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The 16th Century Polish Bookbindings from the *Baworovianum* Collection. A Characteristics of Selected Examples

Within the vast set of early printed books from the collection of Zygmunt Czarniecki and incorporated into the Lviv's *Baworovianum*, volumes in bindings made in the 19th and 20th century, mostly for works taken out of the *adligata*, remain dominant. Relatively numerous are the volumes in the meagre – parchment and paper – early modern bindings, most frequently devoid of artistic values. Against this background, the exposed place is occupied by a small group of Polish 16th century bookbinding works with decorations composed according to changing style formulas: from late Gothic to Mannerism. Some of them have already arose researchers' interest in the interwar period, which found its expression in the illustrations from Rudolf Kotula's catalogue of owners' marks and inscriptions¹, and subsequently in reviewer's remarks made by Kazimierz Piekarski². However, it referred to volumes with bindings marked with coats of arms, predominantly with coats of arms (as super-exlibris) of such figures as Sigismund I the Old, Sigismund II Augustus, Stephen Báthory, or a Poznań Bishop Adam

¹ R. Kotula, *Właściciele rękopisów i starodruków zbiorów wielkopolskich Z. Czarnieckiego mieszczących się obecnie w „Baworovianum” we Lwowie*, Lviv 1929, cat. no.: 1-3, 8, 13-14 and other, board non-numbered after p. xv, 2, 6, 8 and other.

² K. Piekarski, R. Kotula, *Właściciele rękopisów i starodruków zbiorów wielkopolskich Z. Czarnieckiego mieszczących się obecnie w „Baworovianum” we Lwowie*, Lwów 1929 – recenzja, „Przegląd Biblioteczny” 1929, vol. 3, p. 388-414.



1. The Bookbinder of Monkey with the Mirror (Walenty Papież?), bookbinding (upper cover), Poznań, after 1505.

Konarski. Some of those works were later mentioned, among others, in the context of studies on royal and dignitaries' book collections³, while other – devoid of reproductions in Kotula's book – remained unknown. After the World War II the studies were hindered because of artefacts dispersion, and since some volumes remained in Lviv. Nevertheless, what should be presently emphasized is the fact of creating by the Ukrainian friends favorable conditions for exploration, as can be proven by recent analyses conducted by Polish researchers⁴.

This article focuses on some examples of Polish bindings from the 16th century, hence the period of the most abundant development of native bookbinding. Thereby, the selection of works for the analysis was – in the

³ M. Gębarowicz, *Na śladach polskich bibliotek królewskich*, „Roczniki Biblioteczne” 1970, vol. 14, no. 1–2, p. 123–127, ill. 1–2; V. Kisarauskas, *Lietuvos knygos ženklai 1518–1918*, Vilnius 1984, cat. no./ill. 885; A. Wagner, *Superekslibris polski. Studium o kulturze bibliofilskiej i sztuce od średniowiecza do połowy XVII wieku*, Toruń 2016, p. 146–149, 246, 239–240 and other, ill. 46a, 47.

⁴ *Bibliotheca Bavoroviana Leopoliensis. Prints from the First Half of the Sixteenth Century. A Catalogue*, eds. J. Gwóźdźnik, T. Maciąg, in collaboration with I. Pietrzakiewicz, R. Frączek, Katowice 2015.

opinion of the author – dictated by the fact of their outstandingly high historical and artistic rank, representativeness for successive stages of style development in this field of craftsmanship in the Crown (Polish Kingdom) and Lithuania, or even typicality of output of some remarkable bookbinders. What proves to be the essential criterion for the selection was also the state of preservation of works, among which, unfortunately, one can find valuable bindings in poor condition that makes photographic reproduction or even reliable analysis impossible. Therefore, the article is aimed not only at presenting the set of bindings from the ancient collection of *Baworovianum*, but also – by means of its artefacts – making a contribution to the research on the output of the Polish 16th century bookbinding. For this reason, the review was conducted according to the chronological and formal-style key.

Among the *Baworoviana* identified to this day, one of the oldest bookbinding *Polonicum* is that of *Mszał poznański* issued in Leipzig by Piotr of Lübeck in Melchior Lotter's Publishing House in 1505 (ill. 1)⁵. Its structure, decoration of covers, or even pieces and clasps exemplify the transition phase between Gothic and Renaissance in Polish bookbinding of the first decade of the 16th century. Considerable beechwood or oakwood boards are clad with brown calf leather, and connected with block with strap bands. Cover decoration was made with a strickle, tools and rolls, some of which were impressed in the gilding technique. The traditions of late Gothic and Renaissance coincide most noticeably in the composition and selection of ornaments on the covers. The arrangement of several concentric frames with ornaments and narrow centre panel was inspired by Italian bindings, where such solutions was used as early as circa 1450s. The linear arabesque visible on the horizontal splines of external frame and on the internal frame is also of Italian origin. Additionally, a typically Gothic ornamentation was also used. It includes a uniquely gilded ornament with rosettes and acanthus-like leaves, which is a late version of *arbor vitae* (tree of life) ornament prevalent in Central Europe late Gothic bookbinding decoration⁶. Inspired by decoration of Gothic grillworks and floors is a rhombus ornament with rosettes visible on the vertical splines of external frame. Worthy

⁵ Missale Posnanien[sis] diocesis, [ed.] Petrus [aus Lübeck] bibliopole posnaniensis, [Lipsiae]: Melchior Lotter, 1505; see *Bibliotheca Bavoroviana*, cat. no. 203; bibliographical notes of early prints in described bindings are cited *in extenso* or with shortened titles after the catalogue *Bibliotheca Bavoroviana*.

