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Ossolineum.

200 years with the people in search of their way to independence

In the 1790s, count Józef Maksymilian Ossoliński was in Vienna, seeking support for patriotic initiatives intended at preventing the collapse of the Polish state. Because it turned out to be impossible to prevent, Ossoliński decided he should engage himself in the protection of national identity, historical memory and the will of the people to remain themselves.

The family establishment of the Ossolineum Library, presented by the count to the emperor of Austria on 18 October 1816, was approved on 4 June 1817. It was indeed a success – after nearly twenty years of attempts, taken during various conflicts tearing Europe, Ossoliński managed to give his compatriots an institution which proved to be increasingly successful in supporting Polish resistance against forced Russification and Germanisation.

At the turn of the 20th century, the arrangement of political powers in Europe had changed radically. When the Institute celebrated its 100th anniversary in 1917, Europe had been at war for three years. The conflict continued between powers divided into two camps – Triple Entente and Triple Alliance. On the Eastern front, Germany and Austria-Hungary struggled against Russia, on the Western one – France and Great Britain fought against Germany. All parties were exhausted by the conflict, the armies – demoralised by Bolshevik propaganda. Eventually, United States' involvement determined the fate of the war. The chances for deep political changes in Europe grew. Nations of Europe, previously deprived of sovereignty, had begun to reach for independence.

When the war ended, on 11 November 1918, Poles had begun to build their own state. Until February 1919, they had managed to establish their own government, army and parliament, stable state borders – between 1918 and 1921. The dreams of six generations, who lived under partitions, had become reality. Those who had strived to keep up the patriotic spirit and the will to fight for an independent country throughout the entire 19th century, contributed to this achievements – among them there was also Ossolineum. Still, the Second Republic could enjoy its freedom only for 20 years.

In the founding documents, Ossoliński passed the responsibility for the future of his Institute onto Polish noble families and the Estates of Galicia. He also appealed to Poles to take care of it. It was the people of Poland who helped Ossolineum survive after 1939, during the World War II and afterwards. Thanks to their engagement, Ossolineum was transferred

from Lviv to Wrocław, found its new home here and survived the limitations and pressure of People's Republic of Poland. After transformation which began to take place in the 1980s, the original status of Ossolineum could have been restored. The Library, the Lubomirski Museum and the Publishing House were now together in the same structure, just like before 1939. Since 2016, they have been complemented by the Pan Tadeusz Museum.

The anniversary exhibition tells the story of it all.

Łukasz Koniarek, Marta Pękalska

About the 200 years of Ossolineum. 1817–2017 exhibition

The *200 years of Ossolineum. 1817–2017* exhibition tells the tumultuous story of the Ossoliński National Institute – one of the oldest and the most renowned Polish institutions of culture. The founder of it, Józef Maksymilian Ossoliński, originally thought of Ossolineum as something more than just a library, or a library and a museum, into which it later developed. In the circumstances in which Poland was not present on the map of Europe, and in the face of threat of forced depolonisation and active hostility towards Polish language and culture within all three partitions, founding of Ossolineum should be considered as a deliberate act in defence of Polish identity. After 1918, in independent Poland, such a role was redundant, but the Institute's significance didn't decrease. Ossolineum had survived World War II and, transferred to Wrocław, continues its activities in service of readers, students and researchers. For more than 200 years, Ossolineum has consisted of continuously growing collections – one of the largest Polish libraries along with vast museum resources – but also of its personnel. This is why the exhibition recalls directors, custodians, librarians, stipendiaries – among them, many well-known figures with great merits for culture and sciences.

The exhibition presents Ossolineum-related memorabilia: prints, engravings and photographs which document the history and daily life of the Institute – from the times of Józef Maksymilian Ossoliński to present day. Most of them belong to the vast Ossolineum collection in Wrocław, but some of them – mainly arms and archeological exhibits – come from the old Lviv Lubomirski Museum and are presented for the first time after World War II. These objects have been made available by the Historical Museum of Lviv, the National Vasyl Stefanyk Scientific Library and the Lviv Museum of Religious History. Additionally, some exhibits are courtesy of Polish institutions – the Wawel Royal Castle (the Pieskowa Skała branch), Adam Mickiewicz Literature Museum in Warsaw and the National Museum in Wrocław.

Among many unique objects, special attention has been given to manuscripts (by Aleksander Fredro, Juliusz Słowacki, Jan Kasprowicz, Witkacy, Czesław Miłosz or Tadeusz Różewicz), documents and old prints, including incunabula. The exhibition is a chance to see rarely-presented original edition of Copernicus' *De revolutionibus orbium celestium* (1543), *Statutes* by Jan Łaski (1506), Jan Kochanowski's *Laments* (1583) and

Johannes Hevelius' works on astronomy, published in 1668. Alongside them, the exhibition presents 19th–21st century prints, including many published by Ossolineum. Apart from printed publications, the exhibition comprises such exhibits as medals, orders, coins, paintings by great Polish painters, such as Jan Matejko, Jacek Malczewski, Leon Wyczółkowski and Wojciech Kossak, engravings and a collection of 18th and 19th century miniatures. These objects are complemented by maps from Tomasz Niewodniczański's collection and social life documents, courtesy of Ossolineum. Last but not least, the exhibition pays tribute to the donors of Ossolineum and collections, often priceless, which have been building and expanding the Institute since its very beginnings.

The concept of the exhibition is developed along a timeline. The first part, displayed on the ground floor at the Ossolineum's Auditorium, is dedicated to the Lviv period (1817–1939). The second part, which recalls World War II, can be found on the staircase between the Auditorium and the Rooms under the Dome (first floor). Finally, the third part, dedicated to the Wrocław period (since 1946), is located in three Rooms under the Dome. The exhibition is accompanied by an educational programme – lectures by historians, workshops, pre-classical music concerts, screenings of documentaries and a discussion panel.

Jerzy Zdrada

The Ossolineum – on Polish culture and sciences during the era of the partitions

In November 1815, Józef Maksymilian Ossoliński hastened the lawyer Józef Dzierzkowski, making the following confession:

For a long time have I had in my heart and mind an idea to leave a memento to my people. My ending age urges me to resolve this complex undertaking, complicated further by private and public circumstances. [...] My goal is to establish a library connected with a literary society and a regularly printed gazette. To sow a seed which would make this undertaking eventually larger, beyond my original intentions. [...] God sees that I am moved and driven by my need to be useful to my people even after I die. [...] I see my library as my only daughter, whom I wouldn't like to leave on her own when I die. Please have mercy for my affectionateness, and speed the works.

Józef Maksymilian Ossoliński, born in 1748, the son of one of the most renowned families in Poland, was a student of the Jesuit Collegium Nobilium in Warsaw (1762–1771). He grew up intellectually in the milieu of the Polish Enlightenment, translating e.g. Homer, Xenophon, Livy and Pliny; he published Seneca's three *Consolations* and *Jerzy Ossoliński's Speeches*. His greatest work was the historical and critical *Compendium* on the history of Polish literature (vols. 1–3, Kraków 1819–1822; vol. 4, Lviv 1852) – a result of his erudition and thorough studies of the history and culture of the Renaissance and Baroque eras in Poland.

Ossoliński did not stay away from politics. As an Austrian citizen, following the 1772 First Partition of Poland when his estate found itself in Galicia, he belonged to the circles which applied (unsuccessfully) for a Galician constitution, the Charta Leopoldina. He lived at the time in Vienna, where he acquired influence on the government and the royal court. During the 1794 Kościuszko Uprising, as a trusted representative of Tadeusz Kościuszko, he tried to secure Austrian help for the insurgency, stressing that the *raison d'état* of the Habsburg Empire was to maintain the Polish state. Austria decided to participate in the Third Partition of Poland in alliance with Prussia and Russia. According to a convention signed in 1797 in St. Petersburg, the Polish state would be “definitely and irrevocably” removed from the map of Europe, “the name of Poland will disappear forever from the laws of the nations”,

and the occupied areas would become an integral part of the occupant empires, together with all the negative legal, economic, social and cultural consequences carried by the border barriers and politics of unification pursued by Russia, Prussia and Austria. Many of those who agreed with such a “decreed” fate of the country and the nation established – in the name of defending “republican values” – the Targowica Confederation and, protected by Russian bayonets, destroyed the work of the 3rd of May Constitution and the Commission of National Education, in order to seal the final partition of Poland.

