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**A FORGOTTEN POLISH AND AMERICAN MEDALLION
FROM 1854 IN THE COLLECTION OF LUDWIK GOCEL**

„...Habent sua fata libelli...”

Terentianus Maurus

Medallions have their own destinies, too.

ABSTRACT: The essay will focus on a mid-nineteenth century medallion from the vast collection of Polish bibliophile Ludwik Gocel (1889–1966). Made in 1854 in the U.S. capital, Washington, D.C., it depicts a prominent nineteenth century American, Judge Charles Mason (1804–1882), and is a valuable token of the U.S. history. It was designed and completed by Polish distinguished medalist, Henryk Dmochowski (in the U.S. known as Henry Dmochowski Saunders; b. 1810–d. 1863) who can be called a “soldier-artist,” since he participated in three Polish uprisings. Expelled from partitioned Poland, in 1851 he came to America where he was offered the chance to work as a sculptor. This essay’s main aim is to describe the fate of the medallion, apparently almost unknown in both America and Poland, with special emphasis on the role of Ludwik Gocel in its preservation. This rare piece of art has never been included in Polish or American art publications in the field of sculpture.

ABSTRAKT: Artykuł skupia się na pochodzącym z połowy XIX w. medalionie z kolekcji bibliofila Ludwika Gocla (1889–1966). Powstał on w 1854 r. w stolicy Stanów Zjednoczonych, Waszyngtonie, a wyobraża prominentnego XIX-wiecznego Amerykanina, sędziego Charlesa Masona (1804–1882). Został zaprojektowany i wykonany przez wybitnego polskiego rzeźbiarza i medaliera, Henryka Dmochowskiego (1810–1863; w USA znany był jako Henry Dmochowski Saunders), uczestnika polskich powstań narodowowyzwoleńczych, zasadnie nazywanego „żołnierzem artystą”. W 1851 r. przybył on do Ameryki, gdzie dane mu było pracować jako rzeźbiarz. Głównym celem niniejszego szkicu jest przedstawienie zarysu losów tytułowego medalionu, ze szczególnym uwzględnieniem zasług Ludwika Gocla dla jego zachowania. To rzadkie dzieło sztuki nie zostało opisane w żadnej polskiej ani amerykańskiej publikacji z zakresu historii rzeźby.

KEYWORDS: medallion, biographical writings, Henryk Dmochowski Saunders, Charles Mason, Ludwik Gocel, November Uprising

SŁOWA KLUCZOWE: medalion, biografistyka, Henryk Dmochowski Saunders, Charles Mason, Ludwik Gocel, powstanie listopadowe

ABOUT BIOGRAPHIES AND BIOGRAPHERS: INTRODUCTORY REMARKS

Ludwik Gocel was one of the most eminent Polish bibliophiles and collectors of the first half of the 20th century. A large part of his collection was lost during World War II, but after the war he continued his activities and eventually donated the major parts of his collection to the Polish state. After Gocel's death in 1966 some of his objects remained in the possession of his widow. His archives were left at his home, which in part had served as a historical museum in Puszczykowo, eleven miles south of Poznań in the Greater Poland region. My interest in the life of Ludwik Gocel intensified after 2011, when my wife Krystyna, Gocel's nephew, inherited his legacy, including the incomplete archives and a few remaining items from his collection. *Nolens volens*, I became the informal curator and biographer by chance. Although I was willing to explore these documents and popularize the achievements of the collector, I never planned to write his comprehensive biography (as one would of a prominent scholar, a famous writer or musician). I have assumed a role of an "occasional biographer" (*biografista przygodny*), following the remarks and nomenclature in the work of Ryszard Tomicki in his academic investigations as ethnologist.¹ Thus, I have dealt with a number of questions concerning usefulness of biographical writings in general, as well as "establishing limits to the biographer's inquiries, and a hierarchy of the detailed information he is gathering".² My intention has been to use Gocel's legacy to investigate unknown, even if less significant or marginal, facts from his life in order to learn more about some objects from his collection. Indeed, between 2016 and 2019, I published a series of articles in Polish scholarly journals.³ Based on my research as well as information obtained from communication with Gocel's family members, these essays described only selected aspects of his diverse activities. Because relevant documents and other sources are in the private hands and otherwise would never be known, I believe it is my responsibility and duty to contribute to the collector's biography, even in its most personal aspects, and add more details about his collection.

