Neither the personage of Michał Soltyn as a collector, nor individual antiquities from his large collection have hitherto found due reflection in the works treating of the beginning in the Poland interest in the ancient times\(^1\). Furthermore, even among extremely scarce mentions referring to Soltyn and his collection, there is a number of inaccurate pieces of information, while the extant works of Michał Soltyn and the opinions of the 19th century authors plainly prove that this very interesting figure, often by error confused with his paternal uncle, is worthy of more substantial elucidation. What is more, and what in fact may offer an additional inducement to throw some new light on Soltyn is that he made a donation of a number of antiquities from his collection to the Cracovian University. The main purpose of this article is to reconstruct the specimens from Soltyn's collection of the ancient pieces, and to determine which of them are featured in the current collection of the Jagiellonian University.

Michał Soltyn (1742—1814) came from an old family in which the historical traditions had always been cultivated. He was a son of Józef Soltyn and Katarzyna Lipowska. All the interests and the attitudes of mind of the young Soltyn were taking shape under a very strong influence of his paternal

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uncle Kajetan Sołtyk (1715—1788), the Bishop of Cracow and the Prince of Siewierz. Kajetan Sołtyk destined his nephew for a clergyman and he took in his hands, with great care, Michał’s career. Guiding his nephew’s steps with marvellous skill the Bishop of Cracow sent him, in 1765, for a long stay to Rome. Formally, Michał Sołtyk was the Bishop’s delegate ad visitanda limina Apostolorum and also his Minister Plenipotentiary with a task to render an account during the Congregation of the Trent Council. The real purpose of this expedition, however, was to introduce a young Cracovian guardian to the circles of the Roman aristocracy and higher clergy. Among those people, during various social disputes, Michał Sołtyk was to develop both a taste for knowledge and pleasant manners.

He returned home in 1773 and, as the Bishop of Cracow was still of great assistance to him, he quickly climbed up in the church hierarchy. In 1782 he was already a dean prelate of the Cracovian chapter and later he obtained a number of other church sinecures which, even if of lower prestige, brought him an excellent annual income. Sołtyk however, was not a mere clergyman interested only in the religious matters. He was a real man of action deeply engrossed in various political and social doings. Very soon he became very well known as one of Cracow’s collectors. He also, at his own charge, published several booklets dealing with some social and religious problems. Not forgetting about the desires of learning by young people, he prepared a small encyclopedia which comprised the fundamental information from various branches of knowledge.

Being the delegate and the plenipotentiary of the Bishop of Cracow, Michał Sołtyk, in 1775, took place in the Warsaw’s Convention of bishops. Ten years later, in 1785, he was elected the President of the Crown Court of Justice in Piotrków. In 1786 in Lublin, during a court’s session, he made a fine speech in which he criticised and censured both the wide-spread egoism and the priority of private interests over the well being of the whole society. He also offered for consideration a project for the considerable increase of the number of soldiers in Poland who, unlike the regular ones, were during peace-time, to work on farms, like the Swiss used to do.

In 1790 the king, Stanisław August Poniatowski, gave Sołtyk the crown referendary. Sołtyk was also a knight of two orders, namely, of the Order of Saint Stanisław and of the Order of the White Eagle (1791).

After the death of the Cracow’s Bishop A. Gawroński (1813), Michał Sołtyk was for several months an actual administrator of the diocese yet,

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2 M. Sołtyk, Czyny niektore działane w Polszcze przez osoby stanu duchownego, religii i społeczeństwu ludzkiemu y kraiowi pożyteczne, 1790; M. Sołtyk, Ocenię prawdy poświęconej przyszłości

3 M. Sółtyk, Encyklopedia wiadomości elementornych czyli pierwsze rysy i wyobrażenia nauk i kunstów idła użytku młodzieży, Kraków 1798.

under a strong influence of the prince F. Drucki-Lubecki, he resigned from a run for this post 5.

He died in Cracow on 20.10.1814 and was buried in the Wawel Cathedral.

