

# A collection of historic flags at the Wawel Royal Castle, Cracow

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## Abstract

Unfortunately, the present collection of flags at the Wawel Royal Castle does not reflect the size of the original vexillary resources of the Castle and the Cathedral, but in some measure gives a picture of their past content. The assemblage does not exceed 50 items. However, by Polish standards it is the most important set, as it includes the oldest, 16<sup>th</sup> century, state ensigns and trophies of top rank. The preserved objects fall into categories: state and royal standards, tomb banners, trophies, flags of private magnate troops and of confederacies of the gentry, as well as town and even guild banners. The first group is represented above all by the queen's great court standard from the time of Sigismund Augustus Jagiellon (1520-1572), in all likelihood made for his marriage to Catherine of Habsburg on 30<sup>th</sup> July 1553. The oldest Polish tomb banner, originating from the Wawel cathedral, is connected with Stanisław Barzi (1530-1571), courtier to King Sigismund Augustus, who died in 1571. Among the trophies particularly remarkable are the banner of the Silesian troops of Archduke Maximilian of Habsburg, dating from 1587, the dragoon ensign captured from Charles X Gustavus in 1656, and a group of Turkish flags (five items) captured by John III Sobieski's army at Vienna and Parkany in 1683. Furthermore, the collection contains a set of copies (21) of the Teutonic standards taken at Grunwald (1410). This is a third or fourth generation of copies of the lost originals, executed on the basis of the famous manuscript of Jan Długosz, *Banderia Prutenorum*, of 1448. Some banners of private magnate troops once belonged to the armouries of the Rzewuskis and Zamoyskis (first half and the fifties of the 18<sup>th</sup> century) and to the collection of the Zbaraski family (first quarter of the 17<sup>th</sup> century). Two 19<sup>th</sup> century guild banners and a banner of the city of Gdańsk from the late 17<sup>th</sup> century form a separate group.

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From the 11<sup>th</sup> century the Wawel hill in Cracow, the former capital of Poland, was the seat of the secular and the ecclesiastical authority. The royal castle and the Episcopal cathedral, standing side by side, were two great repositories of historic valuables, regalia, and objects symbolizing the national identity of the Poles, and at the same time storage places for banners. From the 14<sup>th</sup> century onwards, votive offerings and banners captured in battles were placed in the Wawel cathedral, a national pantheon, at the foot of the Altar of the Fatherland, near the relics of the patron of the country, Saint Stanislaus.<sup>1</sup> The flags included those taken at Grunwald (Tannenberg) in



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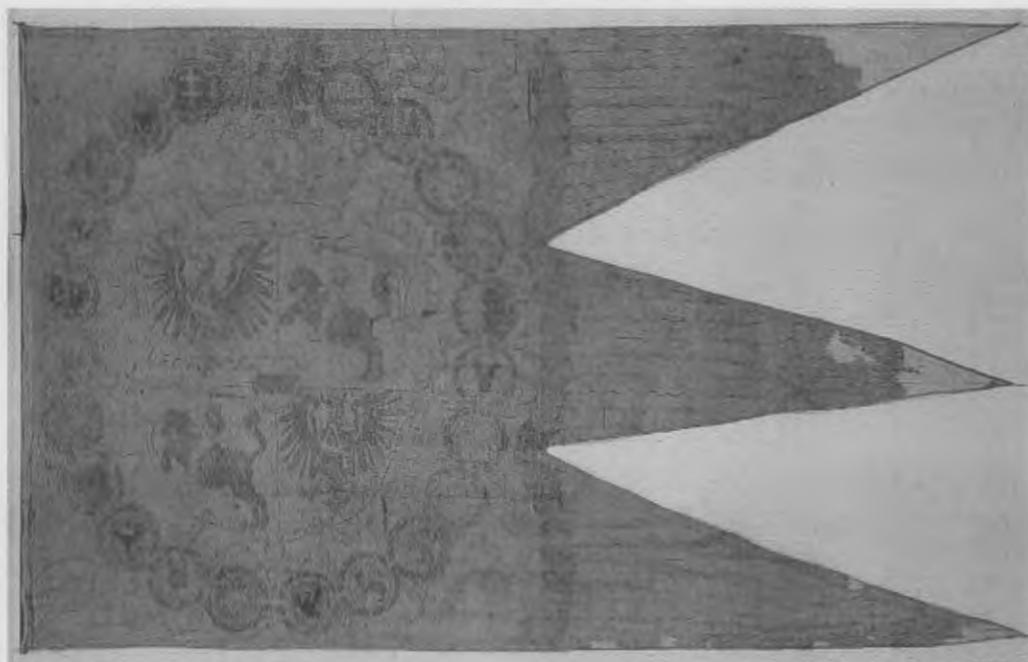
1410 at the battle with the Teutonic Order, tokens of the most famous triumph of the Polish army, as well as Turkish war ensigns captured during the victorious battle fought by John III Sobieski at Vienna in 1683. In addition, tomb banners were suspended in the cathedral above the epitaph plaques of eminent representatives of the knighthood. The secular – state, regional, and magnate – ensigns assembled in the Castle suffered the first serious depletion during the Swedish “flood” between 1655 and 1657, when the royal standards, captured and taken not from Cracow but from Warsaw, fell into the hands of Karl Gustav Wrangel, Magnus Steinbock, and Charles X Gustavus himself.<sup>2</sup> This is why today they can be admired at the *Armémuseum* and *Livruskammaren* in Stockholm.