This essay combines elements from the fields of biographic studies, history, and history of art, concerning a nineteenth century medallion made in America by

¹ See Tomicki 2006, pp. 17–21.

² See Tomicki 2006, p. 21 (from an English abstract).

³ See Serwański 2016, pp. 284–298; Serwański 2017, pp. 367–398; Serwański 2019, pp. 181–199.

a Polish artist. Generally speaking, the biographer can concentrate not only on the biographee but also on an object. Thus, what is under discussion here is a biography of the Mason medallion (1854), a forgotten piece of art, which Gocel included in his collection many years ago. I initiated my investigation into the biography of the medallion also with an intention to learn as much as possible about its author, sculptor Henryk Dmochowski. I believe the topic may be of interest to those who want to know more about Polish-American past in the 19th century, including Dmochowski's (HD Saunders's) contribution to America's cultural heritage.

The first part of the essay focuses on the mid-nineteenth century: Henryk Dmochowski's American episode and one of his medallions from this period. The second part concentrates on the medallion's later history, its fate in the mid-twentieth century until the present time, and on Ludwik Gocel's interest in the Polish November Uprising (1830/31) and the Polish past in America. The final part contains conclusions and research postulates.

THE MASON MEDALLION. HENRYK DMOCHOWSKI SAUNDERS IN AMERICA

Although 165 old today (in 2021), the medallion is preserved in perfect condition. It is a classical bronze relief medallion, with black patina; circular in shape, with a diameter of 180 mm, and weighing 696 grams. It shows a man's head from the left profile; he has long hair and a beard, and seems to be in his late forties. The person depicted is an American, Charles Mason, whose first name and surname are inscribed in a handwritten style along the right edge (the initial of his middle name does not appear). The signature of the sculptor is located at the bottom of the medallion, beneath the cut of the neck, and reads as follows:

HD SAUNDERS, 1854
WASHINGTON.

The medallion includes two original hangers, one inside and the other on the rim, and can be displayed on a wall.

In America, Dmochowski was known as Henry D. Saunders (thus, in the signature, H stands for Henry[k], D for Dmochowski). Dmochowski's other name was spelt in a variety of ways: e.g., Saunders or Sanders, while his first name, Henry (Henryk in Polish), was sometimes spelled Henri.

Since in the United States of America more people with the first name Charles and surname Mason were active in this period, for the correct identification of the subject of the medallion I turned to the illustrative materials in order to compare the likenesses of them all. I eliminated images that bore no resemblance to the one on the medallion. Finally, in one of the portraits, I recognized the man depicted



Fig. 1. The medallion made by Henry Saunders Dmochowski in 1854.
Photo: Wojciech Leja; author's archive in Poznań, Poland

on the medallion as Judge Charles Mason from Iowa.⁴ The facial features showed a clear resemblance and all other details matched unmistakably. In the literature his name appears without the middle name or its initial. Mason was born on October 24, 1804 and died on February 25, 1882. He was a prominent man in his era, a soldier, businessman, professor of engineering, and jurist. Between 1853 and 1857 he served as the United States Commissioner of Patents in Washington, and helped improve the work of the office. This period of his activity is best described in the following excerpt from Charles Mason's biography:

“In April 1853 President Franklin Pierce appointed Mason the U.S. Commissioner of Patents in Washington, D.C. His responsibilities included agriculture and weather information. A farmer himself, Mason promoted agricultural research, collected world statistics on tobacco and cotton, and authorized a system of

⁴ Acton 2009. This article includes further bibliographical references and sources.

obtaining national weather information by telegraph. An energetic reformer, Mason reorganized the system of applying for patents and hired the first women in regular employment in a federal office. Unhappy with the new administration of President James Buchanan, he resigned as commissioner in August 1857”.⁵

Several likenesses of Judge Mason can be located in various portrait collections, but apparently the medallion is unknown to archivists in his native Iowa or elsewhere.

I call this medallion “Polish and American” because in a sense it “belongs” both to America and Poland. Made in the U.S. capital, it depicts a prominent nineteenth century American, and thus is valuable as a token of this country’s history. On the other hand, the medalist, an eminent Polish artist and patriot, embodies Poland’s history under the partitions. An exile, expelled from his own home country by a foreign power, finally arrived to America where he found the chance to work in the unique field of art: sculpture. In effect, during his temporary stay in the U.S. this outstanding artist enriched America’s cultural heritage with several fine sculptures and other works of art, making a name for himself there.

