

SPECIFICITY OF THE COLLECTIONS AT MUSEUM BRANCHES OF THE RACZYŃSKI LIBRARY IN POZNAŃ

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The destination of the Raczyński Library is that in the reading room which will be prepared in it, on the defined days and hours, everybody equally will have the right to use it,¹ are the words with which, in 1829, Count Edward Raczyński founded a cultural institution which by definition was democratic.² Throughout over 190 years of its existence, the book collection continued to be extended, and currently in the Library's main building a section where books can be borrowed and a reading room with the basic and special collections have been established. Today, just in the 39 Library branches readers have about a million volumes at their disposal, these covering 75.000 of audiovisual items.³ Apart from the Raczyński Library branches in Poznań, the structure of this oldest public library in Poland contains museum institutions which formally constitute the Library branches: the Literary Museum of Henryk Sienkiewicz (MLHS) and the Flat-Studio of Kazimiera Iłłakowiczówna (MPKI).

It is the Authors' intention to demonstrate that the book collections of Ignacy Moś and Kazimiera Iłłakowiczówna which became the basis of the Museum collections bond the institutions with the Raczyński Library, and serve as a testimony to the still valid thought of Count Edward that culture

should be accessible to everybody. Additionally, as has been emphasized in the paper's title, these book collections are unique. By showing particular books, the authors attempt at demonstrating their exceptional character translating into the specificity of the book collection they form part of as a whole. Both collections containing unique books, precisely as collections, can become the subject of research of literary scholars and linguists. On the grounds of the books they contain one can, for instance, follow the development of the reception of the oeuvre of Sienkiewicz and Iłłakowiczówna, the development of Polish, or of publishing art.

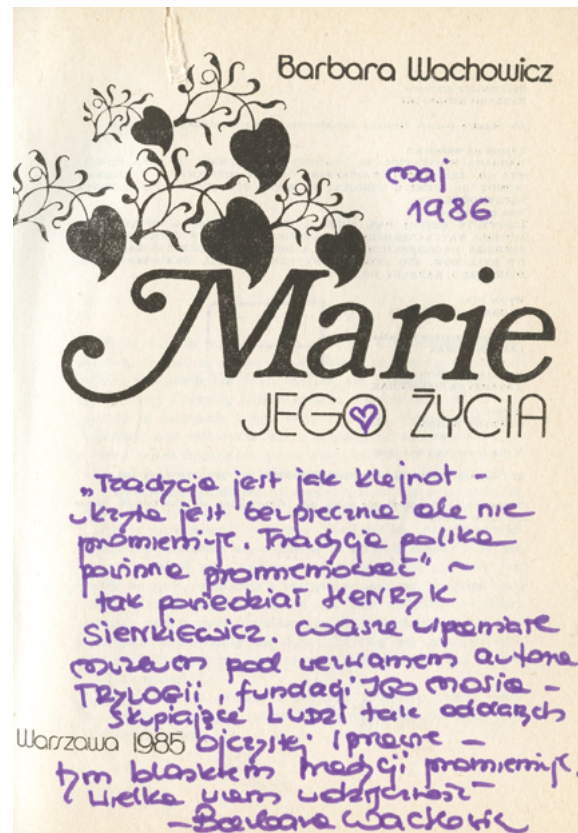
Sienkiewicz never visited the seat of the Poznań Museum bearing his name, however, Iłłakowiczówna's memorial room is a 'literary nest' in which the poet created her works for about 36 years. MLHS is located in a three-storeyed tenement house at the Old Market Square, while MPKI is a single room in Gajowa Street, in Jeżyce. Different exhibits give testimony to entirely different periods. Those two institutions that differ so much in their aspect have, however, one thing in common: their respective book collections. The contents of the libraries of both Museums differ significantly from the resources gathered today in the main building of the

Raczyński Library and its branches. The collections of both Museums, contrary to the branches, are rarely enriched with new releases. The newly published books are acquired there only if they contribute to the collection of literature on the subject serving employees to conduct academic research and run educational activities, while in the case of the readers, to deepen their knowledge of the writer in one and the poet in the other.

The books belonging to the MLHS collection, amounting to over 4.600 items,⁴ are available in the reading room located between display rooms. Meanwhile, Hłakowiczówna's library, containing over 380 books, is treated as an element of the display, adding to the ambiance of the 'literary nest'.⁵ In total, the collections of both Museums stand at around 5.000 books, this constituting 0.5% of the book collections of the branches.⁶ The small size of both Museum collections results from the fact that their book collections are built based on items acquired in a peculiar manner. It also has to be borne in mind that the character of each institution has been defined to a large degree through the history of its function.