⁶ A. Wagner, *Gotycki ornament chrystologiczny „arbor vitae” na tle zdobnictwa introliigatorskiego w Europie i Polsce w xv i xvi wieku*, in: *Ornament i dekoracja dzieła sztuki. Studia z historii sztuki*, eds. J. Daranowska-Łukaszewska, A. Dworzak, A. Betlej, Warszawa 2015, p. 119–132.

of note is also the palmette-ribbon ornament whose origin is related to Gothic palmette friezes used in architectural decoration and goldsmithery (second frame counting from the outside). Moreover, notable are gilded fleurons visible on the corners of this frame: not only the motifs themselves, but also their placement represents typically Gothic compositional schemes. Similarly considered should be the vertical arrangement of alternate motifs in the central panel (shield of coat of arms with the motif of a monkey gazing at a mirror and a fleuron). A more modest and more conservative decoration of the lower cover is the frame with a variation of *arbor vitae* with images of animals in the foreground, as well as a common late Gothic bookbinding pattern with pomegranate/sprout of rue filling the central panel. Indication of late Gothic tradition vitality are the brass pieces with bosses and sheet clasps covered with a partly openwork floral-geometric decoration impressed from matrix.

The described binding is one of the few until now identified works of an anonymous bookbinder work from the first decade of the 16th century. Due to the characteristic emblem placed on the shield and pictured on most bindings he was called 'The Bookbinder of Monkey with the Mirror'⁷. Most of his works synthesize the traditions of Gothic and Renaissance; relatively early Italian-like elements in decoration may link him to the Cracow milieu. Significant, however, is the fact he produced a number of bindings for the Poznań bishop Jan Lubrański, which, in turn, points at the location of his workshop in the capital of the Great Poland⁸. The present

⁷ The first to become interested in bookbindings with this coat of arms was W. Wisłocki (*Incunabula typographica Bibliothecae Universitatis Jagiellonicae Cracoviensis, Cracoviae* 1900, p. 25, 42, 97, 244, 461), connecting it with a Cracowian scholar Mikołaj Budziszewita, to whom Wisłocki assigned preparations – as Bookbinder de signo Simiae – of a few incunabula bindings from the Jagiellonian Library. His works were analysed by A. Lewicka-Kamińska in an unfinished monograph of native bookbinding, naming him „The Bookbinder of Monkey with the Mirror” (Jagiellonian Library, manuscript and typescript, sign. Przyb. 115.80, non-numbered card, including binding redraw).

⁸ A. Lewicka-Kamińska was the first to indicate the location of the workshop in Poznań (Jagiellonian Library, manuscript and typescript, op. cit., non-numbered card). Evidence to connect it with Cracow or Poznań were listed in: A. Wagner, *Inkunabuł w oprawie z supereklibrisami biskupa Jana Lubrańskiego na tle introligatorstwa krakowskiego i poznańskiego końca xv – początku xvi wieku*, „Archiwa, Biblioteki i Muzea Kościelne” 2014, vol. 102, p. 301–325; A. Wagner, *Supereklibris...*, p. 197–198; recently R. Franczak supported Poznań as the location of the workshop in: *Supereklibrisy dwóch renesansowych bibliofilów na oprawach inkunabułów z dawnej biblioteki benedyktynów w Lubiniu*, „Archiwa, Biblioteki i Muzea Kościelne” 2018, vol. 110, p. 167–180.



2. Stanisław of Biała *vel* Master of Medallions, bookbinding (upper cover) with the super-exlibris of Piotr Kmita (?), Kraków, after 1519.

book favors this suggestion, as it is hard to assume that the missal for the local diocese was bound in a workshop set away from Poznań. The figure of a Poznań publisher and bookseller Piotr of Lübeck (died in 1513)⁹ who, as an importer of the missal, could have reserved for himself or for his cooperator binding of items of books, is worthy of attention in this respect. Nonetheless, no evidence of Piotr's own bookbinding activity exists, but there is a source premise for attributing such works to a Poznań craftsman Walenty Papież. We know that after Piotr's death his wife was supposed to pay Walenty for binding books¹⁰. Examinations of other items of the missal in original bindings may lead to further conclusions, yet the problem should be left for another study.

⁹ On the topic of his activity see, among others, A. Głowacka, *Piotr z Lubeki*, in: *Słownik pracowników książki polskiej*, eds. I. Treichel, M. Adrianek, Warszawa–Łódź 1972, p. 683; and in recent years: A. Wagner, *Inkunabuł...*, p. 307.

¹⁰ M. Świeżawska, *Introligatorzy poznańscy w wieku XVI*, Kraków 1925, p. 72; M. Wojciechowska, *Z dziejów książki w Poznaniu w XVI wieku*, Poznań 1927, p. 5–6; A. Wagner, *Inkunabuł...*, p. 307.

Now, let us take a closer look at the object representing the history of Cracow Renaissance bookbinding; it is a binding of a Parisian edition of *Preclara opera* by Josephus Flavius from 1519 made shortly after this date, probably in the 1520s (ill. 2)¹¹. Its beech, beveled covers are clad with red calf leather and have leather-brass clasps (unpreserved). Decoration is made in the technique of blind and gilded impressions of strickle, tools, rolls and blocks (plaquettes), whilst gildings are concentrated only on the upper cover, which is more representative. Its center is designated by a gilded impression of block with the image of St. Wenceslas. Around the block, there was an arrangement of a magnificent composition with the central panel surrounded by empty splines, double roll frame, and above it two splines with inscriptions. Apart from the external frame tooled in blind with anachronistic acanthus tendrils and rosettes, the decoration already has a Renaissance character. What is distinguishing are the four quarter-medallions in the corners of the central panel made from parts of laurel wreath and containing motifs of bells. This solution is directly originated in Italian *alla greca* bindings, which, in turn, were inspired by the Byzantine ones. Floral elements of the gilded frame form a baluster ornament, whereas typeface of gilded inscription has features of mature majuscule antiqua. The complement of the decoration is a small, gilded super-exlibris with the Śreniawa coat of arms, probably belonging to Piotr Kmita, at that time entering the circle of the most exquisite bibliophiles among lay dignitaries¹². However, it is not impossible that this mark was derivatively impressed, in favour of what is its overlapping on the quarter-medallion¹³. Well-developed Renaissance character of decorations, selection of motifs and ornaments, as well as robust realization of the work trace its preparation to the workshop of Stanisław of Biała (Master of Medallions), ranking among the most outstanding Cracow bookbinders from the second to the fifth decade of the 16th century¹⁴.