The last decade of the 18<sup>th</sup> century witnessed annihilation of part of the remainder of these fragile objects, caused by the political situation in the country. As a result of the third partition of Poland, Cracow became a scene of stormy political and administrative changes; at first under Prussian rule, in the years 1795-1796 it found itself within the boundaries of the Habsburg monarchy. These happenings brought about pillage from Wawel and then destruction by the Prussians of the Crown Treasury, among other items the most precious insignia and regalia.<sup>3</sup> There was a parallel impoverishment of the Wawel cathedral, whose Chapter was unable to provide adequate care for all the mementoes accumulated in it. It gradually lost single objects which were acquired for private collections and were later confiscated by the Prussian or Russian partitioner.<sup>4</sup>

The dispersal of both the Crown and Cathedral treasuries caused an irretrievable loss or at best a many years’ odyssey of precious objects – through Russian imperial residences and national museums, through the process of revindication, transoceanic evacuation during the Second World War, down to their present museum status. As early as after the First World War and the rebirth of independent Poland, and especially after the last war, the banners from the Cathedral and the Castle, and from some prominent aristocratic collections, met at the Wawel Royal Castle.<sup>5</sup>

The assemblage does not exceed 50 items. When compared with their number at the Polish Army Museum in Warsaw or at the *Armémuseum* in Stockholm this is a surprisingly small set. Nevertheless, by Polish standards it is the most important as it includes the oldest, 16<sup>th</sup> century, state ensigns and trophies of top rank. The surviving objects fall into categories: state and royal standards, tomb banners, trophies, flags of private magnate troops or of confederacies of the gentry, as well as town and even guild banners.<sup>6</sup>

The first group is represented above all by the great standard from the time of Sigismund Augustus Jagiellon (1520-1572), in all likelihood made for his marriage to Catherine of Habsburg on 30<sup>th</sup> July 1553 (Fig. 1). That this is the queen’s court banner is evidenced by the presence of the *Bar* of the Habsburgs on a surtout in the centre of the cloth.<sup>7</sup> The four divisions of the shield contain the coats of arms of the Polish Kingdom (an Eagle with the letters SA on the breast) and Lithuania (the Pursuit – a mounted knight with a raised sword and a shield with a double cross). The cartouche is encircled by 22 regional armorial bearings inscribed in laurel wreaths (Fig. 2). The arrangement of these ensigns, visualizing “the body of the Kingdom”, expresses the territorial unity of the Polish Commonwealth from Cracow to Vilna and Wallachia. An identical programme appears on the banner executed for the funeral of John III and coronation of Sigismund III Vasa in 1594, now at the *Livruskammaren* in Stockholm.<sup>8</sup> The fluent and confident line of the heraldic figures points to an excellent studio back-



*Figure 1 Court standard from the time of Sigismund Augustus Jagiellon, 1553.*

ground of the designer and painter. The banner, functioning as an insignia in a state ceremonial, survived in Cracow until the liquidation of the Crown Treasury in 1796. It returned to Wawel after its restitution from Russia, from the Hermitage, in 1926. It has no equal in its category in Poland. Furthermore, the Wawel set contains a large banner of Augustus III of Saxony (1696-1763), from the time of the reign of the Wettin dynasty (Fig. 3); made after 1734, two-sided, decorated with an appliqué design and painted, it bears an Eagle with the arms of the Electorate of Saxony on the breast.<sup>9</sup> Besides, the collection includes a banner of the army of King Stanislas Leszczyński, dating from the first half of the 18<sup>th</sup> century,<sup>10</sup> and an item of exceptional emotional appeal – the president's standard of the 1930s – a modest batik on wool. This standard covered the coffin of Józef Piłsudski (1867-1935), first marshal of renascent Poland and its liberator in 1918, at his funeral in the Wawel cathedral on 18<sup>th</sup> May 1935.<sup>11</sup>

The oldest of the very few tomb banners preserved in our country, originating from the Wawel cathedral, is connected with Stanisław Barzi (1530-1571), courtier to Sigismund Augustus, as well as *starosta* (governor) and palatine of Cracow, who died in 1571.<sup>12</sup> Its triangular field is divided into the inscriptional zone (Latin commemorative inscription) and a painted portrait of the knight (*Miles christianus*) in adoration of the crucifix (Fig. 4). The depiction belongs to the body of 16<sup>th</sup> century Polish portraits and is at the same time an example of a “banner monument”, that is, an “epitaph of silk”, which was carried in a funeral procession and which had an established place in the funeral ceremonial of the Polish knighthood in the 16<sup>th</sup> and 17<sup>th</sup> centuries.

The greatest diversity is to be found in the set of trophies. Chronologically the first is the banner of the troops of the Archduke Maximilian of Habsburg, which was lost at the battle of Byczyna on 24<sup>th</sup> January 1588 to the Poles fighting under the com-



*Figure 2 Detail of Court standard from the time of Sigismund Augustus Jagiellon, 1553 (Fig. 1).*



*Figure 3 State flag from the time of Augustus III Wettin, 1734-1763.*

mand of Captain of the Horse Stanisław Żółkiewski.<sup>13</sup> On the yellow field covered with painting on both sides there is a black eagle and the words: *Welher In Gottes Herres*, and the date 1587 (Fig. 5). The campaign of the Archduke, pretender to the Cracow throne after the death of Stephen Bathory (1586), ended in his defeat which made possible the accession to the throne of the Vasa dynasty, natural successors to the Jagiellons. In the late 19<sup>th</sup> century both the banner and a whole group of flags were stitched onto a net, which additionally damaged the object. The removal of the net without disturbing the structure of the flag itself poses one of the most difficult problems to be solved by conservators. The set contains an interesting *svecanum* – the only Swedish war ensign in Polish collections – a standard of Charles X Gustavus (Fig. 6), which was captured at Rudnik in March 1656 by the troops of Stefan Czarniecki (1599-1665). The embroidery with metal threads on Italian damask from about 1630-1640 reveals a good technical and artistic quality.<sup>14</sup> Today it can be seen at the “The Eagle and Three Crowns” exhibition in Kalmar.