The fall of the Commonwealth was followed by great damage to culture. Prussians looted the royal treasury at Wawel Castle, Austrians robbed the painting gallery and turned Wawel into a military barracks; by the order of Catherine the Great, Polish state symbols were taken to St. Petersburg – including flags, hetmans' and marshals' staffs, seals, the political archives of the Polish-Lithuanian Commonwealth, the Cabinet of Polish Kings from the Royal Castle in Warsaw, tapestries from Wawel, and the general equipment of palaces and castles. The Załuski Library, proudly named the “Library of the Commonwealth”, was also transported to St. Petersburg: most of over 300,000 prints and 14,000 manuscripts were incorporated into the collection of the Imperial Public Library, which had “boasted” a mere 20,000 volumes.

The catastrophe of the Commonwealth raised concern about the fate of Poles. Many thought, despairingly, that together with its state the Polish nation would also “disappear from the list of nations”, like ancient Troy, Carthage, Sparta... in patriotic circles, directly after the collapse, new aims were founded: active combat for the Polish state according to Kościuszko's motto: “Freedom – Unity – Independence”, and saving the endangered nationhood through the struggle to maintain Polish property, language and culture within the partitions. Throughout 125 years of political occupation, these two goals overlapped, and both were expressions of aspirations towards independence which radiated across increasingly wide social groups.

The losses and threats posed by political occupation made the Enlightenment elite realise their obligation to maintain the memory of the historical past and the position of Poland in international culture. Such goals were pursued by Izabela Czartoryska who, in 1801, created the first Polish historical museum at the Temple of the Sibyl in Puławy, under the motto “From the Past for the Future”. Similar motivations were shared by Tadeusz Czacki and the Society for the Friends of the Sciences, established in 1800 in Warsaw. All of this initiated a movement to establish Polish institutions of culture and science independently of the occupant's authorities, in fact – contrary to their political and educational agendas.

In this patriotically driven movement, Józef Maksymilian Ossoliński was one of the first prominent figures. After moving to Vienna, the dedicated bibliophile collected a vast number of prints, manuscripts, illustrations, maps and coins, all gathered with expertise. In the late 18th and early 19th centuries, the collection was considered the largest of its type in Poland. Ossoliński searched for books in monasteries and at auctions, exchanged double copies with Adam Czartoryski and Tadeusz Czacki, and looked for help from antiquarians in Kraków and Vienna. Possibly the largest contribution came from Samuel Bogumił Linde who, in Ossoliński's library in Vienna (and with his guidelines), wrote the fundamental *Dictionary of the Polish Language*. While browsing long-forgotten corners of monastic libraries, a few bibliophile treasures “sneaked” into the count's collection, when “negotiations with the monks weren't going too well”...

Ossoliński's Viennese library comprised over 30,000 volumes; its owner stressed proudly that: “it consists particularly of domestic objects”. It initially served as his own research workshop, but soon became utilised by Polish and foreign academics, especially Viennese and Czech Slavists.

Józef Maksymilian Ossoliński's achievements were appreciated. He became a member of the Society for the Friends of the Sciences in Warsaw (1800), the Royal Scientific Society of Göttingen (1808), the Royal Czech Society of Sciences in Prague (1809), the Academy of Fine Arts in Vienna (1812), the Economic Society in Vienna (1818), and the Czech Museum Society in Prague (1825).

We know from Ossoliński's confessions that his dream was to create “perhaps a national library” which would have a public character. His contemporaries, such as Czacki, already believed that this was a fitting continuation of the Załuski brothers' work. Ossoliński referred to this model after 1795, and considered his bibliophilic passion to be a method of fixing a gap in Polish culture caused by the robbery of the Library of the Commonwealth. In March 1800, he wrote that he planned to establish “a national [...] library [...] intending it to be an estate for the country with the permission of the court, so that the works of our forefathers could be passed through generations”. This “public establishment” in the service of the country would fortify national awareness. That way, the passion of an erudite bibliophile morphed into a work of a *par excellence* political nature. As he wrote in a letter to Czartoryski on 15 June 1803: “my entire intention is to leave after myself the only service to my people which I am able to accomplish in current circumstances”. Whilst encouraging Tytus Działyński to continue the development of the Kórnik Library, he openly emphasised

the fact that “they're trying to destroy us from all directions, so let us keep gathering the monuments of our great past. This is the only method of struggle we are left with right now”.

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The possibility of establishing a foundation emerged only after the Congress of Vienna in 1815, when a new political order in Europe was agreed. The division of Poland between Russia, Prussia and Austria was maintained, but without returning to the *status quo ante*. From part of the territory of the Duchy of Warsaw, a new entity was founded – a constitutional Kingdom of Poland, connected on the basis of a personal union with Russia, but with its own parliament, government and army. This created the conditions for the development of Polish institutions of culture and science: in Warsaw, the Society for the Friends of the Sciences continued its work; the University of Warsaw was established in 1816; the education system was entirely Polish; scientific periodicals and the daily press developed; theatre and literature enjoyed their heyday. In Lithuania and White Russia – the “Stolen Lands”, as they were commonly called – conditions were equally favourable. Under the patronage of the University of Vilnius, Polish education developed, supported by the Krzemieniec Lyceum. Aside from Warsaw and Vilnius, a third centre of science developed in the Free City of Kraków thanks to the Jagiellonian University and the Kraków Scientific Society, associated with the university since 1815.

The situation in the Austrian partition was much more difficult. According to the 1815 treaty, citizens had the guarantee of “national representations and institutions”, but this ended with the re-establishment of the Sejm of the Estates in 1817 (comprising representatives of the clergy, aristocracy, landowners and Lviv bourgeoisie, who were merely allowed to “express their opinions”). Vienna, with its almighty chancellor Metternich aiming at the integration of Galicia and Lodomeria with Austria, maintained the Germanisation course in education and administration. Lviv University, re-established in 1817, was also German. Officially, the emperor declared “fatherly feelings” for his Galician subjects, but it was no secret that the monarchy needed “not educated, but obedient people”.

Ossoliński took advantage of his position in Vienna, where, since 16 February 1809, he had enjoyed success as the prefect of the Hofbibliothek (currently the Österreichische Nationalbibliothek), and began to turn his idea of a library foundation in Lviv – a Polish institution of science – into reality. A personal, emotional letter to Dzierzkowski, quoted above, reveals the goal of the project, but also says a lot about Ossoliński. After two years, on 18 October 1816, emperor Francis I was brought the *Family Establishment* of the Ossoliński Public Library in Lviv, which included a clear declaration:

All my printed books, manuscripts, collections of engravings, maps, medals, paintings, sculptures, everything which belongs to the art and craft category and will become a part of my estate after my death, I hereby pass and devote to the public library in the city of Lviv, capital of Galicia.

The emperor approved the document on 4 June 1817, as a gesture preceding his visit to Galicia and the honouring of Ossoliński with the Commodore's Cross of the Order of Saint Stephen. Ossoliński managed to arrange the emperor's approval to found the Polish Language and Literature Department at the German Lviv University; the only thing he didn't achieve was the creation of an academic society as part of the National Institute's structure.