It is hard to estimate properly Sołytk’s long stay abroad, yet it seems that during this period not only his character, but also his interests were shaped. The creed and the precise outline of the journey were meticulously circumscribed in the Instruction which the Bishop of Cracow, Kajetan Sołytk, wrote himself 6.

Apart from some general remarks, the plan of the route, the admonitions of the daily prayers and necessity of making an entry even of the smallest expence, there were in the Instruction two basic injunctions. Strict obedience to them was to yield fruits years later.

The first injunction said: “You should look everywhere at everything which can be of importance or beauty or interest “non obiter”, and also for your own satisfaction so as to be able, later on, to entertain any company with interesting and elaborate relations. You should acquaint yourself with the customs of the foreign countries inquiring for them here and there in order to learn and follow the good ones and to avoid the bad ones” 7.

In the second injunction, this information suggests that already at the beginning of the second half of the 18th century at least some people in Cracow were interested in ancient culture, e.g. namely, in the history of one of the ancient towns which had been completely destroyed in 79 by the Vesuvius eruption. The Bishop wanted his nephew, when he arrived in Naples to be introduced to the representatives of the reigning house and, to make an attempt at obtaining the precise description of Herculaneum 8.

We know that M. Sołytk fulfilled obediently his uncle’s wish and dispatched the work in question just before the Bishop was sent to exile to Kaługa (1767) 9. It was this request which must have directed the young Sołytk’s attention towards the problem of collectorship.

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5 The letter dated on 20.11.1813 from F. Lubecki to M. Sołytk, The PAN Library in Cracow, manuscript 1133, pp. 62–63.

6 Instrukcja do cudzych krajów wyjeżdżających Inmi x. Kantorowi krakowskemu dana od Xcia Biskupa Krakowskiego, stryja jego na Prominiku 20. Aug: 1765. The PAN Library in Cracow, manuscript 1133, pp. 4–11. This is Kajetan Sołytk’s manuscript in which 24 points are included. Cf. also Instrukcja do cudzych krajów wyjeżdżającemu Inmi ks. kantorowi krakowskieniu [Michałowi Sołytkowi] od księcia biskupa krakowskiego, stryja jego [Kajetana Sołytka] na Prominiku, 20 sierpnia 1765 (elaborated by the Reverend W. Siarkowski), Przegląd Katolicki, 1886, pp. 438–439, 452–454. M. Sołytk was travelling with a short break, till 1773 and during his journey he visited Italy, Germany, England, France.

7 W. Siarkowski, op. cit., p. 439, point 5.

8 Ibidem, p. 454, point 15.

9 Instrukcja Jaśnie Oświeconego Xiężycia Inmi Sołytyka Biskupa krakowskiego, swemu synowcowi Stanisławowi kasztelanicowi warszawskiemu pisana w Kuduxe w czasie niewoli tegoż JO Xiężycia Inmi roku 1771.
The collectorship seems to be the predominant occupation of the last years of Soltyk's life, but the idea of collecting can be traced down to the period of his stay abroad. It is highly probable that at about this time he bought the first specimens to his collection, but which (?), we are now not able to say without the risk of making a mistake. It is obvious, however, that all the observations made during his stay abroad were fully made use of later. This can be seen both in the form of his work and in the way of his understanding of the idea of collectorship. His vast knowledge of the ancient and modern times put him in a good position to choose the specimens for his collection 10. It seems that the main interest of M. Soltyk was numismatics 11 and mineralogy, yet, following the contemporary fashion, he collected almost everything. Living in the times when the national galleries were coming into being, he felt the necessity of subjecting his own collection to some scientific research. That is why, in 1800, he published a description of what he had, making thus the existence of his collection public 12. The description, in the form of the catalogue, was the first of this kind in the Cracow circle. Apart from the general characteristics of the objects, notes were made about storing and placement of particular specimens.

In the afore-mentioned catalogue, Soltyk divided his collection, “Cabinet”, into the following parts:

I. “The first part of the Cabinet consists of minerals, hard stones, precious stones, jewels and fossils” (pp. 1—8).

Here we have various minerals, in the natural state and some cut ones, precious and half-precious stones, and also some miniature products: 87 snuff-boxes made of various stones and 60 gems (32 of them set in rings).