As a result of the legendary victory of Sobieski over the army of Mohammed IV under the command of Kara Mustapha at the battle of Vienna on 12<sup>th</sup> September 1683, the lion’s share of war booty – tents, carpets, arms and armour, *buntchuks* (*tughs*, horse-tails), and standards – fell to the Poles.<sup>15</sup> Five Turkish banners captured at Vienna and kept at Wawel form a set representative not only of the trophies from



*Figure 4 Tomb banner of Stanislaw Barzi, 1571.*

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*Figure 5 Banner of the Silesian troops of Archduke Maximilian of Habsburg, 1587.*



*Figure 6 Dragoon ensign of Charles X Gustavus, c. 1654.*

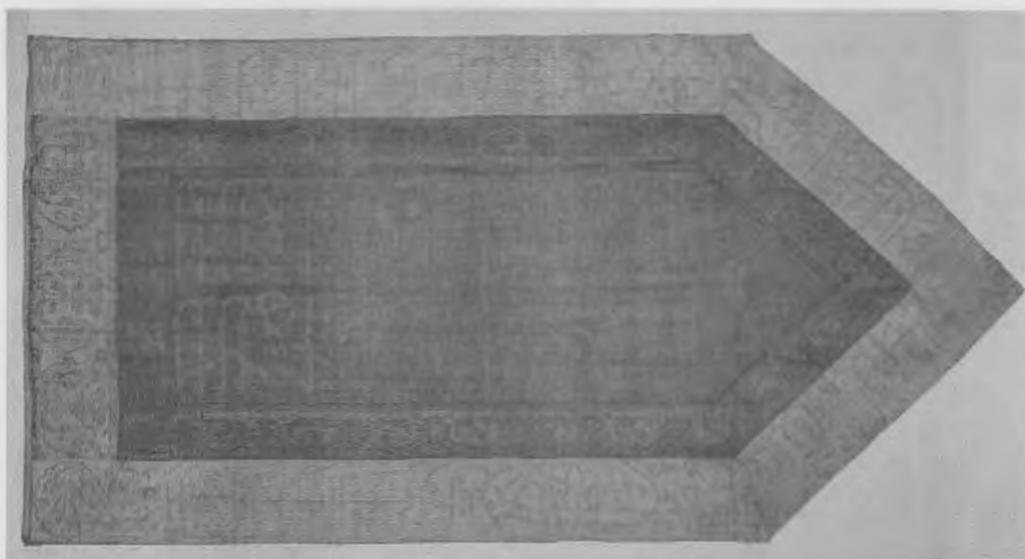
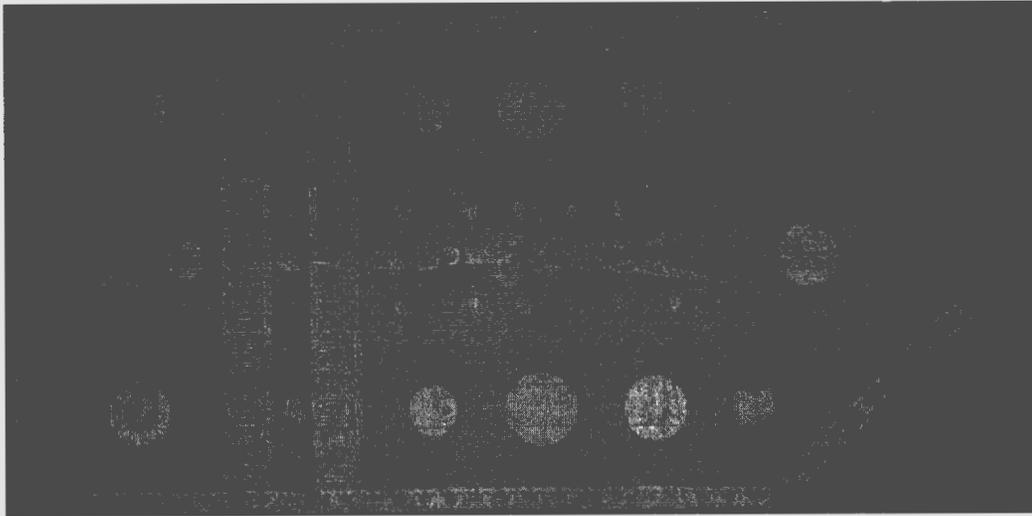


Figure 7 Turkish banner, 17<sup>th</sup> century – an *ex voto* offering sent by John III Sobieski to the Wawel cathedral.

