

TADEUSZ WILCZYŃSKI'S (1888-1981) AND JÓZEF TRESZKA'S (1906-1945) IMAGES OF THE FORGOTTEN WORLD

Львівське академічне середовище початку двадцятого століття концентрувалося довкола Львівського університету, згодом – Університету Яна Казимира, і включало багато видатних представників науки. Серед співробітників і студентів були як поляки, так і українці. Львів став місцем, де упродовж двох десятиліть між світовими війнами творилась культура і наука. Серед мавідомих в наш час аспектів – історія природних наук, до яких долучались такі видатні учені як А. Рехман, М. Раціборський тощо. Особа, що походить із цього середовища, і майже забута в Польщі, – видатний флорист, професор Тадеуш Вільчинський. Це стосується і його друга та послідовника, випускник Львівської політехніки – лісника Юзефа Трешки.

Мета статті – на основі архівних матеріалів проаналізувати внесок двох зазначених осіб в розвиток історії культури і культурної антропології, а також показати їх роль у збереженні культурної спадщини, спільної для Польщі й України. Саме завдяки цим натуралістам ми можемо повернутися до світу, якого зник в результаті війни і політичних перетворень. Він – наш спільний спадок, який має бути захищений, як будь що, що об'єднує і надає нам можливість творити спільне майбутнє, ґрунтоване на діалозі.

Як Тадеуш Вільчинський, так і Юзеф Трешка присвятили себе фотографії, створивши унікальні зображення їх улюбленого світу, Східних Карпат – Гуцульщини. У статті ми спробуємо проаналізувати їх фотографічну продукцію і з'ясувати її значення у наш час. Також буде показано як на цих натуралістів та ентузіастів природи і культури гуцулів впливали подібні роботи, присвячені Чорногорії й Покуттю.

Ключові слова: Т. Вільчинський, Ю. Трешка, Гуцульщина.

Introduction. The Lviv academic environment of the early twentieth century was centred above all around the Lviv University, later on Jan Kazimierz University, and produced many outstanding representatives of science. Among the employees and the students as well were both Poles [15] and Ukrainians [6]. Lviv became a place where the culture and the science of the two decades between the world wars were born. Special, alas hardly known in our own time, is the story of the activities of the natural sciences, which attracted such outstanding scientists like for instance Antoni Rehman [23, p.51-65], Marian Raciborski [2, p.441-443] et al. A person originating from this environment – and almost forgotten in Poland – is the prominent

florist, prof. Tadeusz Wilczyński. It is to him as well as to his friend and follower – graduate of the Lviv Polytechnics – the forester Józef Treszka that I want to devote this paper.

The character of the paper is not that of an analysis of the scientific output. Its objective is to present a contribution to the history of culture and to cultural anthropology, which is the archive material concerning these two persons. And it should be noted that they both significantly contributed to the preservation of the cultural heritage, shared by Poland and Ukraine. Because these naturalists had a passion thanks to which we can return to the world that no longer exists as a result of the war and the political transformations. It is our common legacy that must be protected and presented as something that unites and enables us to create a common future based on dialogue.

Indeed, both Tadeusz Wilczyński and Józef Treszka devoted themselves to the passion of photography, thanks to which unique images of their beloved world, especially of the Eastern Carpathians – Hutsulshchyna, have been preserved. In the paper, we will attempt – to only a slight extent – to bring a closer view of the two authors, and to indicate the existence of their photographic output and its significance for the present day. Both these naturalists and enthusiasts of nature and the Hutsul culture made efforts to render it the same form in which they encountered it at the very source during their field studies in the area of Chornohora and Pokuttia [4; 8; 9; 14; 17].

1. Tadeusz Wilczyński – the «Ghost of Chornohora»¹

Tadeusz Wilczyński was born on 27th October 1888 in Chotowa² near Dębica. The Wilczyński family came from a peasant background even though his father – Feliks [22] – was already an educated man. He worked as a lawyer in a lot of localities in West Galicia and then Małopolska (Lesser Poland). The Wilczyński finally settled down in Bochnia³, where Tadeusz also completed secondary school (Gimnazjum). The young Tadeusz commenced, in 1908, studies at the Faculty of Philosophy of the Lviv University where he studied natural history under the guidance of prof. Marian Raciborski. It was also there that he associated himself with the Institute of Biology and Botany [18] established by him, where he carried out research that would serve him to obtain the doctoral degree. However, he was forced to discontinue his research because in 1914 he was kidnapped as a hostage by the Russian army troops. He resumed his botanical work after his return to Lviv and continued it for the rest of his life.