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10 After the death of the Bishop of Cracow Kajetan Soltyk, Michał Soltyk did not inherit any of the artistic miniature products from the Bishop's collection. Cf. Testament J.O. Kajetana Soltyka Biskupa Krakowskiego, 1781 (a copy), The Jagiellonian Library, manuscript 101, v. IX, pp. 949—953. Yet he tried to obtain 12.600 zł by way of in arrear benefice, from his uncle's legacy. Cf. W. Włodek i dowody pretensji J.M.X. Soltyka dziekana katedralnego krakowskiego do J.W.Pana Stanisława Soltyka [...] sukcesora [...] Kajetana Soltyka [...]. The PAN Library in Cracow, manuscript 1133, p. 56—61. And for comparison, an annual income of the primary doctor of the Hospital of the Infant Jesus in Warsaw was equal to 60 zł, while a professor of rhetoric in Cracow earned about 140 zł per year.

11 This can be proved only by his splendid collection but also by his personal attitude towards numismatics. He thought that [...] the deep knowledge of numismatics entails knowledge of the past, it lets us learn about the customs of the long standing nations, about the wars they were engaged in, about their trade and religious observances, rites, garments, architecture etc. [...] and also thanks to the old coins we may get to know faces of many famous people. On them can we find information about the invention and development of various crafts and also we may learn where and when they flourished and where and when they were neglected”. M. Soltyk, Encyklopedia..., p. 76—78.

12 Rozu oka na zbiór gabinebowy x. Michala Soltyka w Krakowie (without the name of the author, published probably about 1800 in Polish language). This catalogue can be found in the State Archive in Cracow, the call number 4357. This article has been based on this catalogue. Its French version is to be found in the Ossoliński Library in Wrocław. Cf. Abramowicz, op. cit., p. 100.
Fig. 1. Man lifting the rock crystal. Girolamo Campagna, ca 1600. Height 27.5 cm. Jagellonian University Museum (collection of Michal Soltyk), Inv. No. 219/D. Phot. B. Kołpanowicz
Fig. 2. Vase. Flourite, mid of the 18th century. Height 23 cm. Jagellonian University Museum (collection of Michał Sołtyk), Inv. No. 212/D. Phot. B. Kołpanowicz
Only 4 gems from the first part of the Cabinet, according to Soltyk himself, came from the ancient period. The first one, was the gem set in the tortoise-shell snuff-box “with the bust of the Emperor Galba cut low on sardonyx, a very ancient piece of work” (p. 4). The remaining three were set in rings and depicted: “Germanic’s head cut in onyx, also a fine piece of ancient work. August’s head cut in stone crystal, an ancient and beautiful specimen. Livia’s head in oriental garnet, the ancient piece and beautiful cut” (p. 7).

In this part there are also many modern gems adorned with some ancient motifs. For example on one of the snuff-boxes there are “... three onyx busts made in high relief: Cleopatra’s, Agrippina’s and Faustina’s (p. 5). The bust of Faustina, Mark Aurelius’ wife, was made in high relief on red and white onyx by Pichler, the famous Roman craftsman. The bust of Alexander the Great also in high relief was made in white and black onyx by Cades, Pichler’s disciple. The bust of Fabius was made in lapis-lazuli (...). There were also two heads cut in coral: one of Numa Pompilius, the other of Camillus and the bust of Titus Vespasian cut inside in carnelian, a marvellous piece of work” (p. 7).

Thus in Soltyk’s collection, according to his catalogue, there were only four gems of the ancient origin while the others specimens came from the 17th and 18th centuries.

II. “Shells and conchas” (pp. 8—9).
This collection consisted of about 4000 pieces.

III. “Amber and corals” (p. 9).
Amber of Soltyk’s collection came from the Baltic Sea mostly. Apart from various pieces of amber, there were also some minature amber products, like: three snuff-boxes, three little boxes, crucifixes and the like.