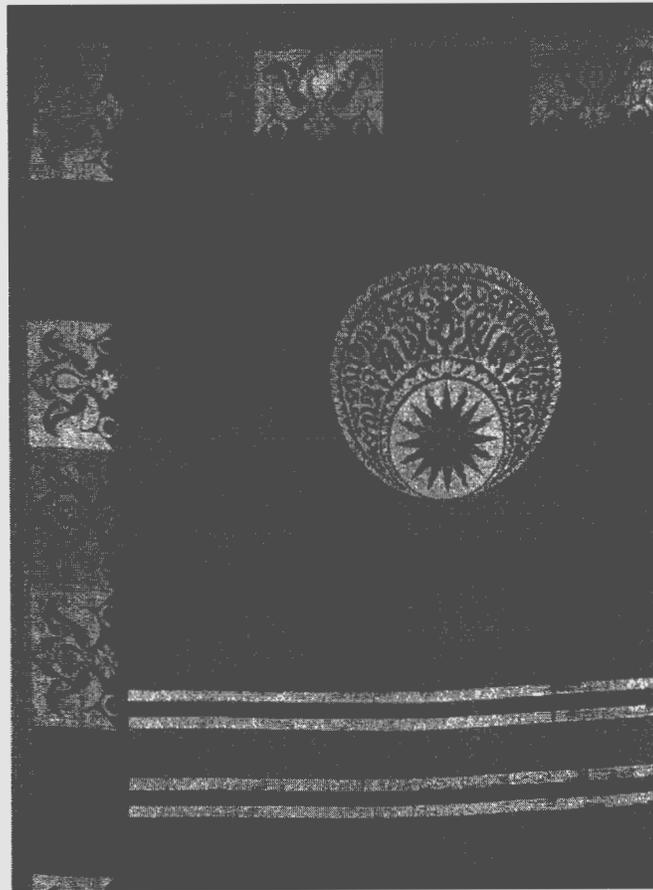
Vienna but also of Ottoman vexilla in general. Unlike most of surviving specimens from the first half of the 17<sup>th</sup> century, they are complete, not remade, stitched together from fragments, as are the items in Karlsruhe or at Harvard, Massachusetts.<sup>16</sup> The large flags of *sanjak* type belong to two principal varieties – *Dhu'l-Faqar* (with Ali's sword in the centre) and inscriptional (with quotations from the Koran in medallions) – or combine the two types. Woven with many-coloured silk and with gold and silver on a carmine red ground, they rank as some of the top achievements of Turkish textile art pursued in such centres as Istanbul or Baghdad. The inscriptional banner (Fig. 7) presented by the king to the Wawel cathedral on 23<sup>rd</sup> December 1683, after the Relief of Vienna,<sup>17</sup> and the huge (7 m wide) banner from Parkany (Fig. 8) (the battle fought against Kara Mohammed, 9<sup>th</sup> October 1683), sent by John III to the sanctuary at Loreto,<sup>18</sup> are of immense symbolic significance. This is evidenced by the marble tablets in both churches, set in on the occasion of the *ex voto* offering of the banners. Unlike the flags, these two memorials have remained *in situ* – one at the shrine of Saint Stanislaus in Cracow Cathedral and the other in Santa Casa at Loreto, near the Sacrestia dei Curati. In the 19<sup>th</sup> century the two flags went through incredibly difficult and hazardous peregrinations. Their spectacular return to Poland from the Hermitage in St Petersburg, where the Russians had taken them from Puławy and Warsaw, took place in 1926. When in Russia, the Parkany banner was protected from below using fish-glue, which destroyed its flexibility.

Baghdad provenance is ascribed to the flag captured by one of the commanders of Sobieski's army, Marcin Zamoyski (Fig. 9); it is distinguished by the exceptionally clear-cut colouring of ornaments, standing out against the background.<sup>19</sup> The conservative character of Islamic war ensigns is attested to by a banner bearing the date 1818/1819, which precisely repeats 17<sup>th</sup> century patterns (Fig. 10); this is a memento of the Crimean War, acquired in 1984 from a legacy left by its Polish participant

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*Figure 8 Turkish banner, 17<sup>th</sup> century – an ex voto offering sent by John III Sobieski to the Casa Santa at Loreto.*



*Figure 9 Turkish banner, 17<sup>th</sup> century – captured at Vienna by Marcin Zamoyski – detail.*