An article published in 1949 by Sister M. Liguori gives us an excellent insight into Dmochowski’s life and work in New York, Philadelphia, and Washington.⁶ Because he fought for Poland’s independence in the Uprisings of 1830, 1848 and 1863, and because his sculptures represent the highest artistic quality, Liguori calls him a ‘Soldier-Sculptor.’ She writes about Dmochowski’s Polish background (he was born in Vilnius) and his education as a lawyer (he completed his law studies in Vilnius), and his later work as a sculptor. He studied art and worked creatively in France, in England (in London he was accepted as a mason), and finally in the United States. In 1851, he settled in Brooklyn, New York, and three years later he moved to Philadelphia, where he stayed for a longer time and was an active participant in artistic life and events. His works were displayed most often in Philadelphia but also in other cities. In 1860 he decided to return to Lithuania. When the January Uprising of 1863 broke out, he fought against Russia again, and died in battle.

The American period in his life spans roughly only nine years. In such a short time he alone among the Polish exiles “acquired a reputation as a sculptor”⁷ and succeeded in making his name known in the U.S. where his monuments are admired by visitors to the American Capitol up to the present day. Over these years Dmochowski worked hard, despite the untimely death of his wife and his two new born children. Among his best known American pieces are the busts of Thaddeus Kosciuszko and Casimir Pulaski (in the Capitol in Washington). His other works include many statues and busts in marble and bronze, and medallions. “His works were displayed in the Annual Exhibitions of Arts in the Pennsylvania Academy

⁵ Acton 2009.

⁶ Liguori 1949, pp. 18–25.

⁷ Liguori 1949, p. 20.

of Fine Arts every year between 1853 and 1857.”⁸ He exhibited busts, bas relief works, statues, statuettes and portraits. Among them are numerous portrait sculptures and medallions of prominent Americans and Europeans.

These annual exhibitions had their own catalogs, a valuable source of information about the works exhibited each year. Liguori copied these lists of exhibits and calculated that “In all, Dmochowski made seventy medallions.” However, she did not identify all her sources that provided the basis for her calculation – the medallions included in her lists numbered 38. The information about individual exhibits is scarce: the names of the people depicted are given; the majority are made in bronze or plaster, while 14 are watercolors. The medallions are enumerated together with all the remaining items exhibited by Dmochowski in consecutive years. Among the people he portrayed are several American nineteenth century politicians, e.g. senators from the era before the Civil War; most of them with the title ‘honorable.’ Fortunately, the Mason medallion *is listed* there, among the 15 works that Dmochowski exhibited at the Thirty-second Exhibition in 1855 in Philadelphia. Its description reads as follows: “Medallion – Hon. Charles Mason.”

Though it is brief, the description matches precisely with what is engraved on the medallion itself. Thus, it is a very compelling confirmation that the medallion, made in 1854 in Washington, D.C. (as says the inscription on the medallion), was exhibited the following year in Philadelphia. Possibly, the entry in the catalog, copied by Liguori in her 1949 article, is the only mention about the Mason medallion in American and Polish literature. Moreover, we do not know how many casts (each cast counts as an original) were made, and in which workshop. These are not the only questions unanswered. We do not know how the Mason medallion left America and when it was brought to Poland, who owned it for almost one hundred years until it became part of Gocel’s collection.

LUDWIK GOCEL AND MEDALLIONS IN HIS COLLECTION

The Mason medallion’s twentieth century history is thus tied with Ludwik Gocel who acquired this fine piece of art. Had it not been for him, thousands items connected to the Polish November Uprising and its soldiers might have been scattered or lost forever. It was his lifelong passion, expertise and experience in collecting books and artefacts that helped save them.⁹

⁸ Liguori 1949, p. 20. See also Mienicki 1939–1946 and Prószyńska 1975.

⁹ On his life see: Grzegorzczuk 1966, pp. 704–706; Trepiński 1966; Schuster 1972, p. 272. On his collections see: Gocel 1960; Durko 1977, p. 5–7; Tessaro-Kosimowa 1966, pp. 166–169; Tessaro-Kosimowa 1980, pp. 111–118.

In 1965, *The Polish Review*, in its “Book Reviews” section, printed a review of two Polish publications devoted to the November Uprising.¹⁰ One of these works was an illustrated brochure prepared on the occasion of an exhibition organized in Warsaw in 1960 on the one 130th anniversary of the Uprising.