IV. “The products of ancient and modern times, made of stone, metal, ivory and nacre” (pp. 9—13).
Among them there were goblets, wine cups, candlesticks, vases made of half-precious stones, four columns, a spat obelisk, six little vases made of various minerals, a spat urn and several things made of ivory: a diptic with figural rendering of Christ’s deeds made, according to Soltyk, “at the beginning of the Christian era” and used by the first Christians “during the religious ceremonies at the time when, so as to avoid persecution they were gathering in the catacombs”; a big ivory goblet “ornamented with children who symbolize springs, dolphins and a sea horse (also an ancient piece)”, another ivory goblet “bearing the depiction of the battle between the Gots and the Romans on which there is also the initials of its owner”, Soltyk; a big silver goblet, its ornaments in relief displaying the Farsalos battle among the Triumvirs, Caesar and Pompeius; two busts of Christ and one of Caesar August, both perfectly made”.

According to the present day definitions, the term “the ancient craft” does not necessarily refer to the time delineated by the fall of the West Roman
Imperium. Thus we may judge that the oldest specimens forming this group were made as late as in the Middle Ages.

V. “Medals and coins, ancient and modern” (pp. 13—14).

The collection of ancient coins and medals, made of gold, silver, copper and some other material, originally consisted of 9000 pieces. Among them there were: “some ancient medals bearing the portraits of the Roman Empe-
rors and Consules, about 200. The collection of the medals with the effigies of the Roman Emperors is almost full, as far as the chronology is concerned, and well preserved. The following Consules have their effigies on medals: Pompeius, Sulla, Marcellius, Metellus, Regulus, Brutus, Agrippa and also there are the medals with the effigies of three kings: Ancus’, Juba’s and Jugurtha’s.

The oldest Roman coins are as follows: As, Semis, Triens, Quadrans, Sextans, Denarius, Quinarius, Sestertius. The oldest Greek ones are the gold and silver of Alexander the Great, and also of Seleucus, Mithradates, Aris-
tides, and of the Hierons, the kings of Sicily”.

Further on, many Polish, German, Russian, Arabian, Egyptian, Chi-
inese and West Indian coins are mentioned.

VI. “Copperplates” (pp. 14—15).

This collection consisted of about 13000 pieces grouped under following themes: the popes, the emperors, the sultanes, the kings of Poland, France, England, Spain, Portugal in the chronological order, illustration of some ancient and modern medals, panoramas of towns and the like.

VII. “Paintings and mosaics” (pp. 15—16).

Here we have 267 paintings which came from various schools e.g. Ita-
lian, German, French and Dutch. In Soltýk’s collection there were, among others, the works of Rafael Santi of Urbino e.g. “a portrait of a woman”, of Correggio “a portrait of a woman”, of L. Caracci “the Holy Family”, of P. Veronese, “Christ’s circumcision”, of D. Teniers “A Cook”. There were also seven mosaics from Rome and Florence.

VIII. “Articles cut in stone blocks and carved in wood” (p. 16).

These were for instance a wooden booklet adorned with the Passion of Christ, the busts of saints, an ornamentally carved knob of a cane, a mahog-
any desk, little tables, samples of wood from various trees, about 300 pieces.

IX. “Various kinds of physical glass” (p. 16).

Such as: mirrors, looking-glasses, field-glasses, magnifying glasses and microscopes 13.

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13 Among the microscopes of Soltýk’s collection there was also a sun microscope, a so-called projective one, by means of which one could see the magnified image of the object under observation. Soltýk must have bought it while travelling. The first public demonstration of the way in which a microscope functioned, in Cracow, took place in the late 40’s of the 19th century. Cf.: Historia Nauki Polskiej (B. Suchodolski ed.), Ossolineum 1977, vol. 3, Fig. 32 (a poster announcing the demonstration, a fragment).
X. "Mechanical articles" (p. 16).
Here watches, magnets, and other mechanical articles were listed.

It appears from Soltyk’s catalogue that in his collection there were the following ancient pieces:
1. the four gems
2. the coins and medals
and there were also, even though not mentioned in the cited catalogue, but certified later on (see below):
3. four ancient Greek vases named “Etruscan vases”.

