

# Tiled stove, so-called amorial with coats of arms



- Date of production 1880s, reconstructed in 1977
- Place of creation production plant of artistic maiolica in Nieborów
- Dimensions height: 260 cm, width: 83 cm, depth: 50 cm
- ID no. MRM/AH/854
- Museum [Museum of Independence in Myślenice](#)
- Subjects [authority](#), [daily life](#), [painted](#)
- Technique [extrusion in mould](#), [glazing](#), [baking](#)
- Material [clay](#), [brick](#), [mortar](#)
- Object copyright Museum of Independence in Myślenice
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- Digitalisation RDW MIC, Małopolska's Virtual Museums project
- Tags [dwór](#), [piec](#), [kafel](#), [herb](#), [audiodeskrypcja](#), [magnateria](#), [ceramika](#), [3D plus](#), [domena publiczna](#)

The stove was manufactured in the maiolica factory in Nieborów, which was established in 1881 by Prince Michał Radziwiłł. It comes from the destroyed mansion in Krzyszkowice near Myślenice and it was renovated in 1977. It is a decorative item and an element of the interior design of the museum in Myślenice, the so-called Mayor's Office.

The stove consists of white tiles with an ornament decorated with cobalt showing Polish noblemen and royal coats of arms as well as some fancy coats of arms and plant motifs. In the middle, under the crown, there are two coats of arms, Leliwa and Rogala. The stove is ornamented with various shades of blue. *Katalog wyrobów artystycznych majolikowych z Fabryki Xięcia Michała Radziwiłła w Nieborowie* (*The catalogue of the maiolica works of art manufactured in the factory of Prince Michał Radziwiłł in Nieborów*), published in 1885 lists the tiled stoves produced in the factory, including “the one with the owner’s coat of arms accompanied with coats of arms of related families.” The price list suggests that one could order “a black stove or sapphire one with a yellow background” or “the one decorated with various colours.” In the stove from the Nieborów mansion and in the one from Żłoty Potok, coming from the mansion in Moskorzew, some tiles are fixed upside down. The “original” version of the stove could be seen only on a black and white photograph in the 11<sup>th</sup> edition of the monthly magazine, *Ziemia (Land)* from 1957. It was in the entrance hall of the Krzyszkowice mansion then and A. Łaszczyński, who was describing it, did not know where it was made; however, he associated it with “a stove-fitter workshop in a small town.” He ended his note about the stove with the sentence that is even more true when compared to recent times: “Unfortunately, like in most palaces and mansions, the precious stoves were devastated and destroyed, thus every such object that still exists becomes an item of special importance.”

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## How to recognize majolica products from Nieborów?

The [furnace](#) presented on our website was made in the factory founded in 1881 by Prince Michał Radziwiłł in the Majolica Workshop in Nieborów. Although it only existed for 11 years, the factory in Nieborów created a characteristic, recognizable style, apparent also in our exhibit. The production of majolica goods flourished in the years 1881–1885. Tableware, predominantly, was produced here: platters and plates, soup tureens and amphoras, jugs, mugs, beer mugs, small saucers and intricately decorated fixtures for cutlery, but also fireplaces and decorative furnaces, like the one currently located at the “Greek House” in Myślenice. In 1885, even a majolica altar and a hanging candlestick designed for the local church were created, in which you can still see them today.

The most common decorative motifs were switches of acanthus leaves, stylized plant motifs, volutes (ornaments in the form of scrolls or spirals), mascarons, and also very often representations of Polish rulers in the form of medallion busts. In view of the 200th anniversary of the victory at Vienna, [Jan III Sobieski](#) was the ruler whose image appeared on the ceramics from Nieborów most often. Among the decorative themes, there were also romantic landscapes, views of parks and the often-repeated palace in Wilanów and the Łazienki Palace on the Water. The most characteristic features of the majolica from Nieborów, however, are the colours used by the artists who create them. A delicate golden-brown colour with accents of green predominates, as well as the very characteristic blue colour, sometimes changing into navy blue and most preferably combined with yellow or orange.

Until 1885, the products of the Nieborów factory were marked with the MPR factory mark (Michał Piotr Radziwiłł) topped with the princely mitre, and from 1886, connected with the ST signature (Stanisław Thiele, a factory manager brought over from France) placed next to the princely sign. From 1889, only the ST signature was used. In addition to these marks, the signatures of painters/decorators are often found, as well as occasional numerals denoting the dates or product batch numbers.