The establishment of the foundation, and the decision to transfer the collection to Lviv were welcomed as acts of significant importance for the whole of Polish culture. The Ossolineum complemented Polish scientific and academic institutions in all three partitions, but it had ground-breaking importance for Lviv. The city, of about 46,000 (mainly Polish) inhabitants, was the locus of social life for the Galician aristocracy and the landowning class. A Polish theatre functioned there, alongside a number of newspapers, the archdioceses of four Christian denominations, and a German university – but until the mid-19th century the city was considered less significant than Warsaw, Vilnius, or even the smaller Kraków, due to the strong influence of German bureaucracy and the presence of the Austrian military. This is why establishing the National Institute constituted a turning point in Leopoldian cultural and academic life. Ossoliński's contemporaries understood it very well: in 1824, he was honoured with a special medal from the Estates of Galicia.

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The Family Establishment, seemingly a detail, was a thoroughly considered document safeguarding the National Institute from the potential claims of heirs and, above all – from takeover by the Austrian authorities in the case of strengthening the anti-Polish cause in Galicia. “We have to consider the special situation of our nationality”, wrote Ossoliński in November 1823. “The matter is that the national establishment must serve the common good, so it has to remain in private hands”. In the same year, Ossoliński introduced an important modification by founding two positions: the economic curator, whose responsibility was to take care of income from the foundation's estate, and the literary curator, who would become the actual head of the National Institute, supervising its development, organisation, academic activities, funds, and the selection of directors and employees. Following an agreement signed

on 25 December 1825, Prince Henryk Lubomirski (1777–1850), who collected a large number of artworks in Przeworsk, became the head of the foundation. It was agreed that this group of paintings, engravings, drawings, sculptures, coins and arms would be merged with Ossoliński's library, and the Lubomirski Museum would become part of the National Institute, founded from the Majorate-Przeworsk Ordination.

Fortified and secured in material terms, the National Institute was well prepared for the role assigned by Ossoliński: an institution of Polish culture and science. “I've done everything I could and understood that has to be done according to reason and foresight”, he wrote. He also added, with justifiable pride:

The idea that I will live in the memory of my people [...] encourages me and gives me strength. I intended only to do a favour to my country, to expand its heritage to the furthest generations. If, by establishing my work, I managed to make it last, then my intentions have become real. I can say after Horatio: *Exegi monumentum aere perennius*.

Ultimately, he did not live to see the transfer of his collection from Vienna to Lviv. The costly refurbishing of a monastery building into a library lasted over a decade, and Ossoliński's health began to decline. He lost his eyesight, which made him rely on secretaries, but until the end of his days he took care of the foundation. “Throughout my entire life, I've been preoccupied with love for my people and for knowledge, and my sacrifice for them is pure, free of private interest and pride”. He died on 17 March 1825. 30 years later, the Viennese cemetery in which he was buried was closed down, and his exhumed remains were moved to an anonymous grave.

Ossoliński's passing obliged the Estates of Galicia to transfer the collection from Vienna. This task was assigned to Gwalbert Pawlikowski who, in 1827, brought 29,991 prints, 708 manuscript codices and 133 maps and atlases to Lviv, along with around 2,000 illustrations, 551 medal prints, 341 collectors' coins, over 650 “precious metals”, and 476 copies of prints. They were placed in a former Carmelite sisters' church and convent, known from then on as “under the Dome”. For the next few years, under the direction of the curator – Prince Henryk Lubomirski – and the first director, Father Franciszek Siarczyński (1758–1829), the organisational works in the library continued. In 1828, the quarterly *Scientific Periodical of the Ossoliński Public Library* began to be published. In 1831, the director's position was taken over by Konstanty Słotwiński (1793–1846), who managed to open a public reading room on 6 September 1832 and a printing workshop in October of that year.

The National Institute secured its position in Lviv. In 1831, its building became the location of an aid committee for the uprising against Russia; patriotic circles in Galicia hoped to gain support from Austria, which eventually decided to remain a loyal ally to Berlin and St. Petersburg. After the fall of the November Uprising, due to Russian repressions, the situation of Polish science and culture changed drastically – as did the Ossolineum's position. Tsar Nicholas I, in revenge for the Polish rebellion, closed down the University of Warsaw and the Society for the Friends of the Sciences; their libraries and museum collections, equipment and scientific workshops were transported to St. Petersburg and Moscow, following the Załuski Library. A similar fate befell the University of Vilnius and the Krzemieniec Lyceum: their collections and estates became the property of the newly established university in Kyiv and the University of Kharkiv. Luckily, the Czartoryski collection was evacuated in time from Puławy, and stored at the Parisian Hotel Lambert. For the next quarter of a century, there was no Polish academy in the Russian partition. The only public scientific institutions that remained were the Jagiellonian University, along with the Kraków Scientific Society and the Ossolineum in Lviv.

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Ossoliński, aware of the reality of Austrian rule, included a note in his Family Establishment that obliged the director to “steer away from political circumstances and influences”, something that was supposed to placate the Austrian authorities. Chancellor Metternich, who emphasised that “Polishness means revolution”, made the struggle with Polish aspirations towards independence the main axis of cooperation between the Holy Alliance states. The Ossolineum, established in order to protect the culture, language and history of Polish people, fortified Polish political awareness by its mere existence. In 1834, the Institute was declared a “stronghold of Polishness” which “spreads hate against the government”, as the printing workshop released secret émigré publications, Adam Mickiewicz's poems (“To the Polish Mother”, “Ordon's Redoubt”, *The Books of the Polish Nation and Pilgrimage*), Kazimierz Brodziński's essay *On Polish Nationality*, Karol Różycki's *The Uprising in Volhynia*, Joachim Lelewel's *Three Polish Constitutions*, and the Kościuszko-inspired pamphlet *Can Poles Achieve Independence?* These publications, canonical in patriotic post-partition literature, were ideologically loaded and spread from Galicia to the Kingdom of Poland, Lithuania and Ukraine. Investigation put the blame on Konstanty Słotwiński, who was arrested on 13 April 1834; the printing workshop was closed, followed by the reading room; the *Periodical* was forbidden and, as a consequence, the Institute's

functioning became paralysed for a few years. Słotwiński was sentenced to eight years in the Kufstein prison.

From 1834 onwards, the political authorities kept an eye on the Ossolineum. Nominated in 1834, new director Adam Kłodziński (1795–1858) catalogued the collection and founded a periodical *The Ossoliński National Institute Library* (1842–1848). The institution's role in the cultural life of Lviv and Galicia grew increasingly important: it became the location of the first public exhibition of paintings in Lviv (in 1847), Franz Liszt gave a concert there, playing Chopin, and it also hosted literary meetings. The House under the Dome became home to the Land Mortgage Society and the Economic Society – two Polish institutions dedicated to “organic work”.

The reopening of the Ossolineum printing workshop in 1847 and the reading room on 1 April 1848 were signs of better times. Lviv was already living with the atmosphere of the Spring of Nations revolution; employees of the National Institute became active participants in the Polish arm of the movement, and the Ossolineum building hosted the proceedings of the Central National Committee. The movement demanded political freedoms and social reforms, the abolition of censorship, and the Polish language in schools and offices. The printing workshop produced *The National Daily*, *Political News for People*, *The Lviv Courier*, history books, Polish schoolbooks and pamphlets on current political and social issues.

Yet “Spring” hopes collapsed after the Austrian army bombed Lviv on 2 November 1848. The City Hall, the university and its library, the Technical Academy and the theatre were burned, and around 100 people were killed, Polish organisations were banned along with Polish newspapers, and censorship was reintroduced. The Ossoliński library was spared, mainly due to an intervention by Leon Sapieha and Adam Kłodziński. Still, the Institute was in danger again – the Austrian bureaucracy hadn't forgotten its contribution to the 1848 revolution. Kłodziński was removed from his position, and publication of *The Library* was suspended. Accusing the Ossolineum of engagement with the Polish movement of 1848, and especially of abusing freedom of speech by publishing “mad libels” which “skewed opinions” and “the rules of morals, religion and righteous citizenship”, the Austrian authorities refused Jerzy Lubomirski (significantly active in the movement) permission to continue curating the Institute after Henryk Lubomirski's death. Instead, Maurycy Dzieduszycki (1813–1877) took the position as a “government proxy”, and remained there until 1869. Concerns about the Ossolineum being taken over didn't eventually transpire, but Dzieduszycki – a Vienna-supporting loyalist – removed all the personnel who had “compromised themselves” in the

eyes of the authorities, and limited the Institute's role to that of a library. Despite this, he simultaneously organised the financial situation of the Institute.