The Literary Museum of Henryk Sienkiewicz was established in Poznań at the instigation of the collector of Sienkiewicz-related mementoes Igacy Moś who with a notarial deed dated 5 October 1977 donated his collection to the city.⁷ The launch of the Museum was a sumptuous event.⁸ Apart from the Municipality representatives, headed by Deputy Mayor Andrzej Wituski,⁹ it was also attended by members of the family of Henryk Sienkiewicz.¹⁰ Moś became Museum's honorary curator, and never stopped working on enriching the collection, this reflected in subsequent foundations.¹¹ His collecting passion was inspired in him by an event from WW II when he was resettled close to Kielce, following which he came to Oblęgorek where the Sienkiewicz family lived. Moś contributed to having Henryk Józef Sienkiewicz, son of the Polish Nobel Laureate, released from the Gestapo custody.¹² As a token of gratitude, the family presented Moś with a bibliophilic copy of *Quo Vadis*, which became a jewel in the crown of his collection.¹³ The copy published by Gebethner and Wolff in 1902, was adorned with Piotr Stachewicz's heliogravures. The first fifteen numbered volumes of the particular edition were printed on Japanese paper, and the one offered to the future collector bore No. 1. The exceptional value of this particular copy is boosted by the photo of his father Henryk Józef pasted in and the dedication reading: *To Mr Ignacy Moś as a memento of hard wartime with gratitude for friendliness shown to our family in hardship and danger.*¹⁴ Moś's book collection, systematically enriched by him even after MLHS had been established, additionally contains 12 books which belonged to the writer himself, and which came from the private book collection from Oblęgorek. Called *a-one-man--institution*,¹⁵ the Museum founder had an exceptional skill at acquiring objects and books connected with Sienkiewicz; he also attracted the lovers of the writer's oeuvre who presented him with gifts which only apparently seemed ordinary, however, told unique stories.¹⁶

The second of the museum branches of the Raczyński Library is the Flat-Studio of Kazimiera Hłakowiczówna (MPKI). Although born in Vilnius, the poet spent her



1. Dedication inscription from Barbara Wachowicz, B. Wachowicz, *Marie jego życia* [Marie's of His Life], Wydawnictwa Radia i Telewizji, Warszawa 1985, ACNO 3038, MLHS collection

childhood in Latvia,¹⁷ having lived the longest precisely in Poznań, in one of the rooms of a large shared flat in a tenement house in Gajowa Street.¹⁸ She occupied it until her death on 16 February 1983. From a paper by Łucja Danielewska, the first MPKI curator, published in 'Kronika Miasta Poznania' we can learn that *already a few weeks after the Poet's death the decision was made to preserve her room in the state close to that until then.*¹⁹ Exactly a year after Hłakowiczówna had passed away, in agreement with Poznań Mayor Wituski, a memorial room was opened; it was taken care of by the Raczyński Library.²⁰ The initiative to open the memorial room as well as the desire to make the mementos of the writer accessible to a wide range of her fans and researchers into her oeuvre fits within Count Edward Raczyński's mission.