Taking into consideration Soltyk’s stay in Italy where the market was full of antiquities and he would, without any trouble, obtain the authorities permission from the pope’s camerlengo to take away any specimens he liked, it is surprising that both the number of the ancient objects in his collection and their diversity are so limited. There are, however, two plausible explanations for such a state of affairs. The first is that during his stay in Italy he did not display any sort of interest in the material remnants of ancient culture because his uncle forbade him to spend money on such things. The other is that the catalogue was not full and did not list all the items of Soltyk’s collection and the four vases were bought well after the publication of the catalogue.

In 1808 Michał Soltyk wrote his last will by virtue of which the majority of his collection was inherited by his relatives. The remaining part, which is considerably smaller, he bequeathed to the Academy of Cracow. Such a division of his legacy was a proof of his consequence, for it harmonized with the opinion he had presented 20 years earlier in Lublin (cf. p. 54) when he stated with great emphasis, that, private and public interest should go together.

Aware of the necessity of applying modern scientific methods also in the field of collectorship, Soltyk understood that his collection could be used for didactic purposes. Hence his decision, taken irrespectively of the political situation in Poland, to bequeath a part of his collection to the Cracovian University. It is also evident that his criteria for the choice of the bequeathed specimens was based on the thorough analysis of the existing institutions of the University and their already functioning Cabinets. In the foreword to the register of the bequeathed items Soltyk expressed his desire to display the specimens in question in due place under the name of “Museum Solticovianum”

After receiving, on 23.01.1816, in the State Council the permission from the general J. Zając, the rector of the Cracovian University W. Li-

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14 Katalog rzeczy które przeznaczam do Akademii Krakowskiej, aby jej przelożenym oddane były po mojej śmierci w miejscu przyzwolonym umieszczone [...] (duplicate), The Jagiellonian University Archive (JUA), manuscript S I 482, portfolio „Legat ks. Michała Soltyka XT.1815—1817”.
twiniski entitled, by the letter dated on 24.04.1816, professor A. Estreicher and professor J. Markowski to collect the bequeath. Among the objects placed temporarily in the Academic Library and afterwards divided among particular sections of the University were the following:

a) in the Mineralogical Cabinet: a large collection (about 2833 objects) of natural minerals and cut ones and miniature products made of minerals. The body of this collection consisted of minerals of gold, silver, copper, precious and half-precious stones, crystals, diamonds, tourmalines, topazes, agates, amethysts, chalcedony, and the like. Apart from the minerals, there were also four little facience plates, two enamel salt-cellars, four stone columns, and smaller and bigger flower vases, including one urn, which were made of various minerals. Besides, The Mineralogical Cabinet obtained two, burdened with big mountain crystals, figures of men, variety of amber pieces (boxes, crosses, snuff-boxes and the like), a flower vase of yellow stone with black stripes (according to Soltyk of the ancient origin) and four "Etruscan vases" (Greek pottery).

b) to the Zoological Cabinet and the Botanic Garden were given the shells and corals, a collection of butterflies and stuffed birds as well as wood samples of various trees (237 pieces).

c) the Academic Library was enlarged by numerous books, manuscripts, and copperplates, for instance there was the image of Hadrian villa in Tivoli, the depiction of some wall paintings from Herculanum and of antiquities from Baiae, Cumae, Puteoli and the like.

Comparing the data included in the catalogue, published in 1800, with the register of the items bequeathed to the University under the name of Museum Solticovianum it is easy to notice that the majority of the bequeathed objects were listed in the first two chapters of the aforementioned, when we exclude gems, rings, snuff-boxes, fancy boxes for bonbons which were inherited by Soltyk's relatives. Items chosen from the remaining groups made

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15 JUA, op. cit. The legacy, however, was collected by A. Estreicher, and J. S. Bandie. Cf. Raport do rektora z dn. 4.05.1816, JUA, op. cit.