¹¹ J. Flavius, *Preclara opera no parva accutatiae & diligentia receter ipressa...*, Parrhisii, Francisci Regnault & Iohannis Petit librarijs impressa, 1519, sign. IV 21222.

¹² On the topic of his bibliophilism see, among others, J.A. Kosiński, *Fragment księgozbioru Piotra Kmita w Bibliotece Ossolineum*, „Ze Skarbca Kultury” 1964, vol. 16, p. 116–131, and recently: M. Muraszko, *Oprawy książkowe Piotra Kmita ze zbiorów Zakładu Narodowego im. Ossolińskich*, „Czasopismo Zakładu Narodowego im. Ossolińskich” 2017, vol. 28, p. 173–182.

¹³ Other example of Kmita’s supralibros derivatively pressed on a Gothic binding, see A. Wagner, *Superekslibris...*, p. 481, ill. 257.

¹⁴ On the topic of this bookbinding individuality see A. Wagner, *Introligatorzy elit. O działalności Stanisława z Białej i Macieja z Przasnysza vel Mistrza Główek Anielskich*,



3. Maciej of Przasnysz *vel* Master of Angels' Heads, bookbinding (upper cover) with the super-exlibris of king Sigismund I the Old, Kraków, 1532.

The second figure, active between 1520s and 1540s, was Maciej of Przasnysz, also known as the Master of Angels' Heads (or Cherub's Head Binder), whose workshop launched exquisite examples of Italianism in the native bookbinding from the times of Sigismund I the Old¹⁵. This group of his most impressive bindings includes the ones with decoration in the architectural type, among which is the probably most precious 16th century binding in *Baworovianum* that protects *Mszał krakowski* published in 1532 in the Venetian Liechtenstein's printing house, followed by the initiative of Piotr Tomicki (ill. 3)¹⁶. It is known that the bishop himself received a copy

in: *Introligatorzy i ich klienci*, ed. A. Wagner in collaboration with I. Imańska, T. Szymorowska, Toruń 2017, p. 73–92.

¹⁵ Ibidem, p. 73–92.

¹⁶ *Missale Secundum Ritum Insignis Ecclesie Cathedralis Cracoviensis. Noviter emendatu[m]*, Venetiis: impressum per Petru[m] Liechtenstein, 1532; *Bibliotheca Baworoviana*, cat. no. 206. About the circumstances of publishing the book see among others L. Hajdukiewicz, *Księgozbiór i zainteresowania bibliofilskie Piotra Tomickiego na tle jego działalności kulturalnej*, Wrocław–Warszawa–Kraków 1961, p. 84; W. Łysiak, *Patriotyczne empireum bibliofilstwa czyli Przewodnik po terenach łowieckich Bibliofilandii tudzież sąsiednich mocarstw*, Warszawa 2004, p. 589–602, ill. non-numbered.

of the missal in an intricate Venetian binding marked with super-exlibris¹⁷ as a gift from the printer. In turn, on the initiative of the hierarch at least two analogical copies of the missal's binding were developed. The copy from the collection of *Baworovianum* was a gift from Tomicki for the king Sigismund I the Old, which commemorates so-called double donational supralibros. On the upper cover it presented the Crown coat of arms which is also the king's coat of arms (the Eagle with the cipher „S” on its breast), while on the lower cover it had coat of arms of the Grand Duchy of Lithuania (the Pogoń/Pahonia)¹⁸. The second binding, currently treasured in the National Library in Warsaw, was to protect a copy of the missal intended for Tomicki's private use, which is confirmed by his super-exlibris: Łódzia coat of arms under mitre (ill. 4)¹⁹.

Gilded decoration of both works is almost identical: extensive central panels of covers are filled with schematic images of portal (or aedicule), whose architectural structure was depicted by means of lines and skillfully selected ornaments and decorative motifs pressed with tools and rolls. Distinguishing among them are two versions of angel's winged head (smaller and bigger), which allowed to name the bookbinder the Master of Angels' Heads²⁰. Not less characteristic are the images of puttos with cornucopias, which are in a way „sculptural” closing of the upper part of the portal with a semicircle tympanum (with the title of work) and a molded cornice. The imitation of columns that embrace the main part of the „building” is composed of tools impressions with the motif of a baluster. The central part of

¹⁷ Z. Skiełczyński, *Supereklibrisy z Biblioteki Kapitulnej w Łowiczu*, „Studia Theologica Varsaviensia” 1990, vol. 28, no. 1, p. 257; A. Wagner, *Prymas Maciej Drzewicki jako bibliofil. W pięćsetlecie powstania pierwszego polskiego ekslibrisu*, Warszawa–Toruń–Poznań–Drzewica 2016, p. 72, ill. 37; A. Wagner, *Supereklibris...*, p. 96, ill. 24.