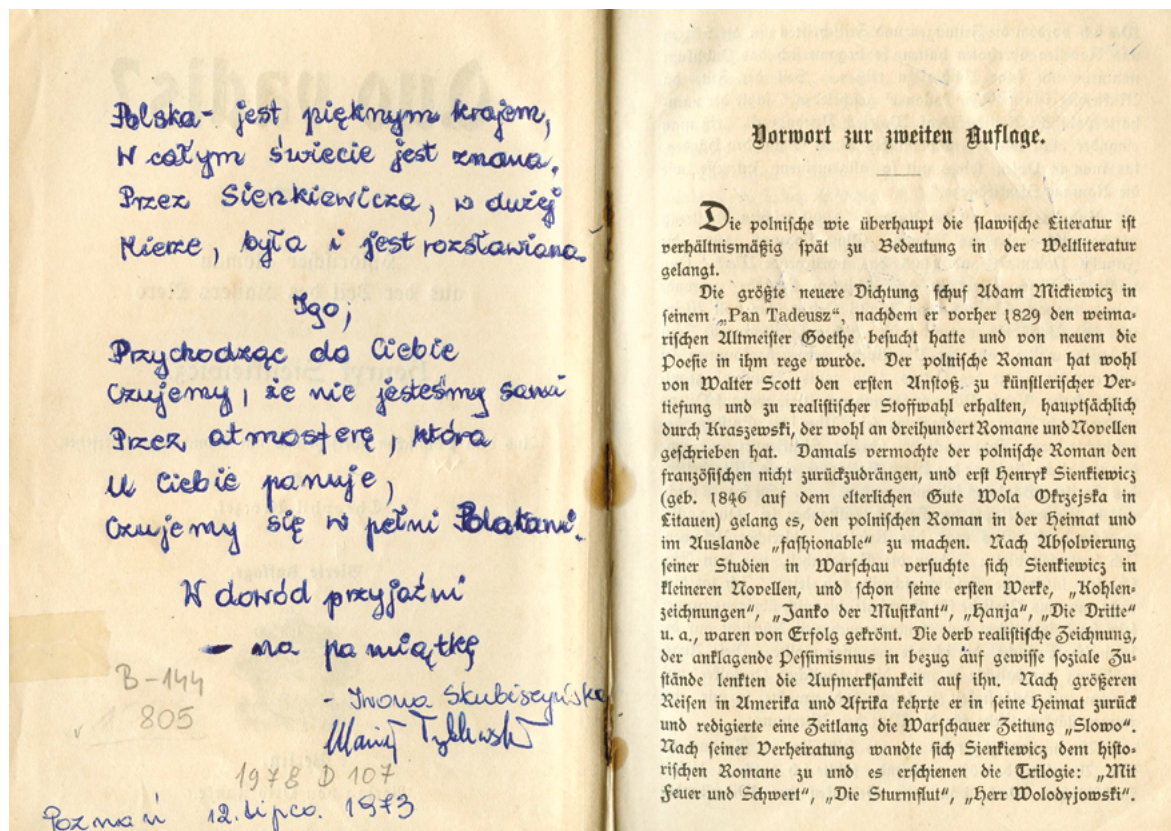
In a posthumous tribute to Hłakowiczówna, Danielewska described her first contacts with the poet. In 1971, the future curator placed herself in a line waiting for an autograph by the author of *The Lithuanian Nightingale*, and this is when she found out about the problems: the poet's deteriorating health and eyesight.²¹ It turned out that Hłakowiczówna was losing strength, and needed help in fulfilling her daily duties, yet first and foremost, she required assistance of the individuals whose task would be

to read to her. The ladies exchanged a few letters, and soon Danielewska was invited to Iłła's flat (Iłła is what others called her). The two established a close relationship, maintained until the death of the author of the *Portrait of Fortune-telling Names*. Although quite a substantial portion of Iłła's legacy had been donated to several cultural institutions before her death,²² what remained in the poet's room was her furniture, gadgets, clothes, but most importantly, the bookcase with her books²³ which she had been collecting over many years. Iłłakowiczówna's book collection constitutes one of the clearest traces left by the poet, although it could be more extensive: the individuals who helped look after her in her latest years say that being blind she preferred to give her books to those who could make a better use of them.²⁴

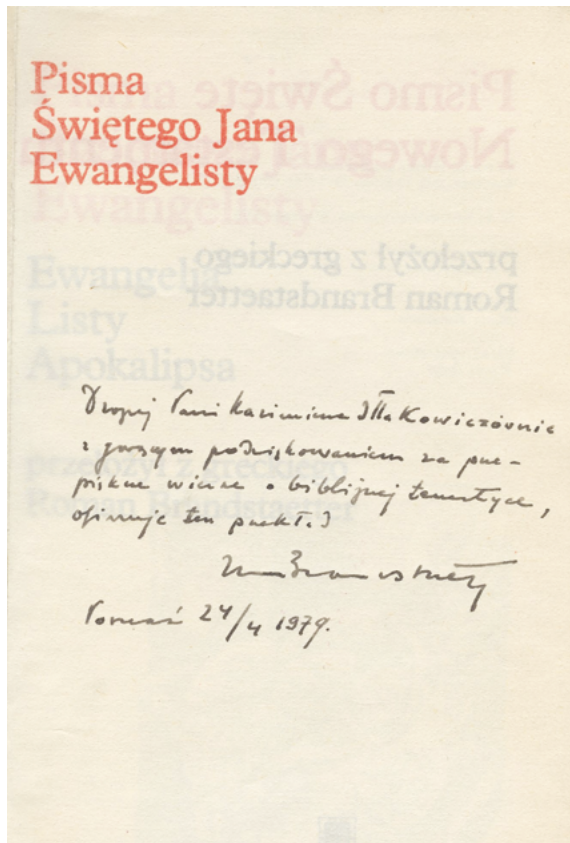
In the 1989 *Guide of Specialists in Polish Studies* the MLHS book collection was described as *of bibliophile character, containing rare and peculiar editions of Sienkiewicz's works (in 38 languages), books from his book collection and studies on it*.²⁵ Since the publication of the *Guide* the collection has retained its peculiar profile, but has been additionally completed with books on the writer's oeuvre, new studies on his biography, or very special copies of the first editions. The books collected over the years from their first editions up to contemporary ones allow to follow the reception of