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Reforms introduced after losses in the war with France and Piedmont in 1859, and especially following the war with Prussia in 1866 transformed the Habsburg monarchy into Austro-Hungary, a constitutional and parliamentary state in which Galicia – at the cost of a deal with the dynasty – gained autonomy, with its own Sejm, local county and city governments, Polish administration, courts and schools, and constitutional warranties for social, cultural and political life. Conditions for the development of Polish society improved – a fact which was especially important because, after the fall of the January Uprising (1863–1864), Russia took steps towards the Russification of the Kingdom of Poland, Lithuania and White Russia. Galicia supported the uprising in the Russian partition with volunteers and arms, aid committees and national tax. The staff of the Ossolineum were engaged in this effort: the Institute's stipendiary Mieczysław Romanowski died in a battle in the Lublin region; historians Henryk Schmitt, Ludwik Kubala and Bernard Kalicki were active in organisations under the control of the National Government; Jerzy Lubomirski organised in Przeworsk a hospital for injured insurgents; the great academic, director Wojciech Kętrzyński, was interned for a year in the Kłodzko stronghold for smuggling arms from Eastern Prussia to insurgents' camps near Myszyniec (he proudly claimed that the Prussians gave him “a Pole's certificate”); an insurgent and exile from Nowogródek, Edward Pawłowicz, lived in the Ossolineum building. The insurgents' documents were also stored in the library.

During the first years of autonomy, the main aim was to restore the self-sufficiency of the Ossolineum: at Jerzy Lubomirski's request, the Galician Domestic Sejm made a claim for it during its first session on 26 April 1861. After approval of the Majorate-Przeworsk Ordination in 1869, the literary curator's position was passed to Jerzy Lubomirski (1817–1872), Henryk's son. This occasion was celebrated with a special edition of *Queen Zofia's Bible* (1871). The landscape around the Institute changed rapidly at the time: in 1861 it was the only Polish institution in Lviv, while after a decade it was complemented by Lviv University, the Technical Academy (soon to become the Polytechnic) and the Agricultural Academy in Dublany. Education was Polonised, new museums were established, and Polish-language libraries were opened by private individuals, cities, scientific and political societies, Jewish social organisations, and Ruthenian institutions such as the Taras Shevchenko Scientific Society.

Now that the National Institute was safe it entered a phase of full development. The Lubomirski Museum opened in 1871. In 1878, the Ossolineum signed a profitable contract for publishing schoolbooks in Galicia (in 1912, over 932,000 schoolbooks were sold). The profits helped support and expand the library and fund scientific periodicals, and expansion of the printing workshop turned the Ossolineum into a print market leader in Lviv. The library's collection grew continuously, partly due to private donations (items which the founder himself had once asked for); books, illustrations, coins, documents, memorabilia and artworks arrived at the Ossolineum in large numbers, along with inheritances and financial donations passed to the Institute and the stipend fund. According to a widely shared belief, the Institute had a common benefit.

In 1914, the Library owned 142,300 printed volumes, 4,916 manuscripts, around 5,000 autographs, 1,700 diplomas, and almost 2,000 maps and atlases.

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After the “struggle to survive” in the first 30 years of its existence, the Ossolineum began to fortify its academic position during the era of autonomy. Contacts with academics from other Slavic countries, initiated by Ossoliński in Vienna (especially with Czech academics from the “national awakening” circles, such as Václav Hanka and Jozef Pavel Šafárik) were continued in Lviv. For many years, a mediator's role there belonged to Adam Junosza Rościszewski – the Galician landowner and patron of Polish and Czech academic institutions. From 1848, Jerzy Lubomirski cooperated with František Palacki, the Czech historian and politician.

As we know, no scientific society was founded at the Ossolineum, but a large number of scientists were associated with it via periodicals – *the Scientific Periodical of the Ossoliński Public Library* (1828–1834), *Library of the National Ossoliński Institute* (1842–1844, 1847–1848), *The Ossoliński Library*, and the *Periodical on National History, Literature, Arts and Other Issues* (1862–1869), edited by August Bielowski. Academics and writers from intellectual milieus in all three partitions published their works through the Ossolineum. Bielowski (1806–1876), an 1831 insurgent and political prisoner, employed at the Ossolineum from 1845 and working there as director between 1869 and 1876, led the direction of historical research with his essays and the fundamental *Monumenta Poloniae Historica* (1864–1878). One of his largest achievements was the reedition of Linde's *Polish Dictionary* (1854–1861).

Aside from gathering and protecting Polish cultural heritage, the National Institute increasingly became an institution researching Polish history and literature, according to the original intentions of Józef Maksymilian Ossoliński. This occurred because of its status,

resources and personnel. It established and developed collaboration with domestic and international academic milieus – from 1816 with the Kraków Scientific Society (whose members included e.g. Józef Maksymilian Ossoliński, Henryk and Jerzy Lubomirski, Konstanty Słotwiński, August Bielowski and Antoni Małcki) and, after 1872, with the Kraków Academy of Learning, the Poznań Society for the Friends of the Sciences, the Museum of Antiquities in Vilnius, and the Polish Library in Paris, which donated a few hundred émigré publications. The Ossolineum maintained contact with academics in the Russian partition, in Warsaw and Vilnius, successfully breaching the difficulties posed by the Russian authorities.

Between 1876 and 1918, the Institute was directed by Wojciech Kętrzyński, a respected historian and publisher of sources, born in Warmia. His contribution to the Ossolineum was extraordinary. Among the most important Polish academics and cultural figures from the late 19th and early 20th centuries who were also associated with the Ossolineum – or, by using its resources, with the history, culture and literature of Poland – were names such as writer and historian Karol Szajnocha, poet Wincenty Pol, lawyer Oswald Balzer, literature historians Wilhelm Bruchnalski, Józef Kallenbach, Bronisław Gubrynowicz and Antoni Małcki, expert on Juliusz Słowacki, Slavonic studies and cultural history Aleksander Brückner, medieval historian Tadeusz Wojciechowski, political historian Szymon Askenazy, and poet Władysław Bełza. This is only a small sample – the Ossolineum spawned the founders of the Adam Mickiewicz Literary Society, the Polish Historical Society, and the *History Quarterly*, which also received the Institute's financial support.

Throughout the entire period of its existence in Lviv, the National Institute, located next to an Austrian citadel, was surrounded by a cult aura. Stanisław Łempicki wrote:

The Ossolineum attracted the minds of Polish academia and Polish youth. It was a school for keeping the shaky flame of Polish culture, science and academia alive, and of creating new values in those areas. It was a temple of the Polish book.

Maciej Matwijów

The history of the Ossoliński National Institute, 1918–1946

The Ossoliński National Institute welcomed independence as an institution with an established position and significance in Polish academic and cultural life. Despite this, its early activity in independent Poland wasn't easy. One of the main reasons was the period of war (1918–1920), when – out of concern about the Polish-Bolshevik conflict spreading to Lviv – a large part of the most precious objects from the library and museum collection was relocated to Kraków; aside from that, the institution struggled with an unstable financial and organisational situation. Its legal bases remained unchanged, but the decline of the Austro-Hungarian monarchy meant cutting the main source of income – the privilege to print Polish textbooks for schools in Galicia. The income from the institution's estate became insufficient, and state funding proved impossible.