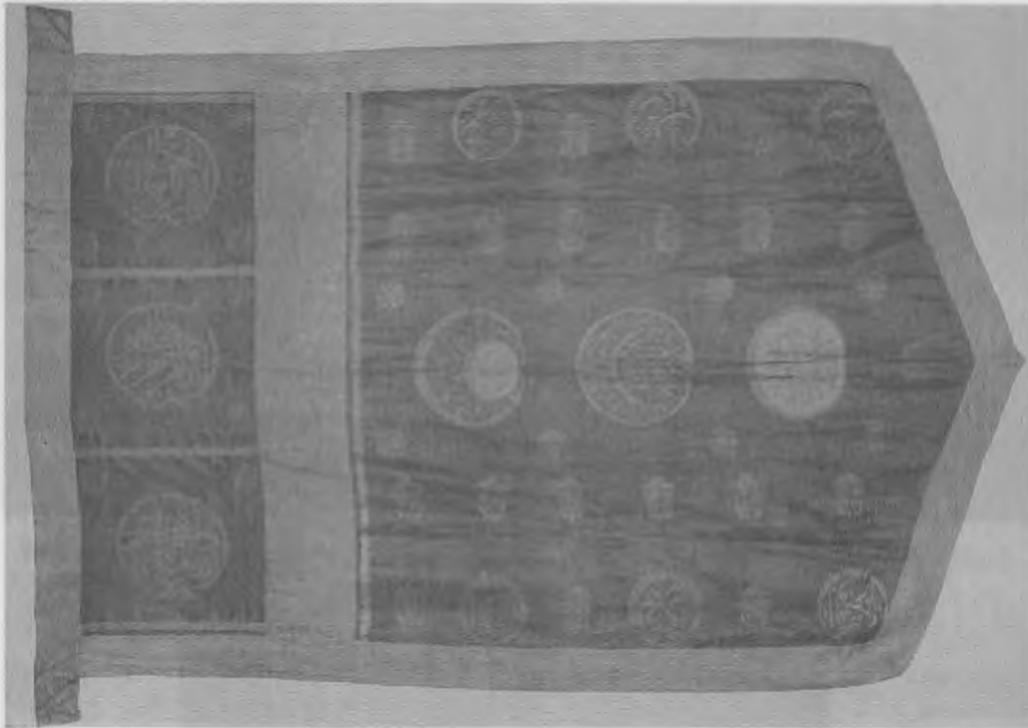
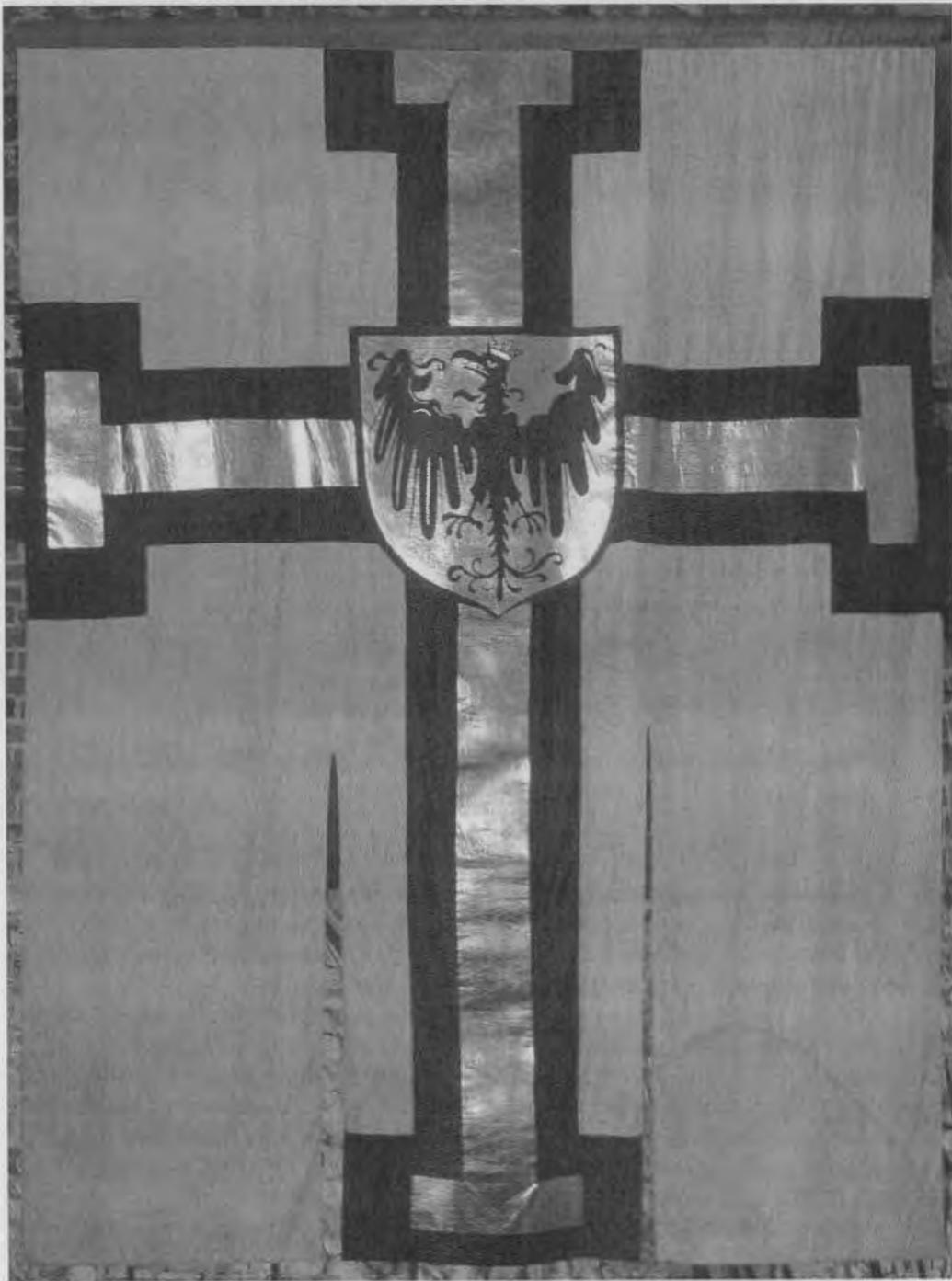


Figure 10 Turkish banner, 1819.

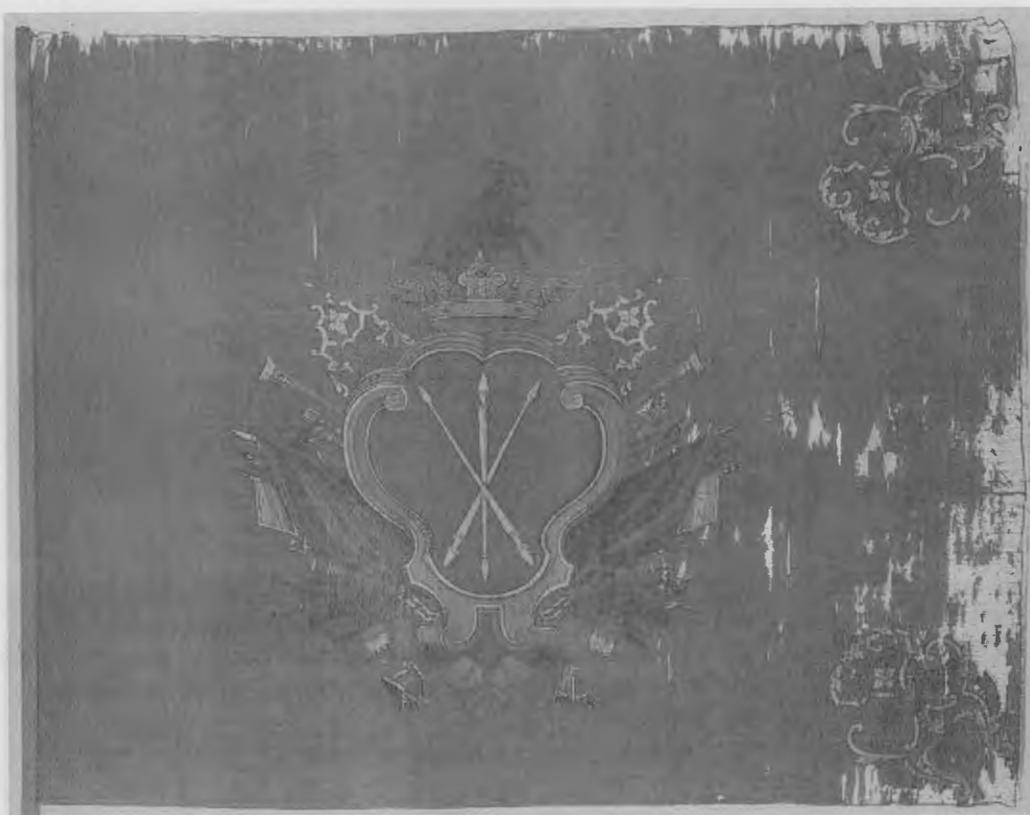
Emeryk Hutten-Czapski.<sup>20</sup> Until the date on the flag was deciphered at Wawel, it had been believed to be a trophy from Vienna.

