

Beata Skrzydlewska*

Priest Eustachy Skrochowski – Pioneer of Church Museology

Padre Eustachy Skrochowski – pioniere della museologia ecclesiastica

Eustachy Tomasz Skrochowski nacque il 18 settembre 1843 a Kotowa Wola, vicino a Tarnobrzeg. I suoi genitori erano Manswert Skrochowski e Salomea, nata Olszewski. Si diplomò presso la scuola reale di Leopoli e successivamente intraprese gli studi presso l'Accademia Tecnica, diplomandosi con il massimo dei voti. Va aggiunto che approfondì le sue conoscenze in altri centri europei e trascorse il terzo anno di studi a Vienna, ottenendo un diploma in ingegneria.

Durante il suo soggiorno a Parigi, incontrò Walerian Kalinka, uno dei futuri membri della Congregazione dei Resurrezionisti. Il 9 novembre 1870, si unì alla Congregazione della Resurrezione di Nostro Signore Gesù Cristo. Un anno dopo, prese i primi voti il 30 novembre e la professione solenne il 7 novembre 1874. Successivamente, si iscrisse all'Università La Sapienza per studiare filosofia e all'Università Gregoriana per teologia. In questo periodo, progettò l'altare principale e il piedistallo del candeliere a sette bracci del XIV secolo per il Santuario di Maria in Mentorella, completato tra il 1881 e il 1883. Poco dopo Skrochowski decise di ritirarsi dall'ordine, venendo successivamente dispensato dai voti il 21 gennaio 1882. In seguito, iniziò a lavorare a Cracovia, dove fu, tra l'altro, catechista, contribuendo attivamente anche al campo della cultura. Nell'anno accademico 1886/1887, ottenne un dottorato presso l'Università Jagellonica in storia ed estetica. Successivamente, fu assunto presso la Facoltà di Teologia della stessa università,

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dove lavorò per un breve periodo, poiché il 14 gennaio 1891 divenne professore ordinario presso la Facoltà di Teologia dell'Università di Leopoli, occupandosi di argomenti relativi ai musei e alla necessità di istituirli nei territori dell'ex Repubblica.

Eustachy Skrochowski dimostrò un grande interesse per l'antichità cristiana, fu un archeologo a livello teorico, ma anche il primo polacco a scrivere articoli riguardanti l'arte paleocristiana. Si concentrò sulla promozione dell'idea della museologia ecclesiastica e della conservazione delle antichità. Partecipò attivamente anche ai congressi su questi temi.

Parole chiave: Eustachy Skrochowski, Leopoli, Mentorella, musei diocesani, tutela dei monumenti, Resurrezionista.

Słowa kluczowe: Eustachy Skrochowski, Lwów, Mentorella, muzea diecezjalne, ochrona zabytków, zmartwychwstaniec.

Keywords: Eustachy Skrochowski, Lviv, Mentorella, diocesan museums, monument protection, Resurrectionist.

In the memoir written by Stanisław Tarnowski after his death, dedicated to Eustachy Skrochowski, attention is drawn to the words, also quoted by Marcin Sanak in his article:¹

About Fr. Eustachy Skrochowski, there will be no talk in history like about his close friend Fr. Archbishop Feliński. The world has not seen him on the scene of great events, and what he was really like, remained known to only those who saw and knew him up close.²

With some regret, he wrote that despite the great contributions of the deceased on various levels, rather few or no one would remember him. When proceeding to analyze the activities of Eustachy Skrochowski, a reflection arises that some figures are indeed forgotten, others, as if intentionally pushed into oblivion.

1 M. Sanak, *Ksiądz Eustachy Skrochowski (1843–1895) jako badacz starożytności chrześcijańskiej*, in: *Starożytność chrześcijańska. Materiały zebrane*, ed. J. C. Kałużny, vol. 4, Kraków 2016, pp. 117–150.