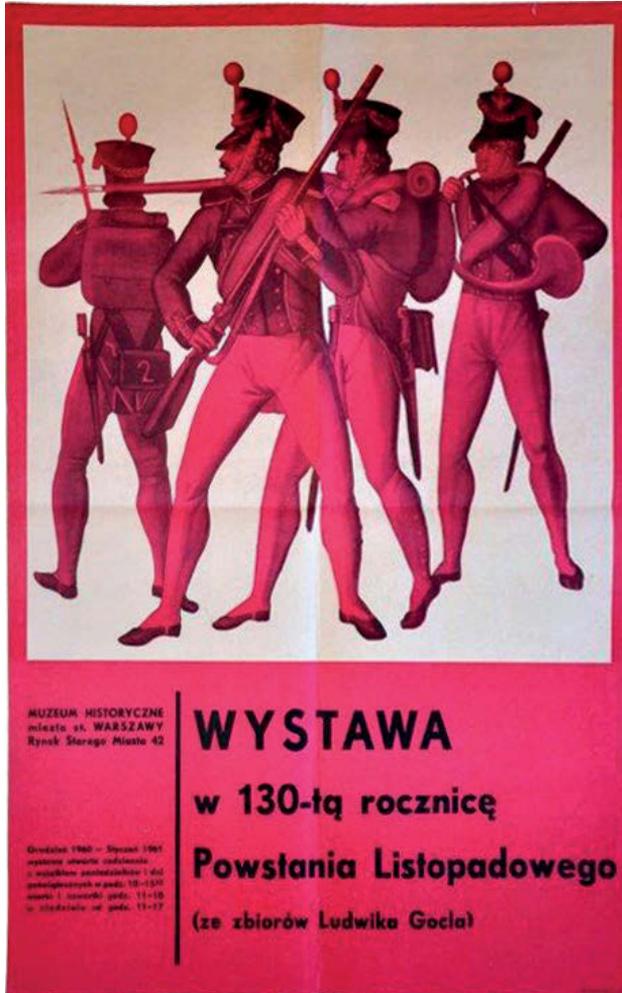


Fig. 2. The poster prepared on the occasion of an exhibition organized in the Historical Museum of Warsaw in 1960 on the 130th anniversary of the November Uprising, graphic design by Julian Pałka. Photo: Karol J. Serwański; author’s archive in Poznań, Poland

¹⁰ The two works reviewed by Peter Brock are *Wolność druku w powstaniu listopadowym 1830–1831* (Freedom of the Press in the November Uprising) by Władysław Zajewski and *Wystawa w 130 rocznicę powstania listopadowego. Ze zbiorów Ludwika Gocla* (Exhibition on the 130th Anniversary of the November Uprising. From the Collections of Ludwik Gocel), *The Polish Review* 10, no. 3, (1965), pp. 86–87, <http://www.jstor.org/stable/25776620>.

The reviewer, Peter Brock (who was then at Columbia University), explains that the Historical Museum of Warsaw invited the bibliophile Ludwik Gocel to organize a display of materials in his possession relating to this historical event. The brochure, penned in part by Gocel, includes a brief history of his thematic collection, as well as several photographs of his exhibits. In his highly positive review, Brock writes about “the impressive exhibition and exhibits” and adds more detailed information about the collector. The reviewer points out that Gocel created “One of the finest collections of printed materials for the history of the 1830/31 uprising and the decades immediately preceding and succeeding it,” and informs the readers that his “collections will eventually go to the nation”.¹¹

Indeed, in 1964 Gocel donated his invaluable collection to the Polish state, and the relevant documents were signed by a notary in Kraków. Gocel was awarded the title of honorary custodian and granted the right to keep the materials until his death. He died two years later, and after his death the Historical Museum of Warsaw (today the Museum of Warsaw) became the owner of the entire collection numbering ca. 7,000 items. These objects are listed in a three-volume catalog entitled *Katalog zbiorów Ludwika Gocla. Powstanie listopadowe i Wielka Emigracja* [Catalog of Ludwik Gocel’s Collections. November Uprising and Great Emigration], Vol. 1: *Księgozbiór* [Books]; Vol. 2: *Obrazy olejne. Rysunki. Akwarele. Grafika* [Oil Paintings. Watercolors. Graphic Art]; Vol. 3: *Pamiątki historyczne, medale, medaliony* [Historical Memorabilia, Medals, Medallions].¹² The Ludwik Gocel Room (today Gabinet Ludwika Gocla) has been arranged in the main building of the Museum in the Old Market Square in Warsaw. A permanent display there shows rare nineteenth century items, among others, books (mostly first editions, often in artistic bindings), political pamphlets, broadsheets, newspapers, and music scores, as well as unique works of art, often by prominent artists, such as paintings, engravings, lithographs, medals and medallions, patriotic jewelry and period coins, alongside various documents relating to social life – all of them, directly or indirectly, are connected to the November Uprising and its epoch, as well as to Warsaw and its history.