The set of copies of the standards captured at Grunwald, numbering 21 pieces, is one of the most extraordinary phenomena in Polish history. The originals, suspended near the altar of Saint Stanislaus in the Wawel Cathedral after the crushing defeat of the Teutonic Order on 15<sup>th</sup> July 1410, were documented by the most eminent Polish historian Jan Długosz (1415-1480) in a manuscript codex of 1448, illustrated by the Cracow painter Stanisław Durink.<sup>21</sup> The work, acknowledged as the most famous European *Fahnenbuch*, was copied time and again until as late as the 19<sup>th</sup> century. In the preamble to the text Długosz included an instruction that should these flags be destroyed, their description and miniatures were to be used for their reproduction for future generations. Such destruction was repeatedly wrought by time and war disasters. The trophies from Grunwald disappeared from the cathedral in the late 18<sup>th</sup> century.<sup>22</sup> In 1900 the first reconstruction was carried out using a set-in appliqué method – 50 copies were made for the jubilee of the re-founding of the Jagiellonian University.<sup>23</sup> However, they did not survive the First World War. A second series of copies was made at Wawel in 1937, with the participation of the painter Waclaw Szymborski and the conservator of textiles Bronisława Łukaszewicz. Some of them were lost between 1940 and 1944, after being carried away by the Nazis to Malbork (Marienburg), the former seat of the Teutonic Order.<sup>24</sup> In 1962, also at Wawel, the losses were made up by successive reconstructions after Długosz and Durink (Fig. 11). The message of the far-sighted historian turned out to be more effective and powerful than the worst historic upheavals.

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*Figure 11 Standard of the Grand Master of the Teutonic Order, before 1410  
(a 1962 copy).*



*Figure 12 Banner of the infantry regiment of the Zamoyski Entailed Estate, first quarter of 18<sup>th</sup> century.*

Preserved in the collection is also a specific commentary on the Polish-Swedish war of 1655-1660 – a banner of the Cracow confederacy, a union of the gentry who swore allegiance to King John Casimir Vasa. The flag, made hurriedly in Cracow, was given by the monarch to the confederates in the town hall in 1657.<sup>25</sup>

Among banners of the next category – those of private magnate troops – especially remarkable are the specimens originating from the armouries of the Rzewuskis<sup>26</sup> and Zamoyskis – families with outstanding military traditions (Figs. 12-13) – dating from the first half and the fifties of the 18<sup>th</sup> century.<sup>27</sup> Their poor state of preservation is the result of their dramatic past and casual old conservation treatments. Carefully executed embroideries in silk and metal thread can be seen in Post-Renaissance heraldic flags (Fig. 14) of another powerful family – Zbaraski (the 1620s).<sup>28</sup>

Finally, should be mentioned the painted banners of the city of Gdańsk (late 17th century?) and two 19<sup>th</sup> century guild banners.

Thus the Wawel group of vexilla not only embraces objects of primary historic importance, evidencing the vicissitudes of our history, but it also enables us to study a wide range of painting and weaving techniques that were used by the makers of banners from Little Poland to Istanbul and Baghdad. The problem of preserving this treasure for future generations lies in the methods of and prospects for present-day conservation, on the improvement of which we still count.



*Figure 13 Banner of the infantry regiment of the Zamoyski Entailed Estate, mid-18<sup>th</sup> century.*



*Figure 14 Pennon (trumpet pennoncel?) with the arms of Jerzy Zbaraski, 1620-1631.*

## Notes

<sup>1</sup> M. Rożek, *Katedra wawelska w XVII wieku*, Kraków 1980 (Biblioteka Krakowska, 121), pp. 96-102; M. Rożek, *Ara Patriae. Dzieje grobu św. Stanisława w katedrze na Wawelu*, *Analecta Cracoviensia*, XI, 1979, pp. 433-460.

<sup>2</sup> M. Rożek, *Straty kulturalne i artystyczne Krakowa w okresie pierwszego najazdu szwedzkiego (1655-1657)*, *Biuletyn Historii Sztuki*, XXXVI, 1974, no 2, pp. 141-157; A. Danielsson, *Polska Baner och gardesfanor i Statens Trofésamling*, *Armémuseum Meddelande*, XLI-XLII, 1980-1982, pp. 35-51; W. Grabowski, *Polskie chorągwie z XVI-XVIII wieku w zbiorach ikonograficznych Armémuseum w Sztokholmie*, *Broń i Barwa*, XVI, no 23, 2001, pp. 3-30.