From 1910 Wilczyński studied the flora of the Eastern Carpathians and Podolia. These regions were most dear to him although they were not the only ones he dealt with. And in 1920 he started employment as a renowned and very gifted young scientist at the Institute of Botany of

¹ Wilczyński was called so by the poet **Tadeusz Szantroch** (1888-1942), who met him in Chornohora in the 1920 s.

² Chotowa – a village in Poland located in the Podkarpackie Province, county of Dębica, commune of Czarna.

³ Bochnia – a county town in the Małopolskie Province.



Photo by unknown. Tadeusz Wilczyński – the last in the back. 1920 s.

the Jan Kazimierz University in Lviv. He worked there until 1922. In 1922, disagreeing with the policy pursued by the faculty management, he gave up his work and left the University. The place that became his sanctuary was the worldwide known Dzieduszycki Family Natural History Museum

[1]. There, he became the curator of the botanical collections. Admittedly, this was rather voluntary work but it offered him the possibility to pursue his botanical passion.

In 1923 Tadeusz Wilczyński began work at the State Botanical and Agricultural Station in Lviv¹. He performed his work at its branch at Polonyna Pozyzevska² holding the post of an assistant there.



Photo by unknown. Tadeusz Wilczyński – 1920 s.

Wilczyński rebuilt the building of the station, destroyed during the First World War and developed the Station so as to enable conducting scientific research there. From the period of his stay at Chornohora are also his photographs of the Hutsul region (Hutsulshchyna) that render the image of the Eastern Carpathians after the First World War. In the following years at the station, Wilczyński works there as a lecturer from 1924 and as its head until 1929. The station was visited by many Polish, Ukrainian and Czech scientists conducting their research there, which we find out about from the Visitors' Book started by Wilczyński that contains their entries [22, p.22-65]. Wilczyński's work

¹ During the partition period it bore the name: «National experimental station of botany and agriculture in Lviv» and was located at no. 7 Badenich str. During the Second Republic it was «State botanical and agricultural station» at no. 40 Zyblikiewicza str. in Lviv.

² The high-mountain garden of the State Botanical and Agricultural Station was established in 1899. After being destroyed during the First World War, the station was rebuilt in 1923 and bore the name, «High-Mountain Experimental Station on Polonyna Pozyzevska in the Chornohora Range in the Eastern Carpathians».

serves the science even today. Nowadays, it houses the Institute of Ecology of the Carpathians of the National Academy of Sciences of Ukraine [10, p.13].

During his work at Polonyna Poczyzevska, Wilczyński also



Photo by T. Wilczyński – women in Ukrainian costumes

held lectures at the Lviv Polytechnics. In 1929 he establishes the Medicinal Plant Garden in Lviv, which even today serves the students of the Danylo Halytsky Lviv National Medical University. In 1932 he returned to the University as a researcher and held classes in botany and pharmacognosy. Wilczyński contributed, along with his friends Piotr Kontny¹ and Stanisław Kulczyński, to setting up a Swiss pine reserve in the Carpathians that was founded by Metropolitan Archbishop Andrey Sheptytsky [24] within the estate of the Greek Catholic metropolis at Perehinske [3; 7; 16]. Together with Kontny, Wilczyński made efforts for protection of the nature of the Eastern Carpathians, especially the protection of dwarf mountain pine, which was being exterminated for mountain pine oil [12, p.48].

Among the photographs that Tadeusz Wilczyński left behind, we also find photos with Stanisław Vincenz [11]. The outstanding, world famous writer brought Hutsulshchyna into the international fiction. Photos taken by Wilczyński are a unique testimony of his life and relationship with the Hutsuls. Wilczyński was for many years friends with the Vincenz family, and apart from the photographs we also find in his collection letters that he received from Stanisław and Irena Vincenz.



Photo by T. Wilczyński – a woman in Ukrainian costume

¹ **Piotr Kontny** (1895-1947), doctor, Polish and Ukrainian researcher, naturalist, publicist, expert on the Eastern Carpathians and Hutsulshchyna. He was fascinated with folk culture, history of forestry and photography.