¹⁸ See, among others, R. Kotula, *Właściciele rękopisów i starodruków...*, cat. no. 1, board non-numbered, after p. xv; M. Gębarowicz, *Na śladach polskich...*, p. 123–127, ill. 1–3; V. Kisarasuskas, *Lietuvos knygos...*, cat. no./ill. 885; A. Wagner, *Prymas Maciej Drzewicki...*, p. 34–35, ill. 14a–b; A. Wagner, *Supereklibris...*, p. 145–146.

¹⁹ See, among others, *Oprawy polskie. Wystawa zorganizowana przez Bibliotekę Narodową i Oddział Warszawski Towarzystwa Przyjaciół Książki, listopad–grudzień 1987*, ed. A. Żółtowski, Warszawa 1987, cat. no. 23, plate 3; A. Wagner, *Supereklibris...*, p. 145.

²⁰ The author of this expression was M. Krynicka – see cat. note in: *Sztuka w Krakowie w latach 1350–1550. Wystawa urządzona w sześćsetletnią rocznicę założenia Uniwersytetu Jagiellońskiego*, eds. A. Bochnak, M. Kopffowa, Kraków 1964, p. 50, cat. no. 25–26; *Elementy figuralne dekoracji polskich opraw książkowych i ich związki z grafiką w pierwszym trzydziestoleciu XVI wieku. Komunikat*, in: *Dawna książka i kultura. Materiały międzynarodowej sesji naukowej z okazji pięćsetlecia sztuki drukarskiej w Polsce*, eds. S. Grzeszczuk, A. Kawecka-Gryczowa, Wrocław 1975, p. 169–183.



4. Maciej of Przasnysz *vel* Master of Angels' Heads, bookbinding (upper cover) with the super-exlibris of bishop Piotr Tomicki, Kraków, 1532.

the portal presents the coat of arms in a circle rim, which on the binding from *Baworovianum* is stylized to a laurel wreath, while on the binding from the National Library it is enriched with so-called Italian trefoils (*trifogli italiani*) that belong to the favorite decorations of the master.

The volume gifted to the king Sigismund was probably used during liturgy, which can be confirmed by the marks of most probably derivative in the centre and in corner pieces, covering the images of coats of arms. At a later time, the historical value of the volume was appreciated, as a result of which the damaged clothings of the covers were stuck onto a new leather (unfortunately, it deprived them of edges and spine). Today, it remains the most sumptuous bookbinding monument, possibly related to the book collection of Sigismund I the Old²¹.

The binding of *Statuta* from 1524 bound together with *Decreta et Constitutiones* from 1538, unfortunately very badly preserved, belong to the circle, or even trace to the workshop of Stanisław of Biała or Maciej of Przasnysz. Its covers are decorated with ornamental frames with grand central panel,

²¹ On the problem of book collection of Sigismund I the Old see in: A. Wagner, *Super-exlibris...*, p. 143–149.

comprising among other motifs of angels' heads and rhombus shaped braids in Italian type (so-called *nodi*). The dominant element of the decoration of this panel is however the medallion with the image of Saint Nicholas (upper cover) and a supralibros of Andrzej Koniecki of Odrowąż coat of arms, placed in a characteristically ornamental rim with Italian trefoils (lower cover)²². In the second master's circle, possibly in the workshop of his apprentice, there was executed the binding of *Mszał Krakowski* from 1545, marked with date MDXLVIII²³. It was made of board clad with red leather and supplied with corner pieces and clasps (ill. 5). The decoration of upper cover is made of gilded, ornamental, linear frames and central panel, the middle of which is filled with rectangular block with religious scene, embraced with angels' heads and oval fleurons. Together with the inscriptions visible on three horizontal splines of frames, it forms a conventional arrangement of Italian (linear frames, angels' heads, fleurons) and local (rectangular block in the center) features.

The mentioned work was made at the time when Italian-like tendencies in Cracow bookbinding started to give way to German Renaissance trend, represented mostly by king Sigismund II Augustus' contractors: Jerzy Moeller and Master Dawid²⁴. Their commonly known bindings made for this monarchy, for the national institutions, and for many secular and ecclesiastical bibliophiles, are subjects to the unified scheme of all areas – technique, fabric, and decoration²⁵. It consisted of consistently sewing blocks with rope bands which then formed protuberant bosses on a curved spine, using beveled beechwood boards, brown calf leather, and small leather-brass clasps (often inserted under leather clothe). In the ornamental matter both craftsmen typically produced overarching compositions with central panels with a dominant role of blind roll impressions with religious

²² For supralibros' reproduction see: R. Kotula, *Właściciele rękopisów i starodruków...*, cat. no. 299, board after p. 56.

²³ *Missale pro itinerantibus, secundum cursum ecclesiae Cathedralis Cracovien[is]*, Cracovie: in Officina [...] Hieronymi Vietoris, 1545; *Bibliotheca Bavoroviana*, cat. no. 204.

²⁴ About their output see especially: M. Krynicka, *Oprawy książkowe z herbami ostatnich Jagiellonów w zbiorach Muzeum Narodowego w Krakowie*, „Rozprawy i Sprawozdania Muzeum Narodowego w Krakowie” 1980, vol. 12, p. 31–38; A. Kaweczka-Gryczowa, *Biblioteka ostatniego Jagiellona. Pomnik kultury renesansowej*, Wrocław 1988, p. 91–96.

²⁵ Critical opinion on the topic of unified characteristics of works of Moeller and Dawid irrespective of the principal can be found in: D. Sidorowicz-Mulak, A. Wagner, *Dzieło Vesaliusa w oprawie Mistrza Dawida a problem początków księgozbioru Zygmunta Augusta*, „Roczniki Biblioteczne” 2015, vol. 59, p. 15–24; A. Wagner, *Supereklibris...*, p. 152–154.