2 S. Tarnowski, *Wspomnienie pośmiertne*, „Kuryer Poznański” 24 (1895) no 252, p. 1.

Analyzing various biographies, one can discover that in such a difficult period for Poland, these unknowns were the ones who saved its culture. By looking at their activities, we incidentally unravel the narrative that the positivist, organic work was not inspired exclusively by what was secular. The motivation, after all, was on many occasions the love for God and the Homeland, and from these foundations the strength to work was drawn. Many difficult undertakings were carried out by people who were comprehensively gifted and committed to social issues, such as E. Skrochowski, who was a clergyman, but also an engineer, philosopher, theologian, professor, educator, and researcher of antiquities.

Somehow, as opposed to the words of Stanisław Tarnowski quoted above, it turns out that it is difficult to predict at what point one's achievements will not only be noticed, but also appreciated. Currently, studies of the history of church museology are in progress, and researchers who explore this topic are aware that without Eustachy Skrochowski's deep reflections and postulates, which were the result of his research inquiries, church museums in Poland would probably have looked different.

His rich career contradicts the false stereotypes that one cannot be multi-dimensional within the professional activity, and that the economical element is the only criterion for success. It can be safely said that Father E. Skrochowski was a builder of Polish culture at a very difficult time when the Polish state did not exist, and his views and activities were rooted in his family home.

Youth and adulthood

Eustachy Tomasz Skrochowski was born on September 18th, 1843, in Kotowa Wola, near Tarnobrzeg. He came from a gentry family, his parents were Manswert Skrochowski and Salomea née Olszewski³ who provided a solid education for Eustachy and his two brothers – Feliks, owner of Ropa near Gorlice, and

3 *Kronika: Ks. Dr Eustachy Skrochowski*, „Gazeta Lwowska”, 85 (1895) no 214, p. 4; B. Micewski, *Skrochowski Eustachy Tomasz*, in: *Polski słownik biograficzny*, vol. 38, ed. H. Markiewicz, Warszawa-Kraków, 1997–1998, pp. 392; M. Sanak, *Ksiądz Eustachy Skrochowski (1843–1895)*, p. 118.

Ignacy, later editor of the „Przegląd Polski” [Polish Review], philosopher, historian, and researcher at the Jagiellonian University.⁴

Eustachy was sent to a real school in Lviv, where he later took up studies at the Technical Academy, graduating with honors. It should be added that he deepened his knowledge in other European centers. He spent the third year of his studies in Vienna, concentrating mainly on lectures in mechanics given by Adam von Burg. He complemented his studies in Paris at the School of Roads and Bridges, obtaining a diploma in engineering.

The aforementioned synopsis of Eustachy Skrochowski's adolescence, is important for one more reason. During his stay in Paris, he met Walerian Kalinka, one of the future members of the Congregation of the Resurrectionists. As Ludwik Debicki wrote about Skrochowski in his posthumous memoir, „in Paris, where so many lost their faith, Skrochowski was among those who found it.”⁵ He deepened his spiritual life and many of the endeavors he undertook at the time and over the years were the results of his deep faith and love for his homeland.

Some researchers of Eustachy Skrochowski's life consider that a turning point in his spiritual life was a visit together with Walerian Kalinka to the Benedictine monastery in Solesmes, which Kalinka would later call the cradle of the Resurrectionists. However, it seems that other events also had an impact on Skrochowski becoming a priest. Following his studies and stay in Paris, he accepted a job with the National Department in Lviv. Being an engineer, he supervised the construction work on the psychiatric hospital in Kulparkov near Lviv.