Photo by unknown. First row, from the left: Tadeusz Wilczyński, Piotr Kontny



Photo by Józef Treszka. Tadeusz Wilczyński at a Hutsul station (positive - 1930s)

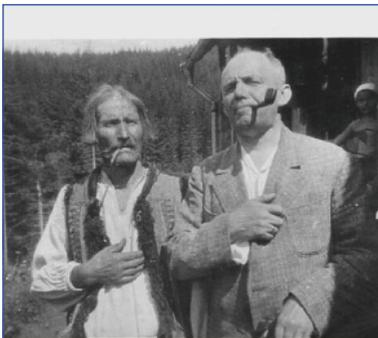


Photo by T. Wilczyński. From the right: dr Stanisław Vincenz and Matyjko Zelenchuk (positive - 1920s)

After the Second World War Tadeusz Wilczyński, already as a postdoctoral graduate and later on a professor, remained in Lviv. In 1946-1950 he was the dean of the Faculty of Pharmacy of the Lviv Institute of Medicine. He died on 4th April 1981 in Lviv and was buried at the Lychakiv Cemetery. The Lviv Medical University commemorated him with a plaque embedded into the building at 52 Piekarska Street. An appreciative recollection of him was delivered by prof. Stepan Stoyko [19, p.5-9] from the Institute of the Eastern Carpathians of the National Academy of Sciences of Ukraine. He spoke the following words about him: «He was a genuine scientist and enthusiast. (...) He valued botany above all else. It was his love, his sense of life. (...) He was interested in Hutsulshchyna and thought that it is not only nature that must be protected by the cultural heritage as well. He wrote about the flora of the Chornohora Range. He was passionate about monuments of the Hutsul architecture (wooden

Orthodox churches), ornamentations, folk customs»/The funeral of Tadeusz Wilczyński in Lviv gathered a huge number of people. Both Poles and Ukrainians took farewell of him as he was an exceedingly respected man [5, p.6].

In the collection left by Wilczyński, which was transferred to Poland under his will, it is not only his photographs and documents that are preserved but also a whole collection of negatives by his follower and friend – the aforementioned Józef Treszka. The collections amount to thousands of copies that are in the course of being arranged.

2. Józef Treszka – the forgotten photographer

How it came about that these two enthusiasts of nature met, we do not know. It might have been so that Wilczyński, while penetrating the Eastern Carpathians in his botanical work, arrived at the house of the forester Zygmunt Treszka, living in Burkut¹. This is a small but well known locality at the foot of the Chornohora. It is highly possible as Józef Treszka's father was a well-known forester who, like Wilczyński, was passionate about the flora of the Chornohora, which he gathered and marked. This way he compiled the entire herbarium of Chornohora [13, p.1224]. For this work, he was decorated at the National Exposition in Lviv in 1909². An essential work of his is also *Protection of useful birds* [20], published and awarded by the Galychyna Forestry Society³.

Józef, son of Zofia and Zygmunt Treszka, was born on 1st December 1906. About Józef Treszka himself we know relatively little. According to what we managed to find out, after completing his secondary education he embarked on studies in Lviv. He studied forestry thus continuing the family tradition. Forest and environmental protection became his passion. He was active in the Lviv Forestry Society as a board member. He was also a member and secretary of the Lviv branch of the State Council for Nature Conservation [7, p.3]. As we find out from a recollection of him, «He belonged to the fanatics of nature conservation, who searched for and registered all relics and natural monuments throughout Poland» [13, p.1224]. Józef Treszka was also a supporter of the Lviv Animal Protection League⁴. In his scientific work, Treszka became associated with the college that he had graduated from, i.e. the Lviv Polytechnics. He collaborated with the Chair of Forest Botany at the Faculty Agriculture and Forestry, which was headed by Prof. Dr Szymon Wierdak [21, p.189].

At that time, Treszka also began to collaborate closer with Tadeusz Wilczyński. As a result of this collaboration, a lot of photographs were created, in which he immortalised Wilczyński but above

¹ Burkut – a village in the Ivano-Frankivsk Oblast in Ukraine.

² General National Exhibition in Lviv – established in 1894 as a huge exhibition promoting the achievements of Galicia. It consisted of 129 pavilions, with 34 main sections. It occupied an area of 50 ha near the Stryiskyi Park.

³ Established in 1882 in Lviv as Galychyna Forestry Society.

⁴ From 1876, there was the Galician Animal Protection Association in Lviv. The Animal Protection League came into existence in 1925.