5. Bookbinder from the circle (workshop?) of Stanisław of Biała *vel* Master of Medallions or Maciej of Przasnysz *vel* Master of Angels' Heads, bookbinding (upper cover), Kraków, after 1538.



motifs, personification figures, or *all'antica* busts enhanced with arabesque. They were complemented by gilded blocks and supralibros tools.

Other mostly anonymous Cracow bookbinders of the 1540s worked according to similar patterns. Among them there was the creator of the binding of *Chronica Polonorum* by Maciej Miechowita (ill. 6)²⁶. The decorations of its covers are based on roll frames alternating with splines ornamented with dispersed floral motifs, surrounding a narrow central panel with two vertical lines of roll impressions. Besides the conventionalized images of Biblical characters there are also Apollo and the Muses. What draws the attention is so-called Jagiellonian roll impressions with the busts of the royal family (Sigismund I the Old, Bona Sforza, Sigismund II Augustus, and Isabella Jagiellon) visible in Renaissance windows with signatures on narrow panels and the date of roll creation – „1540”. This date confirms that the binding was made before that year, therefore about 20 years after releasing the famous artwork by Hieronim Wietor publishing house.

²⁶ Maciej z Miechowa, *Chronica Polonoru[m]*, ed. Iodocus Ludovicus Decius; [Acc.:] *Contenta: De vetustatibus Polonorum liber I; De Iagiellonum Familia liber II; De Sigismundi Regis temporibus Liber III*, Iodocus Ludovicus Decius, Impressum Cracoviae: Hieronymi Victoris, 1521; *Bibliotheca Bavoroviana*, cat. no. 189.

6. Anonymous bookbinder, bookbinding (upper cover), Kraków, 1540s.
7. Anonymous bookbinder, bookbinding for a block of three printed books (upper cover), with a super-exlibris of Jan Wirtkowski or Jakub Wierzbieński, Kraków (?), between 1510 and 1544.
8. Anonymous bookbinder, bookbinding (upper cover), Poznań, between 1530s and 1540s.



The typology of Renaissance bookbindings with decorations dependent on the German tradition includes also a small-size artwork, probably Cracowian, which protects a block of three printed books published between 1510 and 1544 (ill. 7)²⁷. This binding, presented in the Kotula catalogue and fortunately preserved until today²⁸, was made from a cardboard clad with brown leather and ornamented on the upper cover with a single roll frame with busts in oval medallions divided by arabesques. In a large central panel one can see a super-exlibris with Junosza coat of arms on a shield, simple in its form with a characteristic ornament above. This, along with the initials „IV” pressed above the shield, shows us that the volume originally belonged to Jakub Wierzbieński²⁹.

²⁷ Jan z Łańcuta, *Algorithmus linealis: cum pulchris conditionibus duarum Regularu[m]...*, Cracoviae: apud Marci Scharffenberger, [1510]; *Bibliotheca Bavoroviana*, cat. no. 152; adl. *Algorithmus linealis cum pulchris conditionibus duarum regularum...*, Cracoviae, Szarfenberg 1515 (note according to R. Kotula, *Właściciele rękopisów i starodruków...*, cat. no. 377).

²⁸ R. Kotula, *Właściciele rękopisów i starodruków...*, cat. no. 377, board non-numbered after p. 76.

²⁹ R. Kotula resigned from identification of supralibros' owner, though included in the book entries, from which especially the earliest – from the year 1559 – points at



Style tendencies, like the Cracowian ones, developed in the 1530s and 1540s in another Crown's major bookbinding center, namely Poznań. As an example one can take a small binding of unspecified Psalter made from beechwood boards and brown leather, covered with gilded, blindly tooled ornament (ill. 8)³⁰. The central element of the upper cover is a gilded plate with an image of praying David, which corresponded with the content of the volume; a small area above was filled with the title of the work, whereas the whole was surrounded by a single roll frame visualizing Apollo and the Muses. Typically, the lower cover has much more modest form, filled only with roll impressions. One of them shows a characteristic pattern used in many variants by a few Poznań craftsmen: oval medallions, coat of arms of the Crown, and so-called little coat of arms of Poznań.

The evolution of the above-described compositional scheme is exemplified by a few bindings from the second half of the 16th century. All of them were made of cardboard or wooden boards and clad with brown calf

Jakub Wierzbieński as the book buyer; see R. Kotula, *Właściciele rękopisów i starodruków...*

³⁰ This publication is not recorded in *Bibliotheca Bavoroviana* and *Bibliotheca Bavoroviana II* (typescript).



9. Anonymous bookbinder, bookbinding (upper cover), Kraków, circa 1580.
10. Anonymous bookbinder, bookbinding (upper cover), Kraków (?), 1570s.
11. Anonymous bookbinder, bookbinding (upper cover), Wilno (?), after 1584.

leather, on which clasps or catenations are fixed. What is striking about the decoration of the upper covers is the mutual scheme of a single or double strickle-roll frame surrounding mostly vast central panel, above which there is an inscription referring to the content of the volume. The midpoint of the center panel is marked by a strong compositional accent of gilded or silvered medallion pressed by a tool or a block, and accompanied by minor floral motifs. The medallion's shape and fillings reflects the creative richness of not only bookbinders, but also graphic artists creating so-called ornamental templates for various disciplines of artwork craft, mostly goldsmithing. Yet, one must remember that the goldsmiths were individual and most important providers of metal tools, blocks, and rolls, liable to further trends in decorative arts. Therefore, the Cracowian bookbinding from around 1580 contain minutely wrought medallion with Moresque filling, called *Pellegrino* (ill. 9)³¹; one version of the characteristic Moresque ornamentation com-