<sup>3</sup> K. Estreicher, *Zniszczenie polskich insygniów koronnych*, *Przegląd Współczesny*, LII, 1935; A. Fischinger, *Grabież insygniów koronnych w 1795 roku [in:] Kraków w powstaniu kościuszkowskim*, Kraków 1996, pp. 61-64.

<sup>4</sup> Z. Żygulski jun., *Pamiętki wawelskie w zbiorach puławskich*, *Studia do dziejów Wawelu*, II, 1960, pp. 400, 402; *idem*, *Dzieje zbiorów puławskich. Świątynia Sybilli i Dom Gotycki*, *Rozprawy i Sprawozdania Muzeum Narodowego w Krakowie*, VII, 1962, pp. 43, 49; J. Urban, *Katedra na Wawelu (1795-1918)*, Kraków 2000, pp. 52-53.

<sup>5</sup> M. Morelowski, *Muzealne rewindykacje delegacji polskiej w Moskwie*, *Przegląd Współczesny*, XLVIII, 1926; *Wystawa rewindykacyjna zbiorów państwowych*, Warszawa 1929.

<sup>6</sup> Their only, incomplete, enumeration appears in two booklets: J.T. Petrus, *Chorągwie i sztandary z wieku XVI do początku XVIII*, Warszawa 1986 (cit. as: Petrus I); *idem*, *Chorągwie i sztandary z wieku XVIII*, Warszawa 1986 (cit. as: Petrus II).

<sup>7</sup> Poland, 1553; silk, tempera, painter's gold and silver, painted; 229 x 352 cm; inv. 142 – *WAWEL 1000-2000. Jubilee Exhibition*, Cracow 2000, I, pp. 33-35, cat. No I/1 [M. Piwocka], III, ill. 1.

<sup>8</sup> Livrustkammaren, inv. LRK 25928 – A. Danielsson, *Sigismunds Svenska Huvudbaner*, *Livrustkammaren*, XIV, 1977, pp. 117-124; *WAWEL 1000-2000...* (cf. note 7).

<sup>9</sup> Poland or Saxony, 2nd quarter of 18th century; silk, inlaid application, painted; 246 x 203 cm; inv. 1302 – Petrus II, no 3.

<sup>10</sup> Poland or Saxony, 1st half of 18th century; silk, inlaid application; 146 x 190 cm; inv. 4240. A two-sided banner with inscription *PRO FIDE LEGE ET STANISLAO REGE* changed for *AVGUSTO REGE* – reflecting a quarrel and battles between the elected kings Stanislas Leszczyński and Augustus II Wettin struggling for the Polish throne – Petrus II, no 1; *Orzeł Biały - 700 lat herbu Państwa Polskiego*, [exhib. cat.], Warszawa 1995, p. 247, cat. no III 36.

<sup>11</sup> Warsaw (?), c. 1930; wool, batik; 150 x 232 cm; inv. 7151.

<sup>12</sup> Cracow, 1571; silk, tempera, painted, gilded; 313 x 163 cm; inv. 144 – I. Kozina, J. K. Ostrowski, *Grabfahnen mit Porträtarstellungen in Polen und in Ostpreußen*, *Zeitschrift für Kunstgeschichte*, LXI, 1992, no 2, p. 241, ill. 3; M. Janicki, *Chorągwie nagrobne czyli nagrobki chorągwiane i rycerski obrządek pogrzebowy*, *Studia i Materiały do Historii Wojskowości*, XXXIX, 1998, pp. 79-81; *WAWEL 1000-2000...*, I, pp. 89-91, cat. no I/47 [M. Piwocka], III, ill. 65.

<sup>13</sup> Silesia, 1587; silk, oil, painted, gilded; 170 x 190 cm; inv. 3985 – Petrus I, no 2; M. Adamska, *Przedmioty ze zbiorów wawelskich w Album Zamoyskim. Przyczynek do XIX-wiecznej ikonografii zabytków sztuki w Polsce*, *Studia Waweliana*, IV, 1995, pp. 130-132, ills 1-3.

<sup>14</sup> Italy (fabric), c. 1630-1640, Sweden (embroidery), c. 1654; silk damask, gold and silver threads, embroidery; 48 x 49.2 cm; inv. 4090 – M. Piwocka, *The Standard of Carl X Gustav in the Collections of the Wawel Royal Castle in Cracow*, *Livrustkammaren*, 1995/1996 [ed. 1997], pp. 3-19; *The Eagle and Three Crowns. Polish-Swedish Relations across the Baltic from the 16th to the 18th Centuries. Supplement*, The Warsaw Royal Castle, Warszawa 2002, p. 157, cat. no III/95 [M. Piwocka].

<sup>15</sup> Z. Żygulski jun., *Odsiecz wiedeńska 1683 [in:] Odsiecz Wiedeńska 1683. Wystawa jubileuszowa w Zamku Królewskim na Wawelu w trzechsetlecie bitwy. Tło historyczne i materiały źródłowe*, ed. J. Szablowski, Kraków 1990, I, pp. 75-79.

<sup>16</sup> Z. Żygulski jun., *Chorągwie tureckie w Polsce na tle ogólnej problematyki przedmiotu*, *Studia do dziejów Wawelu*, III, 1968, pp. 363-453; W.B. Denny, *A Group of Silk Islamic Banners*, *Textile Museum Journal*, IV, 1974, no 1, pp. 67-81.