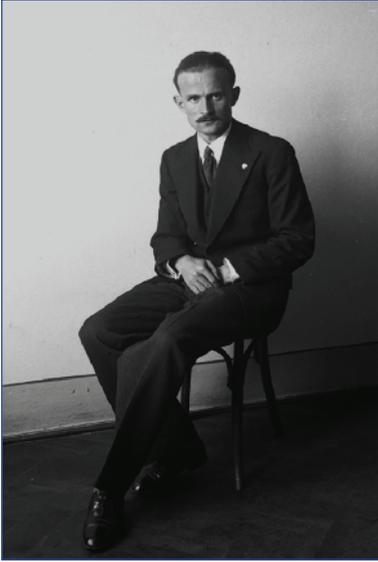


Photo by J. Treszka. Self-portrait

all the Eastern Carpathians, which he wandered about with him. During those expeditions, Treszka photographed the nature, Hutsuls, Orthodox churches, village fairs or the work performed by the inhabitants of Hutsulshchyna. The spontaneity of some photographs also shows the character of their author; his curiosity, sensitivity and joyful – occasionally light-hearted – spontaneity.

What is more, Józef Treszka photographed very extensively. He was a person who remembered the daily events in the lens. He attempted to take photographs of the ordinary events, like social meetings, or friends on a walk, the daily lives of people he met. He photographed his scouts during their trips to the Lviv area or to the Eastern Carpathians. He left

behind photographs of the scientific and the social circles. He also found great passion in photographing the nature. If he were alive, he would presumably be a famous photographer; however, his activity was interrupted by the war.



Photo by Józef Treszka – Hutsuls – (negative, 1934)



Photo by Józef Treszka – Hutsul women (negative, 1937)



Photo by Józef Treszka – Children, Hutsulshchyna (negative, 1937)



Photo by Józef Treszka – Young Hutsuls – Hutsulshchyna (negative, 1937)



Photo by Józef Treszka. Forest workers in the Eastern Carpathians travelling on a narrow-gauge train – (negative, 1937)



Photo by J. Treszka. A Hutsul chapel in Żabie¹ – (negative, 1937)

¹ Currently Verkhovyna – a town in the Ivano-Frankivsk Oblast in Ukraine.



Photo by Józef Treszka. Hutsulian Kosiv – City Mountain¹ – (negative, 1937)

In 1939, in early September, after the invasion of Poland by Hitlerite Germany, Treszka voluntarily joined «the Battalion of Sappers in Stanisławów and there from, via Hungary and Yugoslavia, he came on time to join the Army in France, and then Britain»[13, p.1224]. Treszka's trail led through Hungary as far as the Netherlands where he was killed on 21st April 1945, being then a soldier in the rank of second lieutenant. His car drove over a mine, and the wounds were so severe that despite the treatment provided he died. He was buried in Holland, in a cemetery in

Sellingen² and then moved to the Polish Military Cemetery in Breda³. Sadly, the fate turned out to be ruthless to this gifted forester and photographer as his death preceded his planned few days' holiday that he was going to spend with his brother Adam⁴ in London [13, p.1224].

Conclusion. This small selection from the output of Tadeusz Wilczyński and Józef Treszka enables us to trace their fates but also to indicate the existence of the collection that it was possible to find only a few years ago. The collection left behind by prof. Wilczyński contains not only photographs and negatives but also a great amount of epistolographic documentation. It is this part of the collection that will make it possible to present – in a near future – the image of the person of Wilczyński, as well as the relationships that prevailed in the environment of Lviv's naturalists in the early 20th century and during its first half.

A prominent position in Wilczyński's collection is occupied by Józef Treszka's negatives. They themselves form a document being a perfect material for the history of culture and visual anthropol-

¹ Kosiv – a county town in the Ivano-Frankivsk Oblast in Ukraine.

² Sellingen – a town in the north of the Netherlands, province of Groningen.

³ TRESZKA Józef, 2Lt, 987/10/I, 1.12.1906 Burkut, county of Hutsulian Kosiv, 1. Pol. Dyw. Panc., 1. Komp. Park. Sap.21.4.1945, Temporary Hospital, Sellingen, the Netherlands in General Cemetery at Sellingen, the Netherlands, C.16.898b, Breda, Polish War Cemetery, B.6.3. Deadly wounded by mine accident at Rhede, Germany. See <http://www.polishwargraves.nl/bred/0357.htm> (retrieved 09.10.2016.)