the works by the author of *The Trilogy* and the development of Polish. Quite a lot of translations of Sienkiewicz's works into foreign languages can be found in the collection, of which the greatest number is of *'Quo Vadis'* which has had 30 German editions, many Japanese ones, in Romance languages, Scandinavian ones, Hebrew, Arabic, and has even been translated into Esperanto by Lidia, Zamenhof's daughter.²⁶ These books as such can also become a subject of studies. Since the great number of books in the MLHS collections are works by Sienkiewicz, they have been divided into the following categories: Collected Works, Minor Works, Contemporary Novels, Historical Novels, Correspondence, Special Copies (including the first editions), Studies: Henryk Sienkiewicz's biography, Studies: Henryk Sienkiewicz's Oeuvre, Studies: the Museum, namely books on e.g., Ignacy Moś, and Translations.

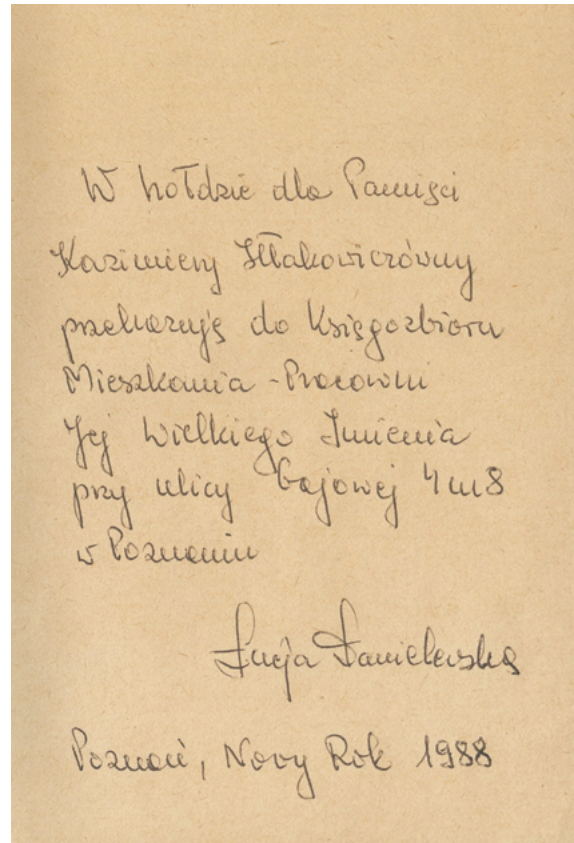
The Guide of Specialists in Polish Studies does not provide details on the Iłłakowiczówna collection, with its authors mentioning only *the writer's personal mementoes*.²⁷ Therefore, it is all the more important to describe, if only briefly, the poet's book collection. In the case of the latter, the division applied at MLHS would be irrelevant owing to a much more varied character of Iłła's books. When arranging the memorial room, the book arrangement which most probably was applied during the poet's lifetime was



2. Dedication inscription to Ignacy Moś, H. Sienkiewicz, *Quo vadis? Historischer Roman aus der Zeit des Kaisers Nero / von Henryk Sienkiewicz*; aus dem Polnischen übersetzt und mit Unmerkungen versehen von Theophil Kroczek, Verlag von Otto Janke, Berlin [after 1903], ACNO 805, MLHS collection



3. Dedication inscription to Kazimiera Hłakowiczówna, *Pisma Świętego Jana Ewangelisty* [Writings of St John the Evangelist], R. Brandstaetter (transl. from Greek), Instytut Wydawniczy PAX, Warszawa 1978, MPKI collection



4. Dedication inscription from Lucja Danielewska, Ł. Danielewska, *Portrety godzin. O Kazimierze Hłakowiczównie* [Portraits of the Hours, On Kazimiera Hłakowiczówna], Czytelnik, Warszawa 1987, MPKI collection

kept, that is why when listing the books no categories were introduced, and simply the location on a definite shelf was marked.

Such categorization and description, however, do not exhaust the question of the unique character of the collections. Therefore, in the paper three categories of books within both Museum collections have been distinguished. The first contains books whose exceptionality is accounted for by dedications they contain: tokens of friendship and respect enjoyed by Moś and Hłakowiczówna. The second is composed of volumes exceptional in view of their appearance. The third encompasses copies which are connected with special stories related to their publication or the life of their authors. An additional category has been distinguished at MPKI, this containing books serving as Hłakowiczówna's working tools. Out of necessity only the most interesting items in each category have been selected.