<sup>17</sup> Turkey, 17th century; silk, gold threads, brocaded; 178 x 346 cm; inv. 143 – Żygulski jun., *Chorąg-*

wie..., pp. 400-404, ill. 18; M. Piwocka, *Turkish Banners* [a booklet, Wawel State Collections of Art], Warszawa 1983, no 1; *Odsiecz Wiedeńska...*, pp. 274-275, cat. no 481 [M. Piwocka], pl. XXIII.

<sup>18</sup> Turkey, 17th century; silk, gold and silk threads, brocaded; 321 x 695 cm; inv. 145 – Żygulski jun., *Chorągwie...*, pp. 417-424, ills. 29-35; Piwocka, *Turkish Banners...*, no 9; *Odsiecz Wiedeńska...*, pp. 277-278, cat. no 484 [M. Piwocka], ill. 317.

<sup>19</sup> Turkey, Istanbul or Baghdad, 17th century; silk, silver, gold and silk threads, brocaded; 240 x 466 cm; inv. 3981 – Żygulski jun., *Chorągwie...*, pp. 404-408, ills 19-23; Denny, *op. cit.*, pp. 76-79, ill. 15; Piwocka, *Turkish Banners...*, no 3; *Odsiecz Wiedeńska...*, pp. 278-279, cat. No 485 [M. Piwocka], pl. XXIV.

<sup>20</sup> Turkey (Istanbul?), 1819; silk, silver, gold and silk threads, brocaded; 262 x 333 cm; inv. 6935 – *War and Peace. Ottoman-Polish Relations in the 15th-19th Centuries* [exhib. cat.], Istanbul 1999, p. 389, cat. no 305 [M. Piwocka].

<sup>21</sup> Manuscript, once in the Wawel Capitular Library, since 1963 in the Jagiellonian Library, inv. MS 10001 – *Jana Długosza Banderia Prutenorum*, ed. K. Górski, Warszawa 1968; S. Ekdahl, *Die "Banderia Prutenorum" des Jan Długosz – eine Quelle zur Schlacht bei Tannenberg 1410*, Göttingen 1976; *WAWEL 1000-2000...*, I, pp. 54-55, cat. no 1/18 [A. Sobańska, M. Adamska], III, ill. 19.

<sup>22</sup> Hidden from the Prussians outside Wawel, after the collapse of the Kościuszko Insurrection (1794) they were found and taken by the Austrians to Vienna in 1796 – A. Mell, *Das Heeresgeschichtliche Museum in Wien*, *Revue Internationale d'Histoire Militaire*, XIV, 1955, pp. 183-184. The record is discussed by J. Wyrozumski in *Przepadek chorągwi krzyżackich w 1794 roku* [in:] *Kraków w powstaniu kościuszkowskim*, Kraków 1996, pp. 57-60.

<sup>23</sup> *Katalog wystawy zabytków epoki Jagiellońskiej w 500 rocznicę odnowienia Uniwersytetu Jagiellońskiego zorganizowanej*, Kraków 1900, p. 40, cat. no 457.

<sup>24</sup> *Feier der Einholung der Fahnen des Deutschen Ritterordens von der Burg in Krakau, dem Sitz des Generalgouverneurs für die besetzten polnischen Gebiete, in die Marienburg im Reichsgau Danzig-Westpreussen, 19. Mai 1940*, Danzig 1940; *800 Jahre Deutscher Orden* [exhib. cat.], Nürnberg 1990, p. 491, cat. no VII.4.27.a-b.

<sup>25</sup> Poland, Cracow, 1657; silk, oil, painted and gilded; 201.5 x 162.5 cm; inv. 148 – Petrus I, no 6.

<sup>26</sup> Hetman's banner of the Rzewuski family, probably of Stanisław Mateusz Rzewuski, Grand Hetman of the Crown, Poland, 1706-1728; silk, oil, painted and gilded; 145.5 x 159.5 cm; inv. 147 – Petrus I, no 7.

<sup>27</sup> Two banners of the infantry regiment of the Zamoyski Entailed Estate: red banner, Poland, 1st quarter of 18th century; silk, oil, painted and gilded; 186 x 212 cm; inv. 3986; white banner, Poland, c. mid-18th century; silk, oil, painted and gilded; 178 x 182 cm; inv. 3987 – Petrus I, no 8; Petrus II, no 4.

<sup>28</sup> Two-sided pennon of Jerzy Zbaraski, castellan of Cracow (1620-1631), Poland, 1620-1631; silk, silver, gold and silk threads, embroidery; 49.5 x 38.5 cm; inv. 5364 – Petrus I, nos 3-4.

<sup>29</sup> City of Gdańsk (Danzig) banner, Gdańsk, end of 17th century (?); silk, embroidery and appliqué technique; 232 x 246 cm; inv. 146 – Petrus I, no 9.

### About the author



Dr. Magdalena Piwocka, Wawel Royal Castle, Cracow, Poland, is a history of art graduate from the Jagiellonian University in Cracow. In 1974 she obtained a Ph.D., the subject of her dissertation being *Tapestries with Grottesques in the Collection of King Sigismund Augustus*. One of the authors of the joint publication *The Flemish Tapestries at Wawel Castle in Cracow*, Mercator Fonds, Antwerpen 1972 (successive editions in 1975, 1990, and 1994). Co-ordinator of some international exhibitions at the Wawel Castle: *Court Art of Vasa Dynasty in Poland* (1976), *The Relief of Vienna 1683* (1983), *Wawel 1000-2000* (2000). She publishes studies on textiles – European (tapestries, embroideries) and Oriental (tents). She also does research into the broadly-understood problems of graphic models in 16<sup>th</sup> and 17<sup>th</sup> century decorative art and is concerned with Renaissance and Manneristic jewellery. At present she is Head of the Department of Textiles at the Wawel Royal Castle.

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