Apparently, Peter Brock had every reason to write his favorable review. He met Gocel in Kraków in the late 1940s when it was not easy, for those living behind the Iron Curtain, to communicate with foreigners. Young Brock was studying for his Ph.D. degree at the Jagiellonian University (he received it in 1950). It was then that he visited Gocel in his study-apartment, and had the chance to get to know the collection and establish contact. In 1960, Brock sent a Letter to the Editor of *Wiadomości* ([News], a prestigious Warsaw literary periodical published in exile in London after World War II). This correspondence, sent from Edmonton, was significantly entitled *Ludwik Gocel – Cierpliwy Zbieracz* [Ludwik Gocel-a Patient

¹¹ Brock 1965, p. 87.

¹² *Katalog zbiorów*, vols 1–3.

Collector].¹³ Brock praised Gocel who had worked for almost half a century to make his collection as complete as possible in the broadest context of the November Uprising.

In that respect, many years later, in 1998, in his retirement speech entitled “From Oxford to Toronto via Cracow: The Vicissitudes of a Young Historian in People’s Poland,”¹⁴ Brock told about his research for his dissertation. He described his Kraków experiences and did it in a brilliant form (John Kulczycki called it “a delightful example of his wit”¹⁵). Among the problems he had encountered in Kraków, Brock mentioned how difficult it had been for him to find copies of the nineteenth century journal *Przyjaciół Ludu* [The People’s Friend], one of the basic sources for his analysis. While searching for this publication in libraries and elsewhere, he might have consulted with Gocel, at that time a head of the renowned Art and Antiquity Store, well-known in Kraków. Furthermore, Gocel did not keep his collection for himself, and he was always ready to generously offer help to historians, librarians, archivists, etc. Was he able to help Brock find the *Przyjaciół Ludu*?

Gocel’s *Katalog* is a reliable source of information about medallions from his collection. In Volume 3, describing historical memorabilia, medals, and medallions, a four-page-long subsection entitled *Medallions* includes in total 18 items: 17 medallions are personal ones (they are arranged in an alphabetical order of last names of people depicted) and only one is thematic (an anniversary medallion).¹⁶ The medallions present the images of Poles only (among others, November Uprising refugees: Chopin, Lelewel, Mickiewicz, Niemcewicz). They were made not only by Polish renowned medalists (e.g., Władysław Oleszczyński, Wojciech Święcki, Henryk A. Stattler), but also by foreign ones (e.g., David D’Angers, August Cainois, Antoine Bovy), and by the same token some medallions were manufactured in Polish lands, while others abroad, mostly in Paris.¹⁷

The compiler of the *Katalog*’s medallion section, Małgorzata Dubrowska, provides concise notes with more detailed descriptions of the individual items. She quotes texts from each medallion in their original form and language, identifies persons depicted and their fields of activity, gives dates of birth and death of authors and place and date of issue of medallions. In some cases additional comments concerning a given copy’s history are also published. Each catalog entry is followed by bibliography. Whenever available, the compiler publishes brief notes from Gocel himself, who sometimes identified sources of his accessions, gave dates, places, and former owners’ names – details that were known only to him. In general, in expanding his collection, Gocel relied on any sources available to him,

¹³ Brock 1960, p. 6 (Korespondencja: Do Redaktora ”Wiadomości” w Londynie).

¹⁴ Brock 1998, pp. 61–67.

¹⁵ See Obituary: Kulczycki 2006, p. 894.

¹⁶ See *Katalog zbiorów*, vol. 3, *Pamiętki historyczne, medale, medaliony*, pp. 59–62.