Identification of the books ranking among the first category is often possible thanks to the dedications they contain. The Moś collection was co-created by different donors among whom three different groups can be named: the Sienkiewicz family, authors of works related to the writer, and private admirers of his oeuvre. The writer's

daughter, with whom Moś maintained a closer contact after the war,²⁸ sent to MLHS's founder a copy of the book *With Fire and Sword* dedicated to the *indefatigable Collector of 'Sienkiewicz-related Mementos'*²⁹ together with the books she had translated into Polish, e.g., works by Joseph Conrad *The Arrow of Gold* and *Nostramo* with the dedication *from the friendly translator*,³⁰ as well as *The Shadow Line*. Her daughter, Maria Korniewiczówna, in her turn, sent books including, among others, Henry Fielding's *Amelia* she had translated into Polish and *A Hundred Years Later. Sketches from the Trip to America* (1975) she had written. Juliusz Sienkiewicz, the writer's grandson who the future collector used to look after when he was still a kid,³¹ would give Moś books which he signed using the friendly form of his name *Jul*.³² Henryk's wife Józefa presented the Museum founder with *The Trilogy* in which she placed, among others, a brief dedication: *To Mr Igo Moś Z. Sienkiewiczowa*.³³

The books presented to Moś by Barbara Wachowicz are a proof of a fruitful and friendly cooperation between two lovers of Sienkiewicz's oeuvre. The author of the *Son of Poland* wrote about Moś: *he deserves Sienkiewicz's pen. He amassed his famous collection dedicated to the author of The Trilogy with the perspicacity of Zagłoba, tenacity of*



5. Dedication inscription in the *Koran*, ACNO2494, MLHS collection



6. Henryk Sienkiewicz, *Quo vadis*, popular edition, illustrations P. Stachiewicz, Gebethner i Wolff, Warszawa [etc.] 1927 (Kraków: printed W.L. Anczyk i Spółka), MLHS collection



7. Cover designed by Stanisław Ignacy Witkiewicz, K.I. Iłkiewicz, *Bajeczna opowieść o królewiczu La-Fi-Czaniu, o żołnierzu Soju i o dziewczynce Kio* [Fairy Tale of Prince La-Phi-Chan, Soldier Soy, and the Girl Kio], E. Wende i Sp., Warszawa 1918, MPKI collection

Skrzetuski, and the fire and phantasy of Kmicic.³⁴ The books Moś was given by others have to be treated in a similar way; these include, e.g., *Secrets and Ladies* by Krystyna Kolińska and *Sienkiewicz and History. Studies* by Tadeusz Bujnicki. Let us also point to the interesting first volume of Sienkiewicz's *Letters* by Maria Bokszczanin who spent over 30 years on compiling and publishing the writer's correspondence. In one of her dedications the researcher thanked Moś for sharing with her the autographs he had.³⁵ Another category of books worth distinguishing are also those received from private individuals which are testimony to the emotional attitude of the donors to Sienkiewicz's oeuvre and Moś's collecting passion.³⁶

Many of the books found at MPKI were written by people Hłakowiczówna knew personally: they were the ones that the readers who visited Hłakowiczówna would often reach for, and their reading inspired her to share long anecdotes. On her shelves works by Roman Brandstaetter, Konstanty Ildefons Gałczyński, Paweł Hertz, Joanna Kulmowa or Julian Tuwim can be found. Some of the books pertaining to the described collection category contain dedications³⁷ Brandstaetter presented the poet with his translation of the *Writings of St John the Evangelist*,³⁸ and in the book he thanked for the *copied poems of biblical themes*. Among the publications authored by the people close to Hłakowiczówna let us enumerate poetry volumes by Danielewska and her *Portraits of the Hours* with a dedication donated for the collection. Today, in the MPKI bookcase we can also find *Paradise Courtyard* published in 1979 and *In the Heart* from 1980. However, the memoirs of the Poznań writer suggest that previously in the room rented by Hłakowiczówna a prominent place had been assigned to the *Bar Antiphons*.

Another category of the collections shared by both Museums are books that are unique because of their appearance. At MLHS such a book can be found in the sumptuously ornamented *Koran* in Arabic. It enriched the collection, since the donor spotted a thread that bonded it with *In Desert and Wilderness*: in his dedication he justified his donation to Moś with the following words: *To Mr Ignacy Moś (...) I am offering this Holy Koran thinking of the young protagonists of 'In Desert and Wilderness' who those words, i.e., the words of the Holy Koran, heard during the caravan stops and in the course of the memorable visit to the Mahdi*.³⁹ The book could equally be ranked under the first category, this serving as the best proof that books can be unique owing to various qualities they represent.⁴⁰ Another publication that stands out is the edition of *Quo Vadis* arranged within a wooden musical box with a velvet cover and a postcard featuring a reproduction of Piotr Stachiewicz's painting,⁴¹ as well as the Americanized version of *Master Wołodyjowski*, namely an adaptation by Wiesław Kuniczek titled *Fire in the Steppe*.⁴²

