern*, 1641, as well as from the ~~heritage of~~ prince Józef Poniatowski (1763-1813), ~~– (36 paintings from the Royal Gallery) –~~ for a total price of 1,250 ducats. ~~The collection was supplemented by the grandfather of Karol~~ ~~Karol's grandfather supplemented the collection~~ – Antoni Józef Lanckoroński (1760-1830), who permanently connected his political career with The House of Habsburg and in 1821 became the first commissioner of ~~the~~ Galician state parliament. ~~As I managed to estimate, I posit that the~~ period from approximately 1870 to 1890 was a crucial time ~~of for~~ forming ~~Lanckoroński's the~~ collection of Lanckoroński and enriching it with early modern Italian paintings. The collection ~~flourished~~ considerably ~~flourished~~ from the beginning of the 1880's, when Karol Lanckoroński began to extend his collection with notable Italian artworks of the trecento and quattrocento periods with the help of his art agent Adolf Bayersdorfer (1842-1901). Therefore, we can conclude that ~~Lanckoroński's the~~ collection ~~of Lanckoroński had~~ already ~~had~~ extensive and diverse character due to the variety of Italian art merged with paintings with Dutch provenance.

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Lanckoroński was born on 4 November ~~the 4th in~~ 1848 in Vienna. His parents, Count Kazimierz Wincenty (1802-1874) and Leonia née Potocka (1821-1893), both originated from a Polish aristocratic family. The house of Lanckoroński ~~had~~ played a leading role in Polish history and cultural life and could boast family roots extending ~~back to~~ the times of ~~the~~ King Ladislas the Short (1261-1333). ~~Among the m~~Members of the family ~~we can outline figures of~~were influential commanders, senators and the highest ~~range-ranking~~ functionaries of The Republic of Poland who became notorious ~~by being~~as patriots ~~and~~ art and cultural patrons; for instance: ~~they~~ ~~by support~~ed the Jagiellonian University, ~~founding superior artworks~~ in ~~the~~ former capital of Poland (Kraków) and co-creating the National Education Commission established in 1773. As ~~with~~ many aristocratic Galician families, after the third partition of Poland in 1795, the Lanckoroński family moved to Vienna, but they never refused to manifest their Polish character. ~~Karol was~~ One of the ~~most eminent Lanckoroński's~~ family members, ~~who contribute~~ed the most to the cultural and educational achievements of Poland and Austria, ~~was Karol~~.

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He spent his childhood in Paris, yet, his educational career flourished in Austria. ~~In the years~~Between 1857 ~~and~~ -1858, Lanckoroński attended the Central School (Hauptschule) of Michael Zoller and Franz Aloys Bernard in Vienna. In 1858, he started taking drawing lessons from the Viennese orientalist painter Leopold Carl Müller (1834-1892). Between 1859 and 1866, he was a student of the Schottengymnasium – ~~one of the an~~ elite schools with a classical curriculum. Lanckoroński attended university in Vienna, where, in 1870, he earned his PhD ~~title of degree in~~ law. However, during his studies he showed ~~his~~ interest in ~~archaeologyeology~~, art history and literature. In Vienna, ~~he served the office of court and administration~~. Lanckoroński was a gentleman of the bedchamber and participant ~~of~~ ~~in the~~ Chamber of the Lords (*Herrenhaus*) in ~~the~~ ~~Austrian–Hungary~~ parliament. In 1903, the Emperor of Austria, Francis Joseph I (1830-1916) nominated Lanckoroński for Knight of the Order of the Golden Fleece, and in 1914, he received the title of Grand Chamberlain (*Oberstkämmerer*), which ~~let~~ ~~gave~~ him control ~~of~~ the cultural and infrastructural developments in Vienna. This will be ~~later~~ explained ~~later~~ by the evidence of his contribution to ~~the~~ modernization of *Karlsplatz* and *Ringstrasse* project. It is significant that Lanckoroński ~~had never finished~~ any architectural studies ~~which that would give~~ ~~have given~~ him the right to hold the title of *Oberstkämmerer*. ~~Yet, w~~We can ~~suspect~~ ~~surmise~~ that his aristocratic roots and his social influence ~~triggered~~ ~~caused~~ Francis Joseph I to appoint Lanckoroński ~~for to~~ this office. ~~He also~~ ~~took care of~~ ~~edit~~ing publications concerning monument maintenance and

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volumes dedicated to art and cultural heritage. ~~At the same time~~ For example, Lanckoroński edited one of the most important contemporary publications about art – *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*. ~~signing was edited by Karol Lanckoroński, and signed with his surname~~ on the title page. Lanckoroński was involved in the cultural life in Poland as well. To a very large extent, together with the Viceroy of Galicia, Professor Leon Piniński (1857-1938), Lanckoroński committed to regain the Wawel Royal Castle from Austrian annexation and was personally involved in ~~the fate of~~ the restoration of the castle. As a Pole from Galicia, he was especially ~~keen~~ interested in ~~to see~~ ing the Austrian army ~~leaving~~ the Wawel – the symbol of Polish statehood – and to see this important monument restored. Foremost, Lanckoroński contributed to ~~the recoupment of independence by Poland~~ regaining its independence. In 1918, he received Polish citizenship.