³¹ *Nowy Testament to iest wszystkie pisma Nowego Przymierza / z greckiego ięzyka na rzecz polską wiernie y szczerze przełożone* [Marcin Czechowic], [Kraków]: printed by Alexius Rodecki, 1577; *Bibliotheca Bavoroviana II* (typescript), cat. no. 28; compare also the problem of medallions in *pellegrino* type with: W. Hohl, *Das Pellegrino-Motiv: ein*



bined with platebands (also called „interlaced”) contoured with volutes and scrollworks fills the medallion on the allegedly Cracowian binding from the 1570s (ill. 10)³²; while the allegedly Vilnian binding of counter-reformation printed book from 1584 shows a relatively simple medallion in the form of an oval laurel wreath with so-called scrollwork (wrapped) ribbons, with

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beliebtes Mauresken-Motiv. Nachtrag zu „Ornamentplatten” (Gutenberg Jahrbuch 1989, p. 324–329), „Einband Forschung” 2001, H. 8, p. 12–14; A. Wagner, Elementy manierystyczne w zdobnictwie introligatorskim w Polsce (od XVI do początku XVII wieku), „Rocznik Biblioteki Narodowej” 2016, vol. 47, p. 56–58. For an overview of variants of such medallions in bookbinding of the Crown and Lithuania see: E. Laucevičius, XV–XVIII a. knygy įrišimai Lietuvos bibliotekose, Vilnius 1976, ill. 138–146.

³² S. Farnowski, *O znajomości i wznaniu Boga zawždy iednego, stwórciela wssistkich rzeczy...*, 1573; *Bibliotheca Bavoroviana II* (typescript), cat. no. 488. Analogical examples of medallions are reproduced by E. Laucevičius, op. cit., ill. 117–119; almost identical version of such medallion on the binding from the year 1565, assigned to Third Cracowian Bookbinder of Sigismund II Augustus, were described by M. Czapnik, *Oprawy z księgozbioru profesora Akademii Krakowskiej Jana Musceniusza*, in: *Introligatorzy i ich klienci...*, p. 155, ill. 3.

prominent *fleur-de-lis* set (ill. 11)³³. The complex ornamental form of the first two medallions with elements of Oriental (Moresque) and of French-Dutch (scrollwork) genesis, collects mannerist tendencies³⁴. In Polish bookbinding they appeared mostly because of German artworks, in which French models were imitated (and referred to as *welschen Stil*). A direct French influence is seemingly significant and important considering its growing role in the Republic of Poland after Henryk Walezy (also known as the later king Henry III of France) claimed the throne.

French bookbinding influences can be seen in the decorations of some more bindings from *Baworovianum* produced on the Crown's or Lithuanian territory between 1580 and 1600. Their structure and materials used represent the tradition of native bookbinding: beveled wooden boards or cardboard were clad with brown calf leather; leather bands form protuberant bosses on curved spines, whilst leather-brass clasps usually prevent cover tilting. Gilded medallion plaquette and roll impressions are enhanced with few tool impressions and complemented the outside with strickled lines. The characteristic trait of cover ornaments synthesizes French, Oriental, and native influences, which eventually produced solutions seen only in bindings made in Poland. It comes down firstly to orientalizing composition, created by the midpoint medallion, vast central panel, and four medallions in its inner corners; the whole bound with ornamental frame. Solutions of this kind have their source in Islamic bookbinding, from where at the end of the 15th century they started to permeate into Italian workshops (mostly Venetian), and further into other Western European workshops, including France in particular. There, just after the first half of 16th century, to the substantially modified Italian models, craftsmen began to add specific ornaments called *semis* or *semé*, based on regular and dense placing small floral or other (e.g. heraldic) motifs in the central panel. In the Polish bindings, these solutions usually were subjects of far-reaching reduction. The reduction was conducted by vast rarefying of smaller motifs, keeping their regular placement, and introducing characteristic elements of local tradition: fleurons and other floral motifs. Among them, there are often *fleurs-de-lis* of various formats and rich drawing, the form of which should be treated as

³³ M. Krowicki, *Apologia więtsza: To iest Obrona Nauki prawdziwey y Wiary starodawney Krześcijańskiej...*, Printed in Vilnius, Published by Mr Stanisław Niniński [Jan Karcan's publishing house] 1584; *Bibliotheca Baworoviana II* (typescript), cat. no. 273. For numerous variants of such medallion see: E. Laucevičius, op. cit., ill. 155–165.

³⁴ I gave a characteristics of this phenomenon on the grounds of Polish bookbinding in: *Elementy manierystyczne...*, p. 56–60.



12. Anonymous bookbinder from the circle of the Lazarus' publishing house, bookbinding (upper cover), Kraków, the beginning of the 1590s.

a borrowing from French artworks. These motifs frequently were arranged in 4-segment, exuberant rosettes. Most characteristic attribute of the Polish artworks is, however, the form of corner medallions, from which in fourth quarter of the 16th century and first quarter of the 17th century a few new models arose.

The first can be seen on the grand binding of Stanisław Sokołowski's works, most probably made in Cracow at the beginning of the 1590s (ill. 12)³⁵. In the inner corners of a vast central panel there are gilded medallions with mannerist stylization of angel head image (with prominent forehead and with hair topknot, head shaven on the sides), all surrounded by Moresque ornamentation combined with platebands³⁶. In the center of the

³⁵ S. Sokołowski, *Stanislai Socolovii Canonici Cracovien[sis] Apvd Stephanvm I. Poloniae Regem, concionatoris Opera*, [V. 1], Cracoviae, In Architypographia Regia Et Ecclesiastica Lazari, 1591; *Bibliotheca Bavoroviana II* (typescript), cat. no. 468.