Meanwhile, among the books at MPKI, attention has to be paid to the *Fairy Tale of Prince La-Phi-Chan, Soldier Soy, and the Girl Kio* dated 1918. The cover of the first edition from 1918 was designed by Stanisław Witkiewicz.⁴³ The poet had it published with her own resources, that is why the book did not have sufficient advertising. The author tried to sell the edition herself, but a part of it ended up in her Warsaw flat in Lipowa Street, which was burnt down in 1944.⁴⁴ The *Fairy Tale* was reprinted in 1958, however,



8. Piece of paper with Kazimiera Hłakowiczówna's notes found in one of her books

(Scans: 1, 3, 4, 7, 8 – M. Słomińska; 2 – E. Hamrol-Grobelna; 5 – M. Sobczak; fot. 6 – E. Hamrol-Grobelna)

that edition featured Jan Marcin Szancer's illustrations. This means that the edition with the cover painted by Witkacy is a rarity today.

An example forming part of the third category is the copy of the first printing of Sienkiewicz's *In Desert and Wilderness*. The printing of the novel [in installments] was concluded in November 1911, while the book edition was planned for 1912. Meanwhile, choosing not to disappoint children who would love to get the novel as a Christmas gift, 5,000 books were published before Christmas 1911, however, without the change of the publisher's note. As for Hłakowiczówna's works a special story is related to her poetry volume published in 1966 *Whispering* owing to which the poet was attacked by Stanisław Barańczak who considered Hłakowiczówna's poems as unsuitable in form and content to the requirements of an adult reader. This criticism discredited Hłakowiczówna in the eyes of some readers, sanctioning the division between the old and new generation of writers.

In the MPKI collection a separate category can still be distinguished: it is connected with the specificity of a 'literary nest'. The bookshelves in the Museum have books which served Hłakowiczówna to learn foreign languages on the one hand⁴⁵ and

in her creative work on numerous translations on the other. Among them we will find a Roman Missal in French or an English edition of the *Bible*.⁴⁶ In the religious context, also the copy of Piotr Skarga's *Lives of the Saints* is of extreme importance; inside it we can find underlinings and notes suggesting that the book may have served the poet as a source of inspiration for her work. It can be assumed that a careful reading of the *Life of St Hilary* inspired her artistic expression in a fragment in the cycle *Texts to Jan Henryk Rosen's Paintings* in which she wrote about the *Death of St Hilary*. Between the book pages a note handwritten by Iłhakowiczówna could be found: it features fragment of Isaiah 54: *God says to man: 'For a brief moment I abandoned you, but with deep compassion I will bring you back.'*⁴⁷

The paper's authors are of the opinion that the description of the items in the Museum book collections and the history outline of the institutions' foundation prove the continuity and fulfilment of the mission of Count Raczyński who wished everyone to have access to culture. Additionally, they hope that the presented books suffice to consider the book collections as specific and specialist,

while the publications owned by MLHS and MPKI go beyond their purpose as merely serving utility goals.

Not only do the books mentioned in the paper allow to become acquainted with literary works as such, but they bring knowledge of their vicissitudes interlaced with the history of Polish culture. The dedications they contain, unique forms of books, as well as stories that accompany them, cause that they are exceptionally protected, and no doublets are admitted in the collections, this distinguishing these collections from those of the branches. Additionally, surrounded by museum exhibits, they allow to be placed on timeline, amidst manuscripts, fragments published in papers, cut out and pasted into books, comic strip, VHS cassettes, DVDs with films, audiobooks, pictures, postcards, namely products of all the possible branches of human creativity which Sienkiewicz's and Iłhakowiczówna's oeuvre have affected. The book collections as such can be study subjects of literature specialist and linguists as far as the reception development of respective works is concerned, and, based on the juxtaposition of the first editions from the late 19th century and contemporary books, language transformation over the years can be studied.

Abstract: Two theses are formulated by the paper's authors. The first speaks of the mission of making culture products available to the public, which was precisely the one Count Raczyński followed at the moment of founding the Library in 1829, and of the validity of this mission in the operations of the museum branches of the Raczyński Library: the Literary Museum of Henryk Sienkiewicz (MLHS) and the Flat-Studio of Kazimiera Iłhakowiczówna (MPKI). The second thesis claims that the book collections of both institutions are very special: they contain exceptional books and their

book collections as such can become the object of research for literary scholars and linguists. Furthermore, information on the creation of the Raczyński Library and on the foundation of its museum branches is provided. In their analyses the authors classify the book collections into three basic categories: donated items, books that stand out as for their appearance, works created by the institutions' donors, and an additional category for MPKI: books serving as tools for writers. The most interesting items within each category have been distinguished and described.