Lanckoroński was married three times. His first marriage with Princess Maria Salm-Reifferscheidt-Raitz (1859-1897) was childless, and ~~in 1882~~ was declared invalid in 1882. From his second marriage with Countess Franziska Xaveria von Attems-Heiligenkreuz (1861-1893), he had a son, Antoni (1893-1965). His third and last marriage with Princess Margarethe von Lichnowsky (1863-1954) was the most successful. With Princess von Lichnowsky, Lanckoroński had two daughters, Karolina (1898-2002) and Adelajda (1903-1980). As we can ~~notice~~ see, Lanckoroński only married ~~the women only~~ with upper class titles. Hence, it can be assumed that Lanckoroński was strictly attached to the tradition of his family and wanted to maintain the status of nobility.

Lanckoroński's education, interest, taste and skill ~~of~~ in collecting profited ~~had~~ significantly ~~profited by~~ th from contact with Alexander von Warsberg (1836-1889) and Wilhelm von Hartel (1839-1907) who was a prominent Viennese classical philologist. Von Hartel was of Karol Lanckoroński's professor ~~of Karol Lanckoroński~~ and, with in time, became one of his friends. Additionally, he participated with Lanckoroński in an archaeological ~~aeological~~ excursion to Asia Minor in ~~years~~ 1882-1883 and 1884. Warsberg was also a good friend of Lanckoroński. He was the author of *Homerische Landschaften* (1884) and *Odysseische Landschaften* (1887) and very enthusiastic about the antique period and archaeology ~~aeology~~. ~~Th~~ His knowledge ~~about~~ of art and his personal taste were perhaps shaped by many artists who Lanckoroński ~~was~~ befriended ~~with~~. Artists such as Hans Makart (1840-1884), Ludwig Hans Fischer (1848-1915) and Jacek Malczewski (1854-1929) were not only commissioned to create paintings and portraits for him, but also travelled with him through Mediterranean countries.

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Lanckoroński ~~also was~~ befriended ~~with~~ artists such as August Rodin (1840-1917), Hans Makart (1840-1884) ~~and~~, Edward Burne-Jones (1833-1898), and with scholars of stature ~~such~~ as Max Dvořák (1874-1921), Julius von Schlosser (1866-1938), Wilhelm von Bode, Karl Maria Swaboda (1889-1977), Edouard von Liphart (1808-1891) ~~and~~, Adolph Bayersdorfer (1842-1901), who was a close assistant of Lanckoroński and Polish art historian Julian Klaczko (1825-1906).

Lanckoroński also kept in contact with Bernard Berenson (1865-1959) – one of the most prominent American connoisseurs of Italian Renaissance art in 20th century. As ~~it~~ will be ~~further presented~~ ~~seen~~, Berenson was a frequent guest at his palace at Jacquingasse 18; however, ~~it is not entirely clear what~~ ~~the kind of~~ role he played in shaping Lanckoroński's collection ~~is not entirely clear~~. It is difficult to determine the terms of their relationship. Jerzy Miziołek, in his 2013 lecture ~~from 2013~~ titled *Karl Lanckoroński und seine Zeit* suggests that they ~~could have met~~ probably ~~met~~ around 1900; however, this hypothesis does not seem convincing if we take ~~into~~ consideration the evidence presented by Miziołek. In 1905, Lanckoroński ~~had written~~ ~~wrote~~ a small book concerning Italian domestic paintings titled *Einiges Über Italienische Bemalte Truhen*. Lanckoroński refers there to his acquisitions of numerous *cassone* paintings purchased during ~~the~~ ~~his~~ journeys in Italy. We cannot exclude the possibility of Lanckoroński's consultation with Berenson, who might have had sufficient knowledge in Renaissance *cassone* and ~~the places of their disposal~~. What is more, the archival collection of Royal Castle in Warsaw preserves a postcard ~~sent by~~ ~~from~~ Berenson to Count Lanckoroński with good wishes for New Year 1907, sent from Berenson's ~~V~~illa I Tatti in Florence to Vienna. In ~~the next following~~ years, these two art collectors met ~~a few~~ ~~several~~ times, as we know from ~~the an~~ article ~~written by~~ Berenson ~~wrote~~ in 1916 in *The Study of Criticism of Italian Art*. He was conducting a research on *Madonna* in Vienna, formerly ascribed to Giovanni Bellini. Yet, Berenson found other ~~resemblance~~ ~~attributes~~ and ~~initially~~ ~~initially~~ ascribed the ~~art~~work to Boccaccio Boccaccino. After further research and comparison with ~~some at~~ ~~the~~ works of Antonello da Messina, he changed his mind and attributed the painting of *Madonna* to ~~this painter~~ ~~da Messina~~. On his next visit to Vienna he announced his discovery to Lanckoroński: "On my next visit to Vienna I communicated my idea to Count Lanckoroński, to Dr Gluck and to Professor Dvořák (...)"²². In Berenson's 1932 book *Italian Pictures of the Renaissance. A list of the Principal Artists and their Works with an Index of P*laces, he mentions two paintings ~~owned by~~ ~~that~~ Lanckoroński ~~owned~~: *Saint Andrew* by Masaccio and *Saint George and the Dragon* by Uccello. This suggests that