¹⁷ Sołtan 1972.

and, as a rule, his *modus operandi* was through exchange or purchase (even at the cost of using up all his financial resources). For example, he pointed out which medallions he had acquired via an exchange of printed materials and books with libraries (e.g., with the Polish Library in Paris in 1960, with Biblioteka Narodowa [National Library] in Warsaw in 1946, 1948, and 1960); or else via purchases from private owners (in Paris in 1946, in Kraków ca. 1950), and from antiquity and art stores in Warsaw and The Desa Art Co. in Poznań ca. 1950. Gocel also mentioned donations of private individuals and an exchange with individual collectors. For example, he acquired the above mentioned anniversary medallion via an exchange with the Rev. Józef Jarzębowski (1891–1964) who had created an invaluable collection relating to the January Uprising, and sent it via the Vatican to Mieczysław Haiman in Chicago, thus saving it from destruction in August 1944 in Warsaw.¹⁸ When the Warsaw Uprising broke out Gocel divided his collection into five portions and, risking his life, he secured individual parts in the basements of churches in Warsaw; the most precious items survived, but the major part was destroyed, including all his medallions.

It can only be regretted that the Mason medallion has never been described in a way similar to the catalog. Unfortunately, Gocel left no reference to this medallion in his archives and no comments on it in his writings, either. Its provenance is unknown: the date and place of purchase can only be estimated. That is why I could rely only on personal communication with Gocel's family members in tracing its later history. Their message is that Gocel deliberately excluded two medallions from his museum donation because their subjects were not pertaining to the November Uprising. One of the two items that did not match thematically is the Mason medallion, while the other, a personal medallion, too, depicts Wincenty Choroszewski (1845–1901), also in my possession now. The Mason medallion is an acquisition from the 1950s or at the latest, the early 1960s, when Gocel obtained most of his medallions. He had owned some before September 1939, but lost all of them during the Warsaw Uprising in 1944.¹⁹ Only in the late period of his life did he manage to partly reconstruct this fragment of his collection. Not only were the medallions rare and difficult to obtain, they were also expensive. Nonetheless, Gocel may have possessed many more historical medallions in his collection at different periods, and exchanged them for other objects.

Furthermore, it is noteworthy that Gocel was a biographer himself, as he investigated the live stories of people connected with the November Uprising and published their portraits in his biographical writings. He was well familiar with

¹⁸ *Katalog zbiorów*, vol. 3, p. 62: item 236: a print mistake in the compiler's note should be corrected. Instead of Jastrzębski the name should read: Jarzębowski (Gocel acquired this medallion via an exchange with Rev. Józef Jarzębowski).

¹⁹ Grzegorzcyk 1966, pp. 704–706.

Dmochowski's biography (as, for that matter, with other insurgents' biographies²⁰). In 1938, on the occasion of the 75th anniversary of the outbreak of the January Uprising, with Colonel Janusz Galadyk he co-authored a brochure on Dmochowski's military service. Moreover, Gocel gathered new material and obliged himself to write a monograph on Dmochowski (because of World War II the project was never completed).²¹ When many years later he acquired the Mason medallion, it was so because of the sculptor, and not because of the person depicted on it. Obviously, the sole fact that Dmochowski was a November insurgent fully explains why his work was important for the collector.

Thus, the medallion's fate in the 20 and 21st centuries is as follows: first it became a possession of Gocel, and later of his family: in 1966, the widow Maria Gocel inherited it, and in 1986 I became its owner. I have tried to gather all available information on the Mason medallion but never encountered a single note about it in the Polish literature.²²

CONCLUSION AND RESEARCH POSTULATES

In 2021, the medallion still can be called "forgotten": a gap in its past extends from 1855 (Philadelphia) until ca. 1960 (Gocel), thus encompassing one hundred years. Though it depicts a prominent American, this fine piece of art is virtually unknown in America. Similarly, although Dmochowski's works are known in Poland, his biography, with an emphasis on his artistic achievements and military service to Poland, has not been written yet. The present biographical account presents preliminary research of a modest scope. True, the detailed information about the titular piece of art that I am gathering in this text may not be the highest in the hierarchy of inquiry into the biographies of both Dmochowski and Gocel. Nevertheless, new details added to their portraits help make the history of the medallion more complete, too. The essay raises a number of questions concerning the provenance of the medallion and its fate in America and Poland. Further inquiry is needed, as this work of Dmochowski deserves more specialist interest, *inter alia* from art historians. As far as I know, a complete list of his works has never been compiled. A need to correct some imprecise information on Dmochowski's stay in America should

²⁰ For instance, in the 1930s, he authored a series of biographical sketches on priests who participated in the November Uprising; one of them is the Rev. Adam Loga, whom Gocel names a hero priest, in a brochure he published in 1935 in Warsaw.

²¹ Galadyk, Gocel 1938.