Keywords: Raczyński Library in Poznan, museum, book collection, Kazimiera Iłhakowiczówna, Henryk Sienkiewicz, research of literary scholars and linguists.

Endnotes

¹ The Statute of the Raczyński Library written by Edward Count Raczyński in 1829, http://www.bracz.edu.pl/wp-content/uploads/2018/05/Regulamin_Biblioteki_Raczyńskich_-1-1.pdf; digitized version at: <https://www.wbc.poznan.pl/dlibra/publication/464784/edition/374115/content?ref=%2Fpublication%2F102620%2Fedition%2F113784> [Accessed: 8 June 2021].

² A. Baszko, *Najważniejszy dla Biblioteki Raczyńskich dokument* [The Most Important Document for the Raczyński Library], 'Winieta' 2014, No. 2(66), p. 2.

³ <http://www.bracz.edu.pl/filie-2/> [Accessed: 8 June 2021].

⁴ State of the book collection as of 1 Jan 2021 based on the 'MLHS Report on the First Six Months of 2021'.

⁵ State of the book collection based on the physical inventory.

⁶ At the moment of this paper being written the MLHS book collection is being ordered and retro-converted, so the numbers given in the paper may need to be altered.

⁷ Notarial deed of 5 October 1977, Archive of the Literary Museum of Henryk Sienkiewicz.

⁸ A. Wituski, *Trzydzieści pięć lat później* [Thirty-Five Years Later], in: *Wspomnienia o Ignacym Mośiu w 35-lecie Muzeum Literackiego Henryka Sienkiewicza* [Remembering Ignacy Moś on the 35 Years of the Literary Museum of Henryk Sienkiewicz], A. Surzyńska-Błaszak (ed.), Biblioteka Raczyńskich, Poznań 2013, p. 34.

⁹ Andrzej Wituski talking to Dorota Ronge-Juszczak, *Przecież to mój Poznań* [But This Is My Poznań], Dom Wydawniczy Rebis, Poznań 2014, pp. 115-122, 144-149.

¹⁰ A. Grzybowiecka, *Gdzie można spotkać człowieka szczęśliwego?* [Where Can You Find a Happy Man?], 'Świat Młodych' 6 Feb 1986, No. 16, p. 4.

¹¹ A. Surzyńska-Błaszak, *Postać jak z powieści Sienkiewicza* [A Character As If from a Sienkiewicz Novel], in: *Wspomnienia o Ignacym Mośiu...*, p. 71.

¹² J. Sienkiewicz, *Igo Moś i jego zbiory* [Igo Moś and His Collection], in: *Wspomnienia...*, *Ibid.*, p. 29.

¹³ M. Derwich, *Quo vadis z Oblęgorka. Perła w kolekcji* [Quo Vadis from Oblęgorek. Collection's Jewel in the Crown], 'Express Poznański' 16 Feb 1996, p. 6.