Further development of the institution, and providing sufficient conditions for its effective functioning, became director Ludwik Bernacki's obligations. Bernacki was nominated for the position by the Ossolineum's curator Andrzej Lubomirski in December 1918, at the age of just 35, after climbing all of the librarian's career steps in the Ossoliński National Institute – from library scriptor to custodian, and eventually, from 1916, deputy director under director Wojciech Kętrzyński. A versatile Polish literature historian, an exceptional researcher, and also an efficient manager active in the field of the Polish library movement, Bernacki was a godsend for the institution, leading it with engagement and craft until his unexpected death on 19 September 1939. His role in the history of the institution also meant that he became the first director in 70 years to accumulate the entirety of the management duties, thus leaving only formal supervision over the institution to curator Andrzej Lubomirski. He managed to realise Kętrzyński's principle, which had remained unfulfilled for many years, that “at the Institute, the director [...] rules, but the curator reigns”. This put an end to a long period of conflict between the curator's and the director's office; the principle became the foundation of the institution's efficient functioning, especially in the 1930s.

The biggest challenge for the management of the Ossoliński National Institute shortly after the war was to find new sources of financing in order to continue and develop its activity. The only real option was to expand and intensify activity in the publishing sector –

based not on state monopoly, but on market principles. The ground for this shift had been prepared before the World War I by curator Andrzej Lubomirski, who decided to modernise and expand the printing base of the Institute in Lviv. Publishing tasks were meant to be ceded to the Ossoliński National Institute Publishing House, founded in 1919 (replacing the School Books Publishing House, founded in 1878). The Publishing House was a separate company, owned by the Ossoliński National Institute. Such an arrangement obliged the Publishing House to regularly donate an amount from its income for the needs of the entire institution, which became the main (though not the sole) funding source of the Ossolineum during the interwar period.

Profits from publishing allowed the Institute not only to finance its library and museum activities, but also to expand its estate in Lviv, with the intention of funding the growing needs of the Publishing House. The key event was the purchase of a large tenement house on Sykstuska Street in the spring of 1939, where the offices and printing workshops were intended to be located. In comparison, the Ossolineum Library found itself in less favourable conditions – during the interwar period, its accommodation did not improve significantly.

The double-track activity of the Ossoliński National Institute during the Second Republic period, connected with the dynamic development of the Publishing House and its increasing role in financing the entire institution, enabled removal of the Publishing House from the competence of the director of the Institute, making it equal with the “academic” part of the Ossolineum (the Lubomirski Library and Museum, as it was known during the interwar period). The failure of the Publishing House's director Alfred Tęczarowski's financial policy led to the renewal of close ties between the Publishing House and the rest of the Institute. This was realised through establishing a Management Committee, formally led by curator Andrzej Lubomirski, but helmed in fact by director Ludwik Bernacki.

Despite the Publishing House's growing importance, it was certain that the heart of the Ossolineum remained the Lubomirski Library and Museum. This was the part which gathered priceless objects of domestic and international culture, employed renowned researchers, academics, librarians and museum specialists, and which initiated and developed ambitious projects in the fields of science and culture. The personnel of the library and museum were not extensive, but were well-prepared to meet the various challenges which the Institute faced. Among the specialists employed before 1918, aside from director Bernacki, were e.g. bibliographer and Slavophile Władysław Tadeusz Wisłocki, ethnographer Adam Fischer, journalist and publicist Tadeusz Czapelski, and art historian and museum expert Mieczysław

Treter; during the interwar period, they were joined or replaced by new staff: historians Kazimierz Tyszkowski and Stefan Ingot, art historians Mieczysław Gębarowicz, Helena Blum and Franciszek Ksawery Piwocki, Slavonic studies expert Marian Jakóbiec, and Polish and theatre studies expert Franciszek Pajęczkowski – to mention only those most merited in Polish academia, libraries and museums. In most cases, their relationships with the Ossolineum lasted for many years, even for their entire lives. Yet it would be unfair to mention only the famous names of Polish academia and omit contributions from regular librarians, whose work in the academic field wasn't exceptional, but who excelled in the effective and thorough performance of their duties – names such as Maria Chmielowska, Janina Kelles-Krauz, Tadeusz Lutman and Eugenia Kurkowa. The staff was complemented by stipendiaries – until the late 1930s, when financial problems forced the Ossolineum to suspend this form of supporting talented (but less wealthy) academic students.

Growing needs related to the gathering, cataloguing and sharing of the Institute's collections during the interwar period forced the modernisation of the library's structure – particular sections and offices, handling various subjects and areas, were established, as well as separate categories of 16th-century incunabula and 15th- to 20th-century general category prints. Despite this, similar procedures were not applied to periodicals, and the principles of inventorying and cataloguing prints also remained outdated. The main catalogue, unavailable to readers, was divided into two categories: Polonica and international prints, according to a tradition harking back to the times of Józef Maksymilian Ossoliński. In this area, the library of the Institute remained far less up-to-date than the second largest Leopoldian library at Jan Kazimierz University.

In library activity, the main pressure was put on gathering collections – Bernacki's idea was to turn the Institute into the largest book collection in south-eastern Poland. Still, the conditions for accomplishing this task were less than favourable. The lack of funds for library and museum activity, already a burden before the World War I, became a near-permanent state between the wars. This prevented the accomplishment of planned purchases and forced the Institute to search for other ways of obtaining new stock. These circumstances became the reason behind Bernacki's decision to apply for an obligatory copy of all prints released in Poland; he succeeded only partly – in 1927, Ossolineum was granted the right to receive an obligatory copy of all periodicals.

For these reasons, relying on donations became, as in previous years, a necessity. The respect which the Institute enjoyed in Polish society aided this task. Among various donations and deposits obtained by the Institute during the interwar years were such precious collections

as: the Poniński of Horyniec library and the Jabłonowski of Bursztyn archive (1920); a large Pawlikowski of Medyka library with a vast collection of illustrations and drawings, old prints, manuscripts, cartography and collector's coins (1921); the Chrzanowski of Moroczyn collection (1925); the Dąbski gallery (1929); the personal archive and library of Polish law historian Oswald Balzer (1933); the Cieński of Okno art collection (1933); the archives of famous Leopolitan historian and collector Aleksander Czołowski (1936); the archive of the Skarbek Foundation in Drohowyż (1937); as well as a collection of illustrations donated by Leon Piniński, and the Rej of Psary archive (1938). Obtaining the latter collection was the result of the programme of gathering Galicia-related materials, initiated in 1937. Aside from these, the Institute regularly enjoyed donations of manuscripts from the greatest Polish writers (Aleksander Fredro, Henryk Sienkiewicz, Władysław Reymont and others). Thanks to relations with Polish graphic artists, established by the custodian of the Lubomirski Museum, Mieczysław Gębarowicz, the Institute received original works by Władysław Skoczylas, Stanisław Ostoja-Chrostowski, Tadeusz Cieślewski (son) and many others. Purchases of special collections were rare, but in particular situations the Institute could count on help from the Society of Friends of the Ossolineum (founded in 1926), which gathered in its ranks the most renowned Leopolitan scientists and artists. Thanks to its financial support, a large Wodzicki of Kościelniki archive was purchased in 1939. These arrivals helped the Ossolineum secure its position in Poland as a unique research workshop, especially in the fields of Polish history, literature and art, remaining the most important library in Lviv and one of the most important in Poland (following the National Library in Warsaw).

This method of expanding collections, based on donations and deposits, mainly concerned special collections (historical and art) but didn't resolve the issue of collecting contemporaneous publications from Poland or the standard international literature in the fields of the humanities and social sciences. The granted right to an obligatory copy of periodicals provided an influx of these, thanks to which the Institute boasted the largest collection of periodicals in Poland during the 1930s, but in the case of non-serial publications, the situation wasn't quite as optimistic – due to the lack of funds, purchases of new Polish and international releases were limited to a necessary minimum. For international publications, exchange with academic and library institutions, especially in Slavic countries, provided salvation to some extent. This structure of purchases placed the Ossolineum in a less favourable position than the University Library in Lviv, which enjoyed fourfold purchase funds and became the richest repository of contemporary academic literature in the city.