²² In that respect, I recollect that in the mid-1990s, at the seat of the Polish Academy of Sciences in the Działyński Palace in Poznań, I met an American art collector of Polish descent from New York. As it turned out, he collected Polish-American art. He knew about Saunders and requested a photograph of the medallion. I provided him with a black and white photograph made at the professional atelier in the Institute of History, of the Poznan University. I have never heard anything from him since then.

be signaled, too. American publications that outline his life, alongside descriptions of his monuments and their locations, contain information that is sometimes incorrect. For instance, it is claimed that he assumed the name of Saunders on arriving in America, though it is not true, because he had used it earlier.²³ Another example is the information that the marble monument in the Laurel Hill Cemetery in Philadelphia (considered one of the finest sculptures of this kind in America) is at the grave of Dmochowski's daughter, while in fact it is the grave of his wife and their two children.²⁴

On the other hand, Ludwik Gocel, who died almost one hundred years after Dmochowski, as his biographer and as collector must have felt a close link with the November 1830 insurgent. Gocel's family members confirm that an "indefatigable" bibliophile (Peter Brock) was also emotionally preoccupied with the history of this Uprising and he wished to preserve the memory of its heroes. Peter Brock rightly asserts that Gocel's contribution provides "a wider appreciation of the significance of partitioned Poland's history."²⁵ More than half a century after Gocel's death his collection commemorating the struggle for Polish independence in 1830/31 and for the Polish cause is still an invaluable source of knowledge.

Gocel maintained extensive contacts with collectors and bibliophiles all over the world, also in America, already in the 1920s and 1930s and after World War II (though his most durable ties were by far with France, Polish-French institutions, as well as descendants of exiled November insurgents). A competent historian and collector, he expanded his collection mostly with the aid of the people who like him loved nineteenth-century Polish history. His correspondence, preserved only in fragments, contains a few letters from the Anglo-Saxon countries. Further research, for example in Chicago, could broaden the existing knowledge on these contacts. One example of such an overseas exchange from the pre war period has been preserved in Gocel's papers and demonstrates that he exchanged books and possibly also other items with Mieczysław [Miecislaus] Haiman (1888–1949).²⁶ In the 1930s, Haiman was working on establishing an institution that finally became the Polish Roman Catholic Union Archives and Museum in Chicago. In order to write works on the Polish past in America, he also needed literature from Poland, and Gocel was able to provide it to him.²⁷ Gocel, in turn, probably collected "American materials" from this exchange.

²³ Liguori 1949, p. 18, note 1.

²⁴ Liguori 1949, p. 18.

²⁵ Brock 1965, p. 87.

²⁶ Haiman 1939, p. 249.

²⁷ A postcard, showing the official head of the Museum, dated January 4, 1938 in Chicago, sent to Gocel in Warsaw, must have belonged to a series of exchanged letters and proves a close cooperation between the two historians. Hopefully, at least their fragmentary correspondence has been preserved in the Museum.

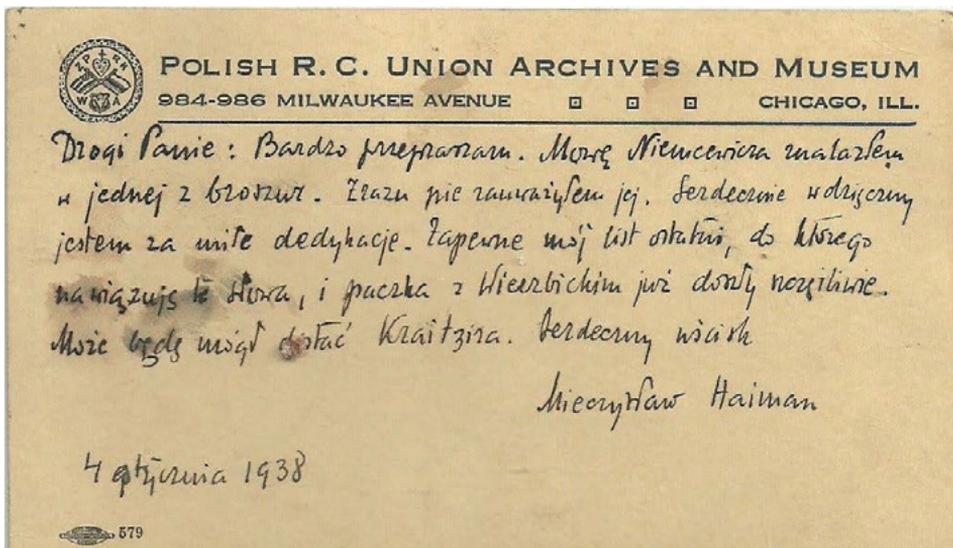


Fig. 3. The postcard, from M. Haiman in Chicago to L. Gocel in Warsaw, January 4, 1938 (with a Chicago post mark, dated January 5, 1938); author's archive in Poznań, Poland