Debicki, on the pages of the Cracow-based „Czas”, [Time] reminisced how, during the summer vacation period, on some occasion when a discussion heated up among a group of Lviv students, Skrochowski also took part in it, saying: „Christianity... is the most beautiful thing that mankind has given out, the Gospel is the highest book, it is a pity that today it is no longer enough.”⁶ Skrochowski, who had previously had doubts about faith in his life when coming to the ter-

4 Ibid.

5 L. Dębicki, *Z kroniki żałobnej*, „Czas” 48 (1895) no 237, p. 1.

6 Ibid., p. 1.

ritories of the former Republic, although that deep religiousness was present in the lives of most Poles. He was wrong, however. Encountering the great religious apathy present in Lviv aroused his surprise and concern.

Eustachy Skrochowki, eventually decided to go to Rome. He arrived in the Eternal City together with Walerian Kalinka. On November 9th, 1870, he joined the Congregation of the Resurrection of Our Lord Jesus Christ.⁷

A year later, he took his first vows on November 30th, and his solemn profession on November 7th, 1874. Subsequently, he enrolled at the Sapienza University to study philosophy, and at the Gregorian University to study theology, finding great appreciation from Father Kajsiewicz and Father Semenenko.⁸ During this time he designed the main altar and the pedestal for the fourteenth-century seven-armed candlestick for the Sanctuary of Mary in Mentorella, completed between 1881 and 1883.

Skrochowski was ordained a priest on March 31st, 1877, and began working at the Polish College, where he became known as a great master of youth. He carried out fundraising for the congregation in many countries, including France, Belgium and the Netherlands. In fall of 1879, he was delegated to Galicia and became part of the staff of the newly established Polish province of the Resurrectionists. Unfortunately, quite soon the paths of Fr. Skrochowski and the order parted. After the 1880 General Chapter restored the rule from before 1872, Skrochowski decided to withdraw from the order along with Fr. Julian Felinski and Fr. Krajewski. He was released from his vows on January 21, 1882.

He started working in Cracow, where he was, among other things, a catechist, also actively contributing to the field of culture. He was appointed secretary of the Art Commission of the Academy of Arts and Sciences as well as a member of the St. Luke's Society in Cracow; he also participated in the committee for the restoration of the Wawel Cathedral.⁹ In the academic year of 1886/1887, he obtained a doctorate at the Jagiellonian University in the history and aesthetics

7 M. Sanak, *Ksiądz Eustachy Skrochowski (1843–1895)*, p. 120.

8 Ibid.

9 B. Micewski, *Skrochowski Eustachy Tomasz*, in: *Polski Słownik Biograficzny*, p. 393; *Kronika: Restauracja katedry na Wawelu*, „Gazeta Lwowska”, 86 (1886) no 161, p. 3; M. Sanak, *Ksiądz Eustachy Skrochowski (1843–1895)*, p. 124.

of Christian liturgy, on the basis of his dissertation entitled „The Fourth Century Christian Sarcophagus” [Sarkofag chrześcijański z IV wieku].¹⁰

Subsequently, he was hired at the Faculty of Theology of the Jagiellonian University, where he worked for a short time, since he became a full professor at the Faculty of Theology of the University of Lviv on January 14th, 1891. Debicki wrote that “Skrochowski was destined to be a professor for clerical youth, according to the thought of Leo XIII.” Regarding his atheist opponents, he answered this way:

They are the sons, the apostles of denial – we have all the affirmations, all the ideals: God, the immortality of the soul, the harmony of creation, the work of redemption, nineteen centuries of the Church's triumph in history and civilization and of these highest truths here on earth, freedom as the condition of God's order, the homeland, God's plan in history, God's order in society, the ideal of beauty in art, the ideal of truth in science, the ideal of goodness in life – this is our field. What is left for them: the edifice of knowledge, which they confront with the Church, but this edifice is only half, because they do not enter the spiritual sanctuary, the entire historical and psychological sphere of man, is understood by them, they have no keys to it.¹¹

The origins of diocesan museums

Since the first half of the 19th century, diocesan museums began to be established in Europe. Their foundation was a response to the suppression of monasteries.