Products from Nieborów enjoyed great popularity among contemporary people. A store in Warsaw, called “the main warehouse”, was even opened at 5 Berga St. (today’s Traugutta St.). However, in 1892, production was finished. In the years 1903–1906, the sculptor and ceramist Stanisław Jagmin undertook a short-lived attempt to resume the factory’s operation, which resulted in the production of interesting and original Art Nouveau ceramics. The effective reactivation of the Nieborów production facility, which, fortunately, continues its operation to the present, has only occurred 100 years after its inception in September 1982. The production of characteristic ceramic products has been resumed in the former, restored factory building. Currently, both copies of dish-ware from the 1880s, as well as new works

inspired by old designs are created there. In 1885, a permanent exhibition presenting the history and artistic creations of the factory once owned by Prince Michał Piotr Radziwiłł was opened in the former painting room.

Elaborated by: Editorial Team of Malopolska's Virtual Museums,



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## The story of the stove from Myślenice

The stove in the “Greek House” in Myślenice comes from the manor in nearby Krzyszkowice, which, from 1926, belonged to Count Konstanty Romer. After his death in 1942, Krzyszkowice was inherited by his daughter Teresa, and she owned it until 1945. After the nationalization of the property, the Gromadzka National Council was placed in the manor, then a school and library, and finally, it was turned into apartments. This all led to the ruin of the building. A surviving element of the manor is the aforementioned stove: a souvenir from the previous owners of Krzyszkowice.

Krzyszkowice had been associated with the Dobrzański family for several decades. Łukasz Dobrzański of the Leliwa coat of arms (1839–1879) was a cavalry captain, participant of the Italian campaign in 1859, adjutant of General Langiewicz in the January Uprising, and, after the suppression of the uprising, he went to Dresden and married Natalia Wessel there. The Dobrzański family decided to settle in Galicia; therefore, they bought Krzyszkowice. They were soon visited by a friend of Natalia's, Princess Augusta de Montleart, who liked the area so much that she offered to buy the estate back. Augusta de Montleart settled in Krzyszkowice in 1869 and devoted herself to charity, taking special care of the local youth. She died tragically in 1885, handing Krzyszkowice over to Natalia Dobrzańska. As has already been mentioned, the coats of arms of Leliwa and Rogala—the coats of arms of Łukasz Dobrzański and his wife Natalia née Wessel—were placed in the central part of the stove by the Regional Museum in Myślenice. The stove was made in the Majoliki factory in Nieborów, founded in 1881 by Prince Michał Radziwiłł.

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Tags: [stove](#), [manor house](#), [© all rights reserved](#)

## The History of Faience and Porcelain Factories in Korets and Horodnitsa in Volhynia

On the initiative of Prince Józef Klemens Czartoryski, in 1784, a faience factory commenced operation in his Volhynian estates, in the suburbs of the town of Korets, in Józefina. It was the second “farfurnia” (in old Polish: factory of faience), after the one founded by King Stanisław August in Belweder near Warsaw on the territory of former Polish-Lithuanian Commonwealth. Czartoryski was well aware that the possession of the necessary resources within his own estates was the most lucrative way of organizing factories. For this reason, he sent samples of argil from the area of Korets to be analysed by experts in the famous. The outcome turned out to be to his advantage. The discovered deposits of kaolin, and other materials essential for production (kaolin was brought from Dąbrowica near Korets, flint—from Krzemieniec, and chalk—from Jampol), paved the way for business development.

The launch the factory dates back to 1784, because a year earlier Czartoryski concluded a contract with the first director of the faience factory, Franciszek Mezer (of French descent) from Warsaw. Mezer brought another specialist to Korets: his brother Michał. Kazimierz Sobiński managed the paint room. The artists that he managed included: Grzegorz Chomicki, Antoni Gajewski, and Bluman.

During the first years of the factory's activity, only faience was produced. However, research was carried out from the outset with a view to producing porcelain. Around the year 1789, Franciszek Mezer made some successful attempts. He sent one of the first porcelain products to King Stanisław August, in the form of cups with a picture of the Korets factory painted on them. In return, Mezer received a congratulatory letter from the king. In the meantime, in recognition of his merits, the Polish Sejm (parliament) granted him the *indygenat* of Polish nobility (legal domestic recognition of foreign nobility). In this manner, the factory in Korets became the first factory producing porcelain in the former Polish-Lithuanian Commonwealth.