16 As a result of the legal proceeding taken by other Soltyk's inheritors only 1655 specimens have been left. Cf. A. Alth, Katedra i Gabinet Mineralogiczny, in: Zaklady Uniwersyteckie w Krakowie, Krakow 1864, p. 250, and A. Estreicher, Rzecz krótka o Gabinecie mineralogicznym Uniwersytetu Jagiellońskiego, Rocznik Wydzaia Lekarskiego w Uniwersytecie Jagiellońskim, vol. 5, 1842, p. 43.

17 Katalog rzeczy które przeznaczam do Akademii [...], op. cit.

18 In Katalog rzeczy ..., op. cit., point 2, there is information that this collection consisted of more than 1000 pieces. In 1864, however, only 54 specimens have been left. Cf. M. Nowicki, Katedra Zoologii i odpowiedni Gabinet, in: Zaklady Uniwersyteckie...., op. cit., p. 271.


20 At the end of Katalog rzeczy..., op. cit., there is a topical register of the bequeathed copperplates. Cf. F. Matejko, Dzieje Biblioteki Uniwersyteckiej w Krakowie, in: Zaklady Uniwersyteckie ..., op. cit., p. 53.
only a small part of the whole bequeath. It is not however possible to determine its exact size. In the register of the bequeathed specimens no mention was made about the objects from the 5th, 9th and 10th section of the catalogue. All the things from the last two sections were presumably given to the family. As to the numismats (section V), the majority of them were sold probably in 1809 so as to pay for the stay of the Polish army in Cracow and the remaining ones were sold to cover the debts of Soltýk’s nephews.

On the basis of various descriptions and on the basis of the examination of the still extant objects, it plainly appears that “Musaeum Solticovianum” consisted mainly of the products of the 16th, 17th and 18th centuries. The four Greek vases being the only certified exception.

The collection under the name of “Musaeum Solticovianum” was further divided after 1870, when, as an answer to professor J. Łepkowski’s appeal some specimens from the Mineralogical Cabinet were transferred to the new, founded in 1876, Archaeological Cabinet. In January 1870, the Senate of the University obtained from the Mineralogical Cabinet the list of the then transferred objects. The specimens included in the above-mentioned register were divided into two groups: the first one consisted of the objects which had been featured in the old inventory of the Mineralogical Cabinet, the other included objects which bore no cataloguing specifications. Among those which once were the property of the Mineralogical Cabinet, and earlier the property of Soltýk, were four faience plates, two salt cellars, three Greek vases, a big flower vase of yellow stone, considered to be an ancient one, and 62 amber pieces. Thus it is evident that out of four Greek vases which the University originally obtained, fifty years later, one was already missing.

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21 The Czartoryski Library, Cracow, manuscript 3009/III, p. 170. P. Bienkowski’s information about Soltýk’s bequeathing numismatic cabinet to the Cracow Academy, based on J. Korzeniowski’s relation, is inaccurate. J. Korzeniowski probably had in mind the auction of 135 coins which Soltýk had previously given to the Charitable Society. The Jagiellonian University was also notified about this auction and it is highly plausible that some of the coins were bought then by the representatives of the University. Cf.: JUA, manuscript S I 492 (an invitation dated on 10.05.1835). Michał Soltýk was frequently mixed with his uncle, Kajetan, hence Korzeniowski’s wrong interpretation of the data.

22 JUA, manuscript S II 854, pp. 225–226.

23 Ibidem. Among the specimens which do not bear any specifications the following are listed: four ancient lamps from tombs in Naples. There is not however, the name of the donor and apart from the coincidence between their place of origin and the place where young Soltýk, obedient to his uncle’s wish, was staying for some time, there is no evidence of their provenience from Michał Soltýk’s collection. Presently, only three lamps have been left. They were described in: Zabytki archeologiczne..., op. cit., and they bear the following numbers: 504, 516, 523. After 1881 they were transferred from the Mineralogical Cabinet to the Archaeological Cabinet. Together with the lamps the mosaics from Salustius’s circus and the fragments of Servius Tullius Wall changed the place of storing (they were given to the Archaeological Cabinet). Cf. Inwentarz Gabinetu Archeologicznego (kept in the Jagiellonian University Museum). They are stored under the following numbers 7876, 7877 respectively. Unfortunately, both of them were lost during the second World War and the name of their donor remains unknown.
It was not, however, the end of the misfortune. Well before 1922 the next two vases were lost and in this way, currently, there is only one ancient Greek vase once belonging to Soltyk, in the collection of the Institute of the Mediterranean Archaeology of the Jagiellonian University.