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Berenson might have been doing the research on those paintings himself since, from approximately 1890, they were in the Viennese collection. Nevertheless, it is doubtful that he directly influenced Lanckoroński's purchases of certain specific paintings for Lanckoroński. In the light of these facts, Miziolek's theory of Miziolek about their first contact around 1900 seems to be doubtful in from the perspective of all the connections.

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Lanckoroński's contribution in researches about the history of art and his broad knowledge were widely appreciated and brought him honored honorary titles of *Doctor honoris causa* at the Universities of Berlin and Kraków in 1907. He also became a member of the Viennese *Akademie der Wissenschaften, Akademie der bildenden Künste, Österreichische Archäologische Institut* as well as established in in-1897 *Kunsthistorisches Institut* in Florence which Lanckoroński supported with many donations. Here, it can be hypothesized that it was highly probable that Bernard Berenson could have met Lanckoroński in Florence and recommended that Lanckoroński to support the art institute; the what is more, that his Villa I Tatti was located roughly an hour's of walking away distance from *Kunsthistorisches Institut*. Presumably that could have been the place of their first meeting. However, we do not yet have as yet definite evidence that such a coincidence could have existed, thus it remains an intriguing aspect of their connection.

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One of Lanckoroński's passions was travelling, which in essence, were mostly primarily resulting from his main interests. The process of the greater amount He described most of his trips has been written down in his books and diaries, including the his most remarkable journey around the world, reported in *Na okolo Ziemi, 1888*—1889 (Around the World, 1888-1889) and the other, a two-volume, comprehensive books, *Miasta Pamfilii i Pizydii* (The Cities of Pamphylia and Pisidia). Ludwig Hans Fisher accompanied Lanckoroński on During his journey around the world Lanckoroński was accompanied by Ludwig Hans Fisher. Ludwig Hans Fisher was one of the most famous best known Austrian watercolor Austrian painters. Fisher was often painting the interior scenes of the Count's palace in Rozdół in Galicia. He also frequently painted the *Freskensaal* (Fresco Room) in Palais Lanckoroński and interiors of Lanckoroński's former residences in Vienna. Therefore, due to the watercolor Fisher's paintings with depiction of the interior of Lanckoroński's palace at Wasagasse in Vienna, we know about many separate front paintings, called *fianch or laterali*, from the Count's *cassone* collection.

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Hence, the mutual interest of the artist and the Count could be found in shared an interest in voyages and research expeditions. Together they visited Ceylon and India, from

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~~where~~ ~~which~~ Fischer returned to Austria and ~~the~~ Count went ~~further-on~~ to China. The oil paintings, watercolours~~s~~ and ~~oriental~~ objects from this journey were later ~~exposed~~ ~~exhibited~~ in Österreichische Handels-Museum in 1890, where Lanckoroński could present his art trophies.

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In 1874, Lanckoroński visited Syria, and in the next years, he ~~headed over~~ ~~travelled~~ to Egypt and North Africa. His first journey to Turkey took place in 1882, and in 1884-1885, Lanckoroński carried out an important excursion to Asia Minor. He also conducted the excavation and conservation work on a prominent basilica in Aquileia, ~~which he~~ fully financed ~~by Lanckoroński and~~. In 1906, he became ~~an~~ honorary citizen of Aquileia. In the ~~Spring~~ of 1884, shortly before his second tour to Turkey, he visited France, ~~the memories of~~ ~~which~~ ~~memories about~~ he described in a small book released ~~the~~ same year in Polish language. In France, Lanckoroński spent his time in Vienne, Orange, Avignon, Nîmes and Arles. He was fascinated by ancient buildings, as well as by Romanesque and ~~Middle Age~~ ~~Medieval~~ architectural tradition. Needless to say, an important element of his oriental journeys was purchasing oriental artworks, which later ~~were~~ ~~completing~~ ~~ed~~ the Lanckoroński's collection at Palais Jacquingasse 18.