To sum up, in the field of sculpture, Dmochowski occupies a special position among the few Polish sculptors whose works are appreciated both in Poland and in the world.²⁸

²⁸ I believe that in Europe, Tomasz Oskar Sosnowski (1810–1886), an outstanding sculptor with merits for two countries, his native Poland and his new country, Italy, resembles Dmochowski in that respect. Almost a contemporary of Dmochowski, Sosnowski worked successfully in Poland and in

He also has a special place in the history of Polish men and women in America in the 19th century. Biographical studies on Dmochowski as soldier and artist, a monograph on his artistic output, a full catalog and an analysis of all his American pieces, the Mason medallion including all this should be completed in the future.

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Italy, recognized in these two countries. An entry on Sosnowski is included in the biographical dictionary *Polacy w historii i kulturze krajów Europy Zachodniej. Słownik biograficzny* [Poles in History and Culture of Western European Countries. Biographical Dictionary], ed. by K. Kwaśniewski and L. Trzeciakowski (Poznań 1981), pp. 406–407. An equivalent biographical dictionary covering Poles with merits for America's history and culture would be useful.

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ZAPOMNIANY POLSKO-AMERYKAŃSKI MEDALION Z ROKU 1854 Z KOLEKCJI LUDWIKA GOCLA

(Streszczenie)

Artykuł skupia się na pochodzącym z połowy XIX w. medalionie z kolekcji bibliofila Ludwika Gocla (1889–1966). Medalion ten można nazwać polsko-amerykańskim, ponieważ w pewnym sensie „należy” on zarówno do Ameryki, jak i Polski. Powstał w 1854 r. w stolicy Stanów Zjednoczonych., Waszyngtonie, a wyobraża prominentnego XIX-wiecznego Amerykanina, sędziego Charlesa Masona (1804 – 1882). Jest zatem cenną pamiątką historii USA. Z drugiej strony, medalion zaprojektowany i wykonany przez wybitnego polskiego rzeźbiarza i medaliera, Henryka Dmochowskiego (1810–1863; w USA znany jako Henry Dmochowski Saunders), przez swego twórcę związany jest z Polską. Dmochowski, gorący patriota, uczestnik trzech polskich powstań narodowych – 1830, 1848 i 1863 r. – zasadnie może być określony mianem „żołnierza i artysty”. Jako wygnaniec z ojczyzny, w 1851 r. przybył do Ameryki, gdzie dane mu było pracować jako rzeźbiarz i odnosić sukcesy artystyczne. Przebywał i tworzył w Filadelfii, Nowym Jorku i Waszyngtonie, wzbogacając dziedzictwo kulturowe Stanów Zjednoczonych o znane i wciąż cenione rzeźby, medaliony oraz inne dzieła plastyczne. Zapisał się na kartach historii rzeźby w USA.

Głównym celem niniejszego szkicu jest przedstawienie zarysu losów tytułowego medalionu, od jego powstania do chwili obecnej. Jest on mało znany i w Ameryce, i w Polsce, zatem ustalone przez autora nowe fakty przybliżają dzieje tego obiektu. Kolejnym zamiarem autora jest przypomnienie osiągnięć kolekcjonerskich Ludwika Gocla w kontekście powstania listopadowego, z uwzględnieniem epizodu z polskiej przeszłości w Ameryce obejmującego losy Dmochowskiego jako jednego z żołnierzy tego powstańczego zrywu. Gocel włączył medalion z podobizną Masona do swych wielkich tematycznych zbiorów odnoszących się do powstania listopadowego ze względu na osobę jego twórcy. Dobrze znał bowiem zasługi Dmochowskiego w walce narodowyzwolenczej, zwłaszcza roku 1830/31. To rzadkie dzieło sztuki nie zostało opisane w żadnej ani polskiej, ani amerykańskiej publikacji z zakresu historii rzeźbiarstwa. Stąd też w artykule zawarto postulaty dalszych badań z zakresu historii i historii sztuki.

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