Emperor Joseph II of Austria, continuing his mother's reforms, maintained state interventionism in the life of the Church. He established the Department of Church Affairs within which he announced approximately 6,000 decrees. The documents issued on October 30th and December 20th, 1781, decreed the abolition of contemplative orders. By 1783, 156 monasteries representing this form of religious life had been suppressed.¹² Meanwhile, still in 1782, the suppression was applied to mendicant orders.

10 K. Michalewska, *Habilitacje na Uniwersytecie Jagiellońskim 1848–1918*, „Zeszyty Naukowe Uniwersytetu Jagiellońskiego. Prace Humanistyczne”, 4 (1963) no. 12, p. 99; M. Sanak, *Ksiądz Eustachy Skrochowski (1843–1895)*, p. 125.

11 L. Dębicki, *Z kroniki żałobnej*, p. 1.

12 *Encyklopedia kościelna*, Warszawa 1876, vol. 9, p. 211; Ks. M. Banaszak, *Historia Kościoła katolickiego czasy nowożytne 1758–1914*, pp. 16–17.

The monks who remained in the still operating convents were ordered to undertake work for the sick, the poor, as well as for the youth, for instance, through education. The ecclesiastical property that remained after the closure of monasteries was confiscated by the state. The real estate was allocated for warehouses and workshops, while the remaining church assets transferred to the Religious Fund were intended to be used to equip newly established parishes, hospitals, or schools, but were largely forfeited. The confiscated church property primarily supplied the state treasury.

The whole process of suppression of religious orders also applied to religious foundations located in the territories of the former Republic, and after the First Partition in 1772 taken over by Austria. Local churches were subjected to state authority, contacts with Rome were limited, and on the territory of Galicia territorial changes of individual dioceses were conducted due to the change of the borders after the partitions in 1772 and 1795.¹³

Admittedly, the process of introducing the reforms, as mentioned in Fr. Józef Krętosz's work, did not proceed homogeneously, there were concerns, as time proved justified, that monasteries which recruited monks among Poles would undergo suppression. The problem was even more painful in the kingdoms of Galicia and Lodomeria as it went hand in hand with the Germanization of the population living in those areas. In the end, in Austria, the cassation covered 700 monasteries, which were home to about 38,000 nuns and monks.¹⁴ In addition, 190 monasteries were closed in the Russian partition under Catherine II and Nicholas I. Later, the punishment for national uprisings (the January Uprising and the November Uprising) included the liquidation of convents. Also, in the Prussian partition after the November Uprising, some monasteries were closed.

The discussions on the possible suppression of some convents were already held during the period of the Four-Year Sejm. These polemics involved widely

13 B. Kumor, *Granice metropolii i diecezji polskich (968–1939)*, „Archiwa, Biblioteki i Muzea Kościelne”, 22 (1971) p. 309; Ks. Józef Krętosz, *Józefiński proces budowy Kościoła państwowego na terenie Monarchii Habsburskiej w okresie rządów cesarza Józefa II (1780–1790)*, „Śląskie Studia Historyczno-Teologiczne”, 29 (1996) pp. 48–49.

14 Ks. Marian Banaszek, *Historia Kościoła katolickiego*, t. 3: *Czasy nowożytne 1758–1914*, Warszawa 1991, p. 16–18.

respected personalities, such as Tadeusz Czacki, and Hugo Kołłątaj (a Piarist).¹⁵ In the Polish territories under the partitions, there was a dilemma of how to protect from dispersion sacred objects remaining after the suppression of abbeys. There was a danger that secular institutions would take over the objects, as was the case in many European countries. The danger was all the greater because the property belonging to monasteries located in the former Polish territories were now part of the invading states, which could take possession of them without breaking the law. The remaining part of the monuments could be dispersed, while what remained in the hands of the Church deprived of proper care was exposed to destruction.