The Institute's problems weren't limited to financial issues. Due to the scarcity of personnel and also to engagement in various research and organisational tasks, the cataloguing of incoming purchases, especially periodicals, suffered from delays, which resulted in further delays in introducing them to the academic circuit. An especially drastic case was the Poniński of Horyniec library, full of old prints, which was removed from the Institute by its owners in 1925 due to a failure to catalogue it, and passed to the National Library in Warsaw. A direct result of these problems was a successive decrease in visits to the reading room – 2/3 less in the 1930s than compared to 1928–1929. The phenomenon was common and also affected the University Library in Lviv, but not on such a large scale. In order to counterbalance these negative tendencies in sharing its collections, the Ossolineum, at Bernacki's initiative, began an action to donate books to schools and institutions of public benefit in Poland and abroad, using their surplus stock and double copies.

The Institute still remained an important academic centre. Its significance was especially a result of the work of Ludwik Bernacki – in the field of culture and the literature of the Enlightenment; Mieczysław Gębarowicz – medieval art; Kazimierz Tyszkowski – the political history of 18th-century Poland; Stefan Inglot – the general and economic history of Poland; and Władysław Tadeusz Wisłocki – the 19th-century history of Poland. Smaller achievements were noted in the field of the scientific cataloguing of special collections, yet the Ossolineum could still boast a scientific edition of Albrecht Dürer's drawings from the Lubomirski Museum and the catalogue of manuscripts from the Pawlikowski library, edited by Gębarowicz. The Institute also published the *Bibliographic Guide* (1924–1938), which printed then-current Polish bibliographies, and two specialist periodicals – *The Slavic Movement* (1928–1939) and *Old Art* (1938–1939). Attempts to reactivate the Ossolineum annual ended with just one issue – a double edition published in 1928.

This publishing activity ran parallel to the academic undertakings, but along the same principles of serving Polish culture and science, successfully implemented by the Institute for over a century. The procedures were supervised by a team led by director Bernacki alongside Alfred Tęczarowski and Antoni Lewak, subsequent heads of the Publishing House; Stanisław Łempicki and Kazimierz Tyszkowski – content editors responsible for contact with authors and the shape of the publishing offer; Stanisław Pazyra, the head of the Warsaw branch of the Publishing House; and editors, led by the exceptional specialist Kazimierz Giebułtowski. A constantly expanded and updated range – high in terms of its literary and substantive content – and the editorial quality of publications helped the Ossolineum Publishing House achieve

the position of one of the most important Polish scientific and literary publishing houses of the interwar period.

In order to make the Publishing House as profitable as possible, its profile was greatly enlarged, including belles-lettres, science and popular science, and school textbooks, as well as literature for children and teenagers. In the belles-lettres department, the leading position was occupied by Henryk Sienkiewicz, thanks to a contract signed in 1920 by director Bernacki with the estate of the writer. It granted the Ossolineum 20 years of exclusive rights to print Sienkiewicz's works. Until 1939, the Ossolineum published all the works by this writer separately, also in paperback versions, as well as his collected works, edited by Ignacy Chrzanowski. Among other important projects were e.g. the *Collected Works* of Juliusz Słowacki (edited by Juliusz Kleiner) and Aleksander Fredro's *Comedies* (edited by Eugeniusz Kucharski), as well as volumes of the National Library series, bought in 1933 from the Kraków Publishing Company and including critical editions of important Polish and international literary works. Still, the most exceptional achievement of the Publishing House, not only in Poland, but also on a European scale, was the luxury edition of the medieval treasure on Polish culture, the *Saint Florian Psalter* (1938).

In the fields of science and popular science, the Ossolineum excelled at humanities – especially the history of Polish literature, political history, and the history of art and culture – in the form of monographs, sketches and anthologies written and edited by the most renowned Polish academics such as Juliusz Kleiner, Stanisław Pigoń, Julian Krzyżanowski, Franciszek Bujak, Stanisław Kutrzeba, Tadeusz Korzon and Tadeusz Mańkowski. These were complemented by popular series, such as The Physical Development and Sport Library, The Eastern Library, but primarily by Our Library, which included annotated editions of literary works and popular guides from various academic fields. One very important section of the publishing offer comprised textbooks for primary and high schools on all subjects. Alongside Sienkiewicz's books, these provided the majority of the Publishing House's profits. One showpiece edition was the innovative (in editorial and content terms) Polish literature textbook *Mówią wieki* (*The Centuries Speak*, vols. 1-4) edited by Stanisław Maykowski and Juliusz Balicki. The section was complemented by academic textbooks in the fields of the humanities and exact sciences, written by the best specialists such as Leopold mathematician Stefan Banach. The smallest branch in the publishing range was the popular literature for children and teenagers which included e.g. travel stories by Kamil Giżycki and Ferdynand Antoni Ossendowski.

The difficult (but fruitful) development of the Institute was brutally halted by defeat in the September Campaign and the fall of the Polish state in 1939. The Ossolineum didn't share the tragic fate of Warsaw's museums and libraries, but the war period took its toll on the Institute. During the first Soviet occupation of Lviv, after a short period of self-sufficient functioning (under director Jerzy Borejsza, between 1939–1940), the institution was shut down by the Soviet authorities. Most of its collection and estate was repossessed by the Academy of Sciences of the Ukrainian Soviet Socialist Republic, or – in the case of part of the museum's resources – divided among other museums in Lviv; the runs of schoolbooks not distributed before 1939 and materials prepared for upcoming editions were destroyed. Publishing activity was suspended, while the library and the illustration collection became the base of the Lviv branch of the Academy of Sciences of the Ukrainian Soviet Socialist Republic. The headquarters of the new library were located in the Ossolineum building, which protected the library resources from major dislocations; moreover, thanks to the Soviet action of securing and nationalising abandoned and unsupervised private libraries, the collection was expanded with many precious arrivals, including the manuscript of *Pan Tadeusz*.

The Nazi German occupation of Lviv from 1941 to 1944 didn't change the state of affairs significantly. After failed attempts in the summer and autumn of 1941 to rebuild the previous status of the Institute, the library was incorporated by German authorities into the body of the State Library in Lviv, where it enjoyed large autonomy, as well as Polish management led by Mieczysław Gębarowicz, a previous custodian of the Lubomirski Museum, nominated in 1943 by curator Andrzej Lubomirski to become the director of the entire Institute. Wholly devoted to his job and treating his work as a mission towards society, Gębarowicz decided not to continue previous library activities, but rather to protect the collection from the policies of the occupying powers and the effects of the war. Taking advantage of German orders, he managed in 1944 to relocate a small (but precious) selection of manuscripts, old prints, drawings and collector's coins from Lviv to Kraków. After the capture of Lviv by the Soviets, the Ossolineum Library was reintroduced to the Lviv Branch of the Academy of Sciences of the Ukrainian Soviet Socialist Republic, this time as its Polish Section (later Section II), separate from the Ukrainian Section, which was sourced from Ukrainian libraries.

The period of Nazi German and Soviet occupation brought significant changes in the organisation of the Library's work, which, especially between 1940–1941, forced the modernisation of outdated methods of organising the collections (storage, registration, editing, cataloguing and making available) – according to the requirements of Soviet (and partly also

international) library standards. The personnel changed as well – due both to expansion and reduction, caused partly by the repressions of the aggressors (in July 1941, custodian W.T. Wisłocki was murdered by the Germans) and partly by difficult living conditions.