³⁶ The characteristics of such sort of decoration on the background of Polish bookbinding can be found in: S.G. Lindberg, *Reliures polonaises dans les bibliothèques suédoises de l'âge gothique de la Renaissance et de la Réforme*, in: *VIIIe Congrès International des Bibliophiles, Varsovie, 23-29 juillet 1973*, réd. K. Dymkowska, J. Pasztalaniec-Jarzyńska, Warszawa 1985, p. 83-86; A. Wagner, *Elementy manierystyczne...*, p. 63.



13. Anonymous bookbinder, bookbinding (upper cover), Kraków (?), circa 1600.
14. Anonymous bookbinder, bookbinding (lower cover), Kraków (?), circa 1600.
15. Anonymous bookbinder, bookbinding (lower cover), Toruń (?), circa 1600.

composition, there is a characteristic oval medallion with a form and iconography corresponding with artistic and religious transformations of the end of the 16th century: in scrollwork frame with inscriptional rim a bust of Christ the Saviour is visible. The bust in the central medallion is evenly surrounded by floral and *fleur-de-lis* motifs; from which the latter ones were used as elements of floral rosettes on the binding's edge. Following the native practice, the image is complemented by gilded inscription at the top of the composition.

A large-format binding protecting Sokołowski's other printed book and made most probably in Cracow around year 1600 also undergoes analogical compositional scheme (ill. 13)³⁷. In this artwork, instead of corner medallions with angel head, a completely different pattern is used: one based on woodcut vignettes *cul de lampe* from German quarters (mostly developed by Jost Amman). They somewhat show triangular half of such a vignette formed

³⁷ S. Sokołowski, *Stanislai Socolovii canonici Cracovien... olim Stephani primi regis Poloniae theologi in Evangelia Matthaei, Marci et Lucae notae*; Cracoviae, In Architypographia Regia et Ecclesiastica Lazari, 1598; *Bibliotheca Bavoroviana II* (typescript), cat. no. 467.



from mannerist elements: ferrule-scrollwork skeleton, inside which smaller motifs such as garlands are integrated³⁸. Though the decorations of this kind originate from the German book printing ornamentation, they are not rooted in their bookbinding. However, they gained considerable popularity among bookbinders in the Crown (mostly in Cracow and Poznań) and in Lithuania (Vilnius), where they were used in compositions as above and in combination with traditional, blindly tooled roll frames. The significant element of the Polish and Catholic tradition here is also the central medallion picturing Madonna and Child on the Moon, crowned by angels and surrounded by rosary rim in an oval frame.

The artworks, whose local tradition visibly overlap with French influence, include also a minor binding made most probably in Cracow around the year 1600 (ill. 14)³⁹. Most of its central panel is occupied by an oval

³⁸ On the popularity of various sorts of such decorations in Polish bookbinding see A. Wagner, *Elementy manierystyczne...*, p. 65–67.

³⁹ *Martyrologium Kosciola Rzymskiego to iest Poczest abo Dziennik Meczennikow y innych wszelkich Swietych*, Cracow, Publishing House of Andrzej Piotrkowczyk, 1591; *Bibliotheca Bavoroviana II* (typescript), cat. no. 315.

16. Anonymous bookbinder, bookbinding (lower cover) with the super-exlibris of king Stephen Báthory, Kraków, 1586.
17. Anonymous bookbinder, bookbinding (upper cover) with the super-exlibris of king Stephen Báthory, Kraków, 1583.
18. Anonymous bookbinder, bookbinding for a block of printed books (lower cover) with the super-exlibris of bishop Adam Konarski, Poznań (?), 1571.



medallion with Our Lady of Sorrows, around which there are small and evenly distributed floral motifs and with a gilded inscription above. This work's small format allowed for the use of corner medallions, therefore in these places lush *fleurs-de-lis* are placed. They are surrounded by a characteristically Polish gilded frame with delicate openwork floral flagella. The artwork, probably executed in Toruń bookbindery, dated 1600 (ill. 15), also corresponds with the outlined style tendencies⁴⁰. Corner plates are here also absent, whilst the central panel was decorated with symmetrically placed floral ornaments. They surround an oval medallion of a rare form amongst the Polish bindings, namely the image of Christ the Savior in a grand scrollwork cartouche.

The schemes of leather bindings from last decades of 16th century outlined above included also much more modest parchment works. Indeed, bookbinders unwillingly used gildings from precious so-called *Feingold* on

⁴⁰ D. Mikołajewski, *Disputatia Wilenska Ktorą miał X. Marcin Smiglecki... z X. Danielem Mikołajewskim... De primatu Petri a o iedney widomey głowie Kościoła Bożego dnia 2 Czerwca 1599...*, Torunij: apud Andream Cotenium, 1599; *Bibliotheca Bavoroviana II* (typescript), cat. no. 321.



them instead replacing them with cheaper *szlaggold* (with addition of silver), which resulted in decoration going black. However, the choice of tools and compositions created with them did not cease before those on leather clothing. As a confirmation of this regularity, one can provide the binding of a printed book by Roberti Bellarmini Politiani, co-published in the year 1586 in Ingolstadt and Cracow (ill. 16)⁴¹. Both covers were enclosed with characteristic filigree frame with floral tendrils, surrounding a grand central panel; in the middle of the upper cover it holds an oval medallion with the Crucifixion scene, enhanced by corner *fleurs-de-lis* motifs and minor floral motifs on the axis. The decoration of the lower cover has analogical form; however its center is marked with king Stephen Báthory's coat of arms, here functioning as a donational super-exlibris from a Cracowian publisher⁴².