The enterprise developed rapidly. It enjoyed a short period of prosperity over the years 1790–1792, before being interrupted by the Second Partition of Poland. In 1793, Volhynia was incorporated into Russia, restricting the export of products. Moreover, the duties increased, which resulted in lower profits. In 1795, the then director of the factory, Franciszek Mezer, left to settle in the estate of the Zamoyskis magnate family and founded another factory of faience and porcelain in Tomaszów Lubelski.

The position of director in the Korets factory was taken by his brother: Michał Mezer. It was a relatively difficult period for the factory. The situation became even worse after it suffered a fire in 1796. The utility buildings and paint room were completely destroyed and, to make matters worse, the warehouses were also burnt to the ground. The factory was rebuilt fairly quickly, with modest production being resumed in the second half of 1797, which, over time, reached the previous production level. A few years later, in 1803, Michał Mezer left the factory in Korets and signed a contract with Józefina and Adam Walewski for establishing a porcelain factory in Baranówka, Volhynia.

The final period of the factory's activity took place during the years 1804–1832. Charles Meraud and Louis Petion were the specialists from the porcelain factory in Sèvres, who were brought to Korets to replace the Mezer brothers. The former was appointed the new director during the years 1804–1807. However, the contract with him was quickly terminated, due to his inability to manage the enterprise. In 1807, an important change occurred, regarding the functioning of the factory. Following Meraud's suggestion, the factory of faience was moved to Horodnitsa, and the factory in Korets was limited to the production of porcelain only.



In the first few years of the operation of the faience factory, its goods were labelled with the inscription “Korzec”.

Signature of Factory in Korets, source: [Wikimedia Commons](#), public domain and porcelain were marked with the picture of the eye of providence and, during the final period, both labels were used: that is the picture of the eye of providence with the inscription “Korzec”.

Prince Józef Klemens Czartoryski died in 1810, having divided his fortune between his five daughters before his death. Marianna Potocka (née Czartoryska) inherited the estate of Korzec. The heir to the Horodnitsa estate was Teresa Lubomirska (née Czartoryska) but the local faience factory still belonged to all five daughters, which complicated the whole situation.

Due to the fact that Marianna Potocka took no interest in the Korets factory, Eustachy Erazm Sanguszko, the husband of her sister, Klementyna née Czartoryska, was authorised to act as its trustee. From Józef Klemens Czartoryski's death in 1810, till the year 1817, the factory functioned as a joint-stock company.

During that time, Sanguszko was the factory's chairman. Subsequently, this position was taken by Gabriel Rzyszczewski—husband of Celestyna née Czartoryska—another daughter of Józef Klemens Czartoryski. Rzyszczewski transferred the lease of the porcelain factory to its last director: Louis Petion. Initially, for the period of 1821-1824, the period of lease was probably extended until 1832; that is, until the end of the factory's operations. The factory in Korzec declined over this time and—despite Petion's efforts—could not be revived. The factory was closed in 1832. However, due to its complicated legal and financial situation, the process of liquidation and warehouse sell-out lasted until 1846.

After Józef Klemens Czartoryski's death, a conflict between the heiresses to the faience factory in Horodnitsa emerged, concerning the person managing the enterprise. Finally, Henryk Lubomirski, husband of Teresa née Czartoryska, who—as heiress to the Horodnitsa estate was the most rightful owner—leased the factory e e. The factory was developed over time. After the decline of the factory in Korzec, it gained new employees and access to kaolin deposits. After Henryk Lubomirski's death in 1850, his son, Jerzy, sold the Horodnitsa estate to Waclaw Rulikowski, who was the next owner of the factory. In the 1850s, after previous attempts, the factory started to produce porcelain as well. Rulikowski renovated and enlarged the factory. However, due to his financial problems after a fire (around 1877), the operations of the factory began to decline. The indebted estate was eventually transferred to the Poltava Mortgage Bank. At the turn of the 19th and 20th centuries, the factory was passed quickly from consecutive owners to lessees, and it switched to mass production. In 1917, the factory in Horodnitsa was nationalized, and it has been *de facto* operational to this day.

Elaborated by Paulina Kluz (Editorial Team of Malopolska's Virtual Museums),



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Tags: [District Muzeum in Tarnów, history, craft, Sanguszko family, baronage, manufacture, vessel, ceramics, Creative Commons licenses](#)