The loss of Lviv and the Eastern Borderlands, due to new state border demarcations and the increasing de-Polonisation of these areas in 1945 and 1946, made clear the necessity to relocate the Lviv-based Ossolineum collections to Poland, and to establish the conditions for rebuilding the institution. These activities were pursued especially by Mieczysław Gębarowicz, supported by contemporary and former employees of the Institute, both those remaining in Lviv as well as those who resettled in Poland after 1945. This idea enjoyed vast support from Polish academic and cultural milieus. The pressure to reclaim collections from the Soviet Union was continued by the state authorities in early 1946, but its success was only partial. In the same year, the authorities of Soviet Ukraine decided to “donate” to Poland ca. 217,000 volumes of books (mainly 19th- and 20th-century, plus old prints and manuscripts), which comprised only around 1/3 of the original pre-war resources of the library and museum. The rest, including most of the museum collection and the periodicals, remained in Lviv. The collections were returned to Poland in two stages – in July 1946 and March 1947. Despite their fairly limited size, they were extensive and significant enough to become the basis of rebuilding the Ossolineum in Wrocław in the summer of 1946.

Jakub Tyszkiewicz

The Ossoliński National Institute in Wrocław between 1947 and 2017

The end of the World War II brought enormous political and social changes to Poland and its people. It also marked the end of an era in the history of the Ossoliński National Institute. The decisions of the “Big Three” – the USA, the Soviet Union and Great Britain – about passing the eastern regions of the Second Polish Republic to the Soviet Union and shifting the territory of Poland to the west, made at the Tehran, Yalta and Potsdam conferences, left Lviv – a historical centre of Polish culture – outside the new Polish borders. Hence, a question arose about the future of the Ossolineum collection left in the city. Another reason to worry was the approach taken to reclaiming cultural heritage left beyond the eastern border by the communist-dominated Warsaw government. There was justified concern that the authorities' dependence on Stalin's decisions would weaken Polish attempts to reclaim the Ossolineum collection, something that was addressed by academic and cultural circles. Only in June 1946 did negotiations between the Polish authorities and the Kremlin manage to bring results; still, it was silently accepted by both sides that the Ukrainian party would decide which of the Institute's collections would be donated as a “gift” from the Ukrainian nation to the Poles. Communist propaganda suggested that Poland would receive all the cultural heritage left in Lviv, including the collections of the Ossolineum and the Lubomirski Museum.

In reality, the collections were divided in a barbaric manner. Initially, the authorities in Kiev considered donating just 30,000 books and an undefined number of manuscripts of Polish writers and public figures, which the Polish side refused to accept. Eventually, around 217,000 volumes were passed in two runs (in July 1946 and March 1947), including over 168,000 prints and periodicals, just over 41,500 old prints (pre-19th century), and 7,000 manuscripts. Wrocław received about 1/3 of the pre-war resources; almost all the important graphic and cartographic sections remained in Lviv, along with the largest section of Polish periodicals from the 19th and 20th centuries. Furthermore, Poland had no influence on the selection of materials sent to Wrocław. Accepting a general rule that materials geographically related to Ukrainian territories would remain in Lviv caused, in many cases, pointless division of family-donated collections and manuscripts. The painting, illustration and drawing collections from the Lubomirski Museum also, with some exceptions, remained behind the eastern border.

The idea of recreating the Ossolineum in Wrocław wasn't as obvious as it seems today. Many other academic centres (including Gdańsk, Toruń and Warsaw) made attempts to acquire the collections and expand their own museums and libraries. Eventually, the opinions of Polish academics and artists from Wrocław influenced the decision of the government. Quite possibly a certain role was also played by Jerzy Borejsza, who had some impact on the elites; he justified the need for Wrocław to obtain the collections by the necessity of building a Polish scientific centre by the Odra in order to make proper use of Leopoldian heritage, and also by the fact that Poles resettled from the east had the right to access the Ossolineum.

Eventually Wrocław, aside from arrivals from Lviv, also received the Adelin collection – a volume of ca. 2,000 precious manuscripts found in Lower Silesia, including the rescued manuscripts of *Pan Tadeusz* (deposited in the Ossolineum by Count Artur Tarnowski in 1939), 1,600 old prints, 1,200 diplomas, and ca. 3,000 illustrations removed from Lviv by the Germans in 1944. In the first decade after the war, Wrocław also received old prints, manuscripts, illustrations and books (mostly from private collections) donated by Leopoldians to the Ossolineum after September 1939. It is difficult to estimate their quantity, because they were delivered to Poland as migrants' property and deposited in various institutions in Kraków before they were passed on to the Ossolineum.

In the capital of Lower Silesia, the Ossolineum was located in the baroque monastery building of the Knights of the Cross with the Red Star, which, since the 19th century, had been home to the St. Matthias male Catholic gymnasium. The first director of the institution was Antoni Knot (1947–1949), who was followed by Eugeniusz Szlapak (1949–1953). Even with its limited size, the Ossolineum collection played a significant role, serving research at Wrocław University. It is certain that without those manuscripts, old prints and books, the humanities in Wrocław wouldn't have become as important in Polish academia. At the same time, the Ossolineum collection had another, equally significant role – cultivating memory and the relationship with Lviv and the lost lands in the east among the migrant society of Wrocław. It also retold the nation's history and culture in past ages.

In the new social and political reality, returning to tasks developed pre-1939 was practically impossible. The communist authorities refused to acknowledge the idea of functioning as a foundation, propagated by the Society of Friends of the Ossolineum (reactivated in 1946), in which the most active participants were Lviv academics, Stanisław Kulczyński (rector of Wrocław University), and lawyers. After 1948, the authorities agreed to the Institute functioning as a state institution. As part of a movement towards increasing centralisation in all areas of life, the communist authorities decided to close down the Society

of Friends of the Ossolineum and include the Ossolineum in the structures of the Polish Academy of Science, which was established according to the Soviet model. Contrary to the opinions of the Wrocław scientific milieu, the Institute was divided into two units in 1953 – a library and a publishing house. This was in fact equal to dismantling the structure and self-sufficiency of the institution. The state of things remained unchanged throughout the entire communist period in Poland. The intentions of the authorities were also revealed in the decision by the Presidium of the Government to remove the word “National” from the names of both units (it was re-established in 1957). It became impossible to emphasise any of the Leopoldian traditions of the Ossolineum, as proven during the official celebration of the Institute's 150th anniversary (under Franciszek Pajęczkowski's direction of the Library), which involved a large exhibition, *The Ossolineum in Polish Culture*, in 1967. The Leopoldian character of the institution went almost mentioned, and during the academic session in Wrocław, the presence of Mieczysław Gębarowicz – the defender of the Polish collections of the Ossolineum who remained in Lviv after the war – was deliberately ignored.

Yet the personnel of the Ossolineum strived to cultivate the memory of pre-war traditions and the Eastern Borderlands. From this perspective, it's hardly surprising that Wrocław became home to the monumental undertakings of custodian Roman Aftanazy, who arrived in the city after the war together with the Ossolineum collections. The result of his long and meticulous work was a project depicting the world of manorial culture, which had disappeared by 1945. The materials, on the history of the nobility's residences to the east of the Bug River, were made available to a wider audience in the 1990s, when it was possible to speak openly about the Polishness of areas beyond the eastern border.