⁴¹ R. Bellarmini Politiani, *Iudicium Roberti Bellarmini Politiani...: De Libro, quem Lutherani vocant, Concordiae*, Ingolstadii: Apud Davidem Sartorium et Cracoviae: in Officina Lazari, 1586; *Bibliotheca Bavoroviana II* (typescript), cat. no. 25.

⁴² It was introduced in: R. Kotula, *Właściciele rękopisów i starodruków...*, cat. no. 13, board after p. 16; see also: A. Wagner, *Bathorianum intrologatorskie w zbiorach Biblioteki Kórnickiej*, „Pamiętnik Biblioteki Kórnickiej” 2023, vol. 40, p. 77, ill. 13.

It is worth mentioning that the same Cracowian bookbinder, cooperating with Lazarus' publishing house, was the maker of another parchment binding with donational supralibros for the ruler, now presented in The Seminary Library in Włocławek⁴³. This work, protecting a printed book by Maciej Kłodziński *vel* Clodinus and published by the above-mentioned publishing house in the year 1583, differs from the binding of *Baworavianum* mostly in that it contains medallions with angel heads (ill. 17) in central panel's inner corners. Graciousness of this item is also strengthened by coat of arms on both covers (pressed from the same block as the coat of arms on *Baworavianum* binding) surrounded by an elaborate inscription.

An example of the effect of French influences filtered by German tradition is a parchment binding made most probably in Poznań in 1571 and protecting the block of printed books by Marcin Kromer published in Dilingen in 1559 and 1561 (ill. 18)⁴⁴. It was made from non-stiffened, bright parchment, merged into a block by strap bands, hidden beneath a flat spine. The composition of cover decorations is marked by ornamental and linear frames that surround the central panel with super-exlibris of bishop of Poznań Adam Konarski⁴⁵. The image is accompanied by corner floral ornaments, yet on front cover it also has the title of one of bound printed books. Both the simple compositional scheme and the division of spine plane into compartments originate from the French tradition, willingly copied by Polish bookbinders in fourth quarter of the 16th century.

The examples of Polish bookbinding artworks from the 16th century characterized above may be subject of a twofold analysis. First, they are the testimonies of this disciple's flourishing in the Crown and the Grand Duchy of Lithuania, accompanying the general development of reading culture among the nobility and in church circles. It was expressed, among other things, by creating artworks according to changing technical, material and

⁴³ K. Rulka, *Supereklibrisy w zbiorach Biblioteki Seminarium Duchownego we Włocławku*, „Studia Włocławskie” 2003, vol. 6, p. 528; A. Wagner, *Bathorianum...*, p. 76–77, ill. 12.

⁴⁴ M. Kromer, *De Falsa Nostri Temporis, Et Vera Christi Religione...*, Impressum Dilingae: apud Sebaldum Mayer, 1559; adl. Marcin Kromer, *De Vera Et Falsa Religione Colloquiorvm Liber Tertius*, Excudebat Sebaldus Mayer, 1561; *Bibliotheca Bavoroviana II* (typescript), cat. no. 262–263.

⁴⁵ R. Kotula, *Właściciele rękopisów i starodruków...*, cat. no. 298, board after p. 60. On individual interest in supralibros see: A. Wagner, *Supereklibris biskupa ołomunieckiego Stanisława Pawłowskiego. Z badań nad książkowymi znakami własnościowymi polskiej szlachty XVI wieku*, in: *Książka w życiu Kościoła. Zbiór studiów*, ed. T. Kruszewski, Toruń 2009, p. 92–93, ill. 4; A. Wagner, *Supereklibris...*, p. 176, 231.

ornamental patterns, where Gothic tradition was replaced by that of Italian and German Renaissance provenance, and that which with time stepped down to make room for mannerist schemes of Oriental and French origin. Meanwhile, these artworks reflect various ways of culture development in particular regions of the Republic of Poland, such as Cracow (with strong Italianism), or Poznań (depending in many aspects to German influences and predominating Italian-like tendencies).

For the modern researcher all presented objects are also indications of bibliophile culture in among the gentry of Great Poland and Lviv, embodied by Zygmunt Czarnecki and Wiktor Baworowski. The collector passion of both figures resulted in forming collection the scientific and symbolic value of which is priceless: for it contains unique artifacts, without which our knowledge of native books history would be much incomplete. The variety of research issues posed by the described bindings will supply scientific material for many generations of bookbinding researchers and scholars of other disciplines yet to come.

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The 16th Century Polish Bookbindings from the *Baworovianum* Collection. A Characteristic of Selected Examples

SUMMARY

The collection of Zygmunt Czarnecki's old prints previously incorporated into the *Baworovianum* is dominated by volumes in bindings made in the 19th and the 20th centuries, and by books in simpler (i.e. parchment and paper) modern covers. Against this background a special place is occupied by a group of 16th century Polish bookbinding works with decorations produced according to the changing formulas of style: from Late Gothic to Mannerism. The paper attempts to characterise the selected – most vital from historical or historical-artistic perspective – examples of such works. Among them one finds the pieces from Cracow workshops (e.g. by Stanisław of Biała *alias* Master of Medallions or Maciej of Przasnysz a.k.a. Master of Angels' Heads), as well as from Poznań ones (for instance, by the Bookbinder of a Monkey with a Mirror, connected with the Poznań publisher and bookseller, Piotr of Lübeck). The bindings witness the flourishing of bookbinding in the Crown and in The Grand Duchy of Lithuania in the 16th century, as well as testify to the bibliophilic culture in the landowning community of Greater Poland and Lvov in the 19th century and the beginning of 20th century.

KEYWORDS

bookbinding, Renaissance bookbindings, Cracow, Poznań, Renaissance, *Baworovianum*, Zygmunt Czarnecki