⁴ **Adam Treszka** (1911 in Kutu – 1985 in London), Polish lawyer, publicist and social activist. Graduated in law at the Jan Kazimierz University in Lviv. During this time he held the function of the chairman of the Lviv's association for aid to students – 'Bratniak'. From 1939 abroad. Settled down in London where he was the editor and publicist as well as the chairman of the Kolo Lwowian in 1974-1985.

ogy, enabling studies on the period in which Józef Treszka lived. The world preserved by him is candid, it makes in a way a running coverage of the places, events, meetings and fascinations that were his. In the scanned part of the collection we can see the territory of today's Ukraine but also of today's Poland, which to a large extent has become a mere recollection combined with nostalgia.

Both of the described naturalists left us with a legacy of a material that can serve the purpose of academic reflection but can also become the object of aesthetic experiences. What is more, it can become a contribution to international academic and cultural meetings, during which the legacy of them both will be a material inspiring and encouraging to pursue one's own passions. Undoubtedly, also the Eastern Carpathians and particularly the Hutsul culture are worth further investigation and Tadeusz Wilczyński's and Józef Treszka's output can significantly contribute to this.

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Криштоф Дуда

**Тадеуш Вильчинский (1888-1981) и Юзеф Трешка (1906-1945):
изображая утерянный мир**

Львовская академическая среда начала XX века концентрировалась вокруг Львовского университета, позже – Университета Яна Казимира, и включала многих выдающихся представителей науки. Среди сотрудников и студентов были как поляки, так и украинцы. Львов стал местом, где в течение двух десятилетий между мировыми войнами творилась культура и наука. Среди малоизвестных в наше время аспектов – история естественных наук, к которым привлекались такие выдающиеся ученые как А. Рехман, М. Рациборський и другие. Лицо, происходит из этой среды, и почти забытое в Польше – выдающийся флорист, профессор Тадеуш Вильчинский. Это касается и его друга и последователя, выпускник Львовской политехники – лесника Юзефа Трешки.

Цель статьи – на основе архивных материалов проанализировать вклад двух указанных лиц в развитие истории культуры и культурной антропологии, а также показать их роль в сохранении культурного наследия, общего для Польши и Украины. Именно благодаря этим натуралистам мы можем вернуться к миру, который исчез в результате войны и политических преобразований. Он – наше общее наследие, которое должно быть защищено, как всё, что объединяет и дает нам возможность творить общее будущее, основанное на диалоге.

Как Тадеуш Волчанский, так и Юзеф Трешка посвятили себя фотографии, создав уникальные изображения их любимого мира, Восточных Карпат – Гуцульщины. В статье мы попытаемся проанализировать их фотографическую продукцию и выяснить ее значение в наше время. Также будет показано как на этих натуралистов и энтузиастов природы и культуры гуцулов влияли подобные работы, посвященные Черногории и Покутью.

Ключевые слова: Т. Вильчинский, Ю. Трешка, Гуцульщина.

Rysztof Duda

**Tadeusz Wilczynski (1888-1981) and Josef Treshka (1906-1945):
images of the forgotten world**

Lviv academic environment early twentieth anniversary hundred concentrated around Lviv University, combustion-house – Jan Kazimierz University, and included many prominent scientists. Among the staff and students were both Polish and Ukrainian. Lviv became the place for two-tenth tilt between the world was created the culture and science. Se-Ed little-known aspects of our time – the history of the natural sciences, which were enlisted such prominent scientists as A. Rehman, M. Ratsiborskyu more. The person who comes out of this environment, and almost forgotten in Poland – famous florist, Professor Tadeusz Wilczynski. This also applies to his friend and follower, a graduate of Lviv Polytechnic – woodman Josef Treshky.

Purpose of the article – based on archival material to analyze the contribution of these two entities in the development of cultural history and anthropology balls-tour and show their role in preserving cultural heritage, common for Poland and Ukraine. It is this gratitude naturalists, we can return to a world that has disappeared as a result of war and political transformation. He – our common heritage which must be protected, as anything that unites and gives us the opportunity to create a common future, grounded in dialogue.

As Wilczynski Tadeusz and Jozef Treshka dedicated se-baa pictures, creating a unique image of their beloved world of the Eastern Carpathians – Hutsulshchyna. In this article we try to analyze their photographic products and find out its valuation today. It will also show how these naturalists and enthusiasts of nature and culture of Hutsul influenced such works dedicated to Montenegro and Pokuttya.

Key words: T. Wilczynski, J. Treshka, Hutsulshchyna.

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