Thus, out of the not too numerous antiquities of Soltyk’s collection, only one certified object has been left. Most of the gems, numismates and other specimens which were given to the family, have been irretrievably lost. Only those objects which were bequeathed to the Jagiellonian University have survived without suffering a greater loss. Presently, spread among several departments of the University the so-called “Soltycoviana” are exhibited, in most cases, under the name of their donor. These appear in the Jagiellonian University Museum, in the Mineralogical Museum (earlier the Mineralogical Cabinet) and in the Archaeological Cabinet of the Institute of The Mediterranean Archaeology of the Jagiellonian University (this Cabinet is located on the ground floor of Collegium Maius, the site of the Jagiellonian University Museum).

At the end, I would like to quote two opinions of the 19th century researchers about M. Soltyk and his manifold activities.

A. Grabowski (1792—1868), a Cracovian historiographer wrote about Soltyk: “He was a man of marvellous figure ... taking very much after the Bishop of Cracow, and particularly after this image of the Bishop which appears on the big drawing based on Bacciarelli’s sketch and coppered in Rome in 1767 ...” And further on: “… the Reverend Soltyk displayed many excellent features of character which, alas, other members of the Cracovian chapter did not possess. That be was bright and intelligent, his work and his extraordinary collection is the best proof of”. Bishop Łetowski added: “Soltyk was a handsome prelate in whom the haughtiness of his uncle took the form of quite an innocent vanity”.

This vanity, sprang up from the strong conviction of the importance and the outstanding role played by the Soltyk family in the history of Poland.

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44 Zabytki archeologiczne..., op. cit., number 344; Abramowicz, op. cit., p. 102, Fig. 6.

45 In June 1974, the board of directors of The Institute of Geology of the Jagiellonian University handed down, as a deposit, to the Jagiellonian University Museum 50 miniature products made of various minerals (manufactured in the 17th and 18th centuries). All the documents and fotos are kept in the Institute of Mineralogy and Petrography, the Institute of Geology and in the Jagiellonian University Museum.

46 K. Prochazka, Zbiory mineralogiczne Uniwersytetu Jagiellońskiego w Krakowie, Prace Muzeum Ziemii 31, 1980. There the bibliography and all the information concerning the current state of Soltyk’s mineralogical collection can be found.

47 The Czartoryski Library, op. cit.

Soltyk engaged in activities which somehow resembled the activities of an art patron. His desire to immortalize all the historical events in which the members of his large family had taken place and to stress all their merits made him employ many Cracovian seal makers 29, gem engravers 30, painters 31 and medallists 32.

29 He was a Cracovian gold-smith and engraver, Marcin Lekczycki. Cf.: Z. Zakrzewski XVIII-go wieczna pieczęć Michala Soltyka, Biuletyn Numizmatyczny, 1973, pp. 130—131.

30 Like for instance Asher Shakhna from Kazimierz (a present district of Cracow), who was a master of cameos engraving. Cf. E. Rastawiecki, Wiadomość o Janie Regulskim, Biblioteka Warszawska, 1848, 2, p. 272.

31 Among others, Soltyk ordered pictures, historical ones, from M. Stachiewicz. Cf. Łętowski, op. cit., pp. 73—74.


A few years after his uncle’s death, M. Soltyk took advantage of his rights of the prince of Siewierz (starting from 1443, any Bishop of Cracow was a Prince of Siewierz) to mint coins, and, roughly about 1800, he engaged Shpakhna Wappenstein to make the dies for talars and grosches with the effigy of Kajetan Soltyk (antidating them on 1761 and 1762). Cf.: Z. Zakrzewski, Michał Soltyk. Zapomniany numizmatyk, Biuletyn Numizmatyczny, 1972, p. 51.