Under the conditions dictated by the communist authorities, the Ossolineum Library continued the task assigned by its founder Józef Maksymilian Ossoliński. Even the limited collection which found itself in Wrocław allowed for the celebration of Polish culture and for popularising history among the Polish society under the regime. The Ossolineum gathered, edited and made available various collections, and organised important exhibitions, including ones about the Polish Romantics and their works: Adam Mickiewicz – *The Mickiewicz Exhibition* in 1955, *Pan Tadeusz – on the 150th Anniversary* in 1984; Juliusz Słowacki (in 1959 and 1984); Henryk Sienkiewicz (1966); Mikołaj Rej (1969); Stanisław Ignacy Witkiewicz (1973); and Aleksander Fredro (1976). It is also worth mentioning the educational impact of exhibitions about old Polish press (1961); Polish books from the 15th to the 19th centuries (1964); the National Education Commission (1973); 10 centuries of Poland presented in engravings and medals (1959); prints and memorabilia from the January Uprising

period (1963); and images of the world in Polish cartography from the 15th to the 19th centuries (1970). Even though these exhibitions matched a programme of similar events organised by the authorities across the entire country, they certainly had significant importance for popularising knowledge about Polish culture and history among the migrant population of Wrocław and Lower Silesia. The exhibition *National Treasures in the Ossolineum Collection* attracted 25,000 guests. At the same time, the Ossolineum had to fulfil the quota of propaganda commissions, such as the commemorative exhibitions about the anniversary of Lenin's birth, or the history of the worker's movement and Communist Party in Poland. At that time, the Ossolineum Publishing House functioned separately within the structures of the Polish Academy of Sciences. Whilst the Institute was divided, it made available a significant number of important Polish and international works of literature – in the National Library series, as well as a number of humanities publications, mainly about the history of various countries and nations, or biographies of historical figures.

The Ossolineum continued to be seen by Polish society as an important institution with a nationwide impact, cultivating old Polish culture and traditions. It came as no surprise that it was to Wrocław where various items were directed, e.g. the precious manuscripts and memorabilia of poets and writers (Roman Brandstaetter, Jerzy and Maria Kuncewicz, Marek Hłasko and Rafał Wojaczek), historical archives (e.g. of the Commander in Chief of the Polish Armed Forces, General Kazimierz Sosnkowski; the Home Army), and memoirs and diaries, including those related to the history of the areas east of the Bug River, absent in the contemporaneous reality of the Polish People's Republic. Ossolineum employees were also active in the Solidarity movement. Their involvement allowed for gathering, after 1989, a unique collection of samizdat publications.

The situation of the Ossolineum Library, directed from the early 1970s by Janusz Albin, who had earlier sat on the County Committee of the Polish United Workers' Party in Syców (a similar process occurred at the Publishing House), worsened significantly over the following decade. The late 1980s were a period of particular financial crisis for the Library, neglected by the Polish Academy of Sciences, which caused many employees to resign.

The democratic shifts in Poland after 1989 didn't bring immediate improvement. The material conditions of the Library, which remained within the structures of the Polish Academy of Sciences, continued to worsen. That prevented development or even the necessary renovation of the library building. The only option was to change the legal status of the Ossolineum Foundation. This seemingly impossible task was initiated by new director Dr Adolf Juzwenko, historian and long-term activist from the democratic opposition, supported

by the Society of Friends of the Ossolineum and the Academic Board. His attempts to convince the authorities and politicians to resolve the question of the Ossolineum's status by returning to its traditions ended successfully after five years. In early January 1995, the Sejm of the Republic of Poland accepted the Ossoliński National Institute Foundation Act, functioning under the patronage of the Polish President and the supervision of the Curators' Board, which – aside from members nominated by government units, local authorities and scientific institutions – includes a representative of the Foundation, invited by the Board. The goal of the renewed Institute was to maintain the National Ossolineum Library and expand its resources (and the products of Polish culture at the same time), conducting and supporting research and publishing activity. Director Juzwenko also received funds for the general renovation of the historical Ossolineum building in Wrocław, which regained its original beauty. The works allowed for the reconstruction of the Baroque dome and the renovation of old rooms previously used for storage. Reading rooms were furnished with modern equipment to facilitate academic work. The Institute was also computerised. The Ossolineum gained a few extra buildings, which improved the functioning of certain departments, especially the Serial Prints and Documents of Social Life sections.

For several years the director, supported by the Board of Curators, has been working on another ambitious task – preparations for building a location for the Lubomirski Museum in Wrocław. In 2002, Adolf Juzwenko signed an official bill with the heirs of the Lubomirski princes of Przeworsk, according to which the Institute bound itself to restore the Lubomirski Museum within the structures of the Ossolineum, while the Lubomirski family decided to leave their collection in the Ossolineum. They reconfirmed thus the arrangement between Józef Maksymilian Ossoliński and Prince Henryk Lubomirski from 1823, developed in the agreements of the Majorate-Przeworsk Ordination. An amendment to the Ossolineum Act in 2007 obliged the Institute to maintain the museum and to expand its collection. The new building will allow for the display of currently unavailable collections of paintings and engravings from the Ossolineum resources in Lviv. Another Lviv-related feature is the pre-war Panorama of Old Lviv, recreating the view of the city on the Poltva River before the First Partition of Poland. The panorama was created by engineer Janusz Witwicki and donated to the Ossolineum by his heirs in 2006. The Institute has also undertaken further attempts to reclaim other collections, spread around the world in the aftermath of the Second World War.

In recent decades, the Ossolineum has been resolving the issue of merging collections divided between Lviv and Wrocław. Director Juzwenko managed to break the ice in relations with The Lviv National Vasyl Stefanyk Scientific Library of Ukraine. On the basis of a 2004

agreement, the Stefanyk Library made its resources available to Ossolineum employees. The cooperation allowed the Institute to begin the digitisation of manuscripts and periodicals, and recently those artworks remaining in Lviv. One of the most significant achievements was establishing the office of the Ossolineum proxy in Lviv (since 2006), whose tasks are e.g. to organise the Ossoliński Meetings at the old Baworowski Palace. The events present Ukrainians not only with the shared history of the Ossolineum, but also with artistic, cultural and political life on the Vistula, including the activity of Ossolineum-like institutions in Poland. Thanks to cooperation with the library and with Lviv museums, an exhibition of the old Lubomirski Museum collection was presented in Wrocław in 2007 – for the first time after the war.

Another step in rebuilding the original structure of the Institute was the reclamation of the Publishing House in 2007. A few years later, after repaying the debts and liquidating the business partnership, the Institute began its own publishing activity, keeping the right to publish the National Library series and reserving the historical trademark. The historical structure of the Institute has been restored after 60 years.

An entirely new chapter is the Pan Tadeusz Museum, opened in April 2016. Its opening is the result of a significant event. In 1999 the Institute, with the support of Wrocław authorities, managed to purchase the manuscript of Adam Mickiewicz's national epic from its owners, the Tarnowski family. The manuscript had been deposited in the Ossolineum in September 1939. For the needs of the museum, Wrocław donated to the Ossolineum the historical House under the Golden Sun on the Main Square. The city, along with the Ministry of Culture and National Heritage, helped with renovation, and equipping the location was possible thanks to support from Norwegian Funds and European Funds. This narrative museum uses the rich Ossolineum collection and multimedia to tell a story about Polish history and culture against the backdrop of European history over the last 200 years, and the poem is presented as a text which shaped the modern approach to tradition and cultural identity. Wrocław gained a new place for meetings with culture and history. Integral to the museum are sections dedicated to two outstanding Poles who contributed to the struggle for a free Poland: Jan Nowak-Jeziorański and Władysław Bartoszewski. Both donated their collections and archives to the Ossolineum after 1989.

The significance of the Ossoliński National Institute for the development of culture and maintenance of the multicultural heritage of Poland and Central-Eastern Europe can also be seen internationally. This was proven, for example, by the 2009 exhibition in Vienna, organised together with the Austrian National Library, which presented a precious selection of

the Ossolineum collection. Before the 200th anniversary of this honoured institution, it has the chance to gain further importance, not only within Poland, where it is already one of the most significant cultural treasures, but also across Europe.

The Ossoliński National Institute continues to develop after 200 years of tumultuous history, pursuing the goals of its founder and serving the country and new generations of Polish people. We can say with certainty that the legacy of Józef Maksymilian Ossoliński has become reality:

I intended only to do a favour to my country, to expand its heritage to the furthest generations. If, by establishing my work, I managed to make it last, then my intentions have become real. I can say after Horatio: *Exegi monumentum aere perennius*.