- ¹⁴ Quoted after: D. Płygawko, *Ignacy Moś (1917-2001)*, 'Rocznik Towarzystwa Literackiego im. Adama Mickiewicza' 2002, No. 37, p. 186.
- ¹⁵ A. Surzyńska-Błaszak, *Muzeum Literackie Henryka Sienkiewicza* [Literary Museum of Henryk Sienkiewicz], 'Winieta' 1997, No. 2, p. 6
- ¹⁶ On this topic see M. Stomińska, M. Kryś, *Jeden księgozbiór, wiele historii – o kolekcji Ignacego Mosia* [One Book Collection, Many Stories: on Ignacy Moś's Collection], in: *Szary kruk. Sympozjum* [Grey Raven. Conference], Gdańsk 2020 (publication being prepared).
- ¹⁷ B. Zan-Czerwijowska, *Kazimierz Iłhakowiczówny lata dzieciństwa i młodości (Wspomnienia)* [Kazimiera Iłhakowiczówna's Years of Childhood and Youth. (Memoirs)], 'W Drodze' 1991, No. 2(210), pp. 65-72.
- ¹⁸ *O Kazimierze Iłhakowiczównie mówią dla „Za i Przeciw” Irena i Bolesław Żyndowic* [Irena and Bolesław Żynd Talk to 'Za i Przeciw' on Kazimiera Iłhakowiczówna], 'Za i Przeciw' 1983, Nos. 51/52, pp. 33.
- ¹⁹ Ł. Danielewska, *Kazimiera Iłhakowiczówna (1889-1983)*, 'Kronika Miasta Poznania' 1985, No. 2, p. 125.
- ²⁰ The request to transfer the poet's room under the care of the Raczyński Library was submitted to the Poznan Municipality on 5 Jan 1984 (Ref. No. MBPR-IX-2-84, copy in the State Archive in Poznan). The declaration refers to the decision of the Mayor of Poznan of 1983.
- ²¹ Ł. Danielewska, *Portrety godzin. O Kazimierze Iłhakowiczównie* [Portraits of the Hours. On Kazimiera Iłhakowiczówna], Czytelnik, Warszawa 1987, pp. 5-6.
- ²² See M. Chuda, „Szukać mnie? Chyba tam, bo tu się nie zaczynam”. *Spuścizna Kazimierza Iłhakowiczówny w zbiorach bibliotek* ['Looking for Me? Possibly There, As Here Is Not My Beginning'. Legacy of Kazimiera Iłhakowiczówna in Library Collections], 'Winieta' 2014, No. (65), pp. 4-5; R. Jędrzejewska-Wróbel, *Potyknąjąc się o ciemność. Powojenna korespondencja Kazimierza Iłhakowiczówny* [Stumbling over Darkness. Kazimiera Iłhakowiczówna's Post-war Correspondence], in: *Z cienia niepamięci do światła: Wojciech Bąk, Kazimiera Iłhakowiczówna, Roman Brandstaetter* [From the Shadow of Oblivion to the Light: Wojciech Bąk, Kazimiera Iłhakowiczówna, Roman Brandstaetter], E. Krawiecka (ed.), Wydawnictwo Naukowe UAM, Poznań 2006, pp. 83-102.
- ²³ These objects were deposited with the Raczyński Library by Iłhakowiczówna's niece and heir Janina Czerwijowska.
- ²⁴ Ł. Danielewska, *Portrety...*, pp. 57, 84.
- ²⁵ J. Czachowska, R. Loth, *Przewodnik polonisty: bibliografie, słowniki, biblioteki, muzea literackie* [Guide of Specialists in Polish Studies: Bibliographies, Dictionaries, Libraries, Literary Museums], Zakład Narodowy im. Ossolińskich, Wrocław 1989, p. 682.
- ²⁶ T. Wojtek, *U Pana Sienkiewicza* [Visiting Mr Sienkiewicz], 'Panorama' 4 April 1976, No. 14, p. 32
- ²⁷ J. Czachowska, R. Loth, *Przewodnik polonisty...*, s. 673.
- ²⁸ M. Miklaszewska, *Przyjaciel Pana Henryka* [Henryk's Friends], 'Literatura' 26 Jan 1978, No. 4, p. 8.
- ²⁹ H. Sienkiewicz, *Ogniem i mieczem* [With Fire and Sword], Vol. 1, PIW, Warszawa 1966.
- ³⁰ J. Conrad, *Nostromo* [Nostromo], PIW, Warszawa 1962.
- ³¹ J. Sienkiewicz, *Igo Moś i jego zbiory*, in: *Wspomnienia o Ignacym Mosiu...*, p. 29.
- ³² H. Sienkiewicz, *Potop* [The Deluge], Vol. 1, PIW, Warszawa 1968.
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- ³⁷ The books which the poet received from Frank Savery, Consul General of Great Britain in Warsaw, with numerous dedications and wishes are of interest. She has been presented with the following: Stella Benson, *Tobit Transplanted*; Benedict Zimmerman, *The Way of Perfection. Translated from the Autograph of Saint Teresa of Jesus*; Pelham Grenville Wodehouse, *Doctor Sally*; idem, *Cocktail Time, The Code of the Woosters*; idem, *The Old Reliable*; Ryszard Danecki presented Iłha with a book containing the dedication: *With the best Name Day wishes to Kazimiera Iłhakowiczówna who became a Poznan resident by choice, making this city poetic through her oeuvre, the author Ryszard Danecki is offering this latest volume with poems on Poznan with gratitude Poznan 4 March 1980*; R. Danecki, A. Jeziorkowski, *Tobie Poznaniu ten srebrny liść... Album poetycko-graficzny* [To You, Poznan, This Silver Leaf...Poetic and Graphic Album], Wydawnictwo Poznańskie, Poznań 1980.
- ³⁸ *Pisma Świętego Jana Ewangelisty* [Writings of St John the Evangelist], R. Brandstaetter (trans. from Greek), Instytut Wydawniczy PAX, Warszawa 1978.
- ³⁹ *Koran* [The Koran], Cat. No. 2494.
- ⁴⁰ An analogical situation is in the case of *In Desert and Wilderness* (1912) from the second thousand, the book is exceptional owing to the preserved leather binding showing a lion and gilded edges, as well as Henryk Józef Sienkiewicz's dedication.
- ⁴¹ H. Sienkiewicz, *Quo vadis*, illustrated popular edition, P. Stachiewicz's prints, Gebethner i Wolff, Warszawa [etc.] 1927 (Kraków: printed by W.L. Anczyc i Spółka).
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