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The country ~~which~~ Count Lanckoroński loved ~~the~~ most was Italy. Frequent and long journeys to Italy aroused his interest in ancient and Renaissance artworks. This can be illustrated briefly by a quotation from the book *Na okolo Ziemi 1888-1889*: "I feel happy about the hope of India, I would travel around the world although, my heart belongs to this part of the Earth between the Adriatic Sea and Tyrrhenian Sea". He visited Italy ~~countless~~ ~~many~~ times: first to ~~get in touch with~~ Italian art, and ~~afterwards~~ ~~later~~ to supervise the already mentioned ~~archaeological~~ ~~leological~~ researches, as in Aquileia, and ~~what is~~ ~~fundamental for~~ ~~to~~ this research ~~to~~ collect Italian paintings. Lanckoroński always measured ~~the~~ other countries ~~with comparison to~~ ~~against~~ the standards of ~~the~~ Italy. ~~Lanckoroński frequently mentioned~~ (The heritage of Italian culture – architecture, sculpture and paintings ~~were~~ ~~frequently mentioned in the~~ ~~his~~ Lanckoroński's poems, such as *Lido*, *Santa Barbara di Palma il Vecchio* ~~or~~ ~~and~~ *San Francesco in Deserto*. His broad interest in Italian paintings and their further purchase resulted ~~on-in~~ the ~~dimension~~ ~~components~~ of his collection ~~which~~ ~~that~~, chiefly due to the lack of sufficient space, had to be spread among numerous residences in Vienna.

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Although, ~~the~~ Italian art was ~~predominant and~~ a principal ~~interest~~ for Lanckoroński, ~~it~~ ~~did not deplete~~ ~~was not~~ his ~~only~~ interests. Next to the works of Titian, Rembrandt ~~and~~ ~~Renaissance~~ ~~Renaissance~~ period or preserved frescoes of Dominichino, originating from the

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famous Villa Aldobrandini in Frascati, Lanckoroński's collection of Lanckoroński was enriched by Roman antiquity sculptures, such as for instance the great sarcophagus from 3rd century CE. ~~An~~ The integral part of the general collection was enriched with the a component of modern and contemporary artworks. Among those, we can name artists from the German symbolists' circle such as Arnold Böcklin (1827-1901), Hans Makart (1840-1884), and Hans Thoma (1839-1924), and other Western European Romantic artists, such as Delacroix (1798-1863), Edward Burne-Jones (1833-1898) and Constantin Meunier (1831-1905), and the young Spanish impressionist Ignacio Zuloaga (1870-1945). Lanckoroński also collected drawings, were also likely collected by Polish Count and in his collection, including marine drawings by Ajwazowski (1817-1900), symbolistic etchings executed by Klinger (1857-1920) and crayon drawings made in manner of realistic symbolism by Segantini (1858-1899).

It is important to mention that Lanckoroński, like other contemporary collectors, also possessed very popular at that time items of Oriental provenance that were very popular at that time, such as Japanese kakemono, statuettes, pottery and sculptures, and architectural elements from Indian art, such as lamps, fans, and weapons, and as well as several examples of Buddhist sculpture. All could have been compared with the content of The British Museum collection from the beginning of the 20th century, in the way of the stature of the artworks as noted in 1903 by Polish cultural journalist Stefan Krzyworzewski. The Handicrafts, such as old Persian and Arabic manuscripts, Mexican sculptures or and art from the Far East that Lanckoroński brought from his journeys by Lanckoroński were the complemented of his Viennese collection. The oriental part of the collection consisted of approximately of 1,079 objects. The Polish contemporary art found relatively not much little space in Palais Lanckoroński. He decided to place Polish art in his Galician residence in Rozdół. Lanckoroński's had his favorite group of Polish artists including Jacek Malczewski (1854-1929), Antoni Piotrowski (1853-1924) and Artur Grottger (1837-1867).

It is evident that, together with Lanckoroński's upbringing and education, the environment in which he was surrounded by people from elite circles fostered his passion for art. He was a knowledgeable man, and his broad network of scholars, art agents, artists, art historians and curators played an important part in creating the stature of Lanckoroński's collection in Vienna. In the view of data presented in this chapter, it is difficult to undermine doubt Lanckoroński's authority. In 1933, both an art historian and specialist of Michelangelo art oeuvre, —Johannes Wilde (1891-1970), and Ludwig Curtius (1874-1954), prominent archaeologist, both eologist named Karol Lanckoroński “the last genuine humanist”.

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