Eustachy Skrochowski – the museologist

Secular people and enlightened clergy, decided to address this issue by organizing diocesan museums. Priests Józef Rokoszny, Stefan Momidłowski, Władysław Górzyński, Jan Władziński, but also laymen, including Władysław Podlacha, and Mieczysław Treter, conducted a lively discussion on the subject.¹⁶

- 15 T. Walachowicz, *Kościół katolicki w prawodawstwie Księstwa Warszawskiego*, Lublin 1984, p. 98; M. Dębowska, *Walka o przetrwanie. Klasztor siostr norbertanek w Imbramowicach w okresie zaborów*, „Między Wisłą z Pilicą. Studia i Materiały Historyczne” 7 (2006) pp. 137–139; The aforementioned problem regarding the suppression of religious orders and the creation of diocesan museums is addressed in the book by B. Skrzydlewska, *Muzea Kościoła rzymskokatolickiego w Polsce po 1989 r. Problemy organizacyjne i prawne*, Warszawa (in print).
- 16 J. Rokoszny, *O potrzebie zakładania muzeów diecezjalnych dla zabytków sztuki kościelnej i archeologii*, „Przegląd Katolicki”, 40 (1902) no 9, pp. 136–139; idem, *Losy dzieł sztuki i zabytków przeszłości w naszych kościołach*, „Przegląd Katolicki”, 42 (1904) no 51, pp. 806–807; no 52, pp. 821–823; S. Momidłowski, *W sprawie muzeum diecezjalnego*, „Kronika Diecezji Przemyskiej”, 10 (1905) pp. 307–310; idem, *Muzeum diecezjalne dla sztuki kościelnej w Przemyślu*, „Rocznik Przemyski na rok 1909–1911”, (1911) no 11, pp. 67–76; idem, *Cele i zadania muzeów diecezjalnych*, „Pamiętnik Muzealny”, (1933), no 2, pp. 23–27; W. Górzyński, *O muzeach w ogólności i diecezjalnych w szczególności*, „Kronika Diecezji Kujawsko-Kaliskiej”, 4 (1909) pp. 104–111; idem, *Rozwój historii sztuki wśród innych narodów i w Polsce*, Włocławek 1912; Cz. Chodorowski, *O potrzebie utworzenia Muzeum Diecezjalnego*, „Kielecki Przegląd Diecezjalny”, (1911) no 1, pp. 13–17; W. Podlacha, *Muzeum archidiecezji lwowskiej im. Jana Długosza*, Lwów 1916; M. Treter, *Muzea współczesne. Studium muzeologiczne*.

Eustachy Skrochowski, showing an interest in Christian antiquity, being a theoretical archaeologist and the first Pole to write articles on early Christian art, was the first to raise the question concerning church museums and the necessity of establishing them in the territories of the former Republic. In 1890, he took an active part in the Second Congress of Polish Historians in Lviv, where he gave a speech entitled *O potrzebie zakładania muzeów dyecezyalnych dla zabytków artystycznego przemysłu, archeologii i sztuki kościelnej* [On the necessity of establishing diocesan museums for monuments of artistic industry, archaeology, and ecclesiastical art].¹⁷

Skrochowski remarked that after the fall of the Republic, many of Poland's cultural assets were confiscated and destroyed by the partitioning authorities. At the time he attended the Lviv conference, more and more memorabilia were being devastated and scattered. He was, probably rightly so, convinced that this could be prevented by employees of diocesan museums. In his speech, he listed the reasons for the alienation and destruction of mementos of the past. The main reason, according to the researcher, was the non-professional restoration of monuments. He emphasized the unprofessional approach of church administrators to the maintenance of artifacts. At the time, especially in the countryside, poorly conceived neatness was a common aspiration. Thus, it became popular practice not only to whitewash old altars, but also to overpaint paintings. More worryingly, it was also prevalent in the cities, even in the larger centers, under the guidance of experts, to pursue stylistic cleanliness, which resulted in stripping objects of detail. Another reason was the lack of organization in parishes. Memorabilia were scattered in attics or sacristies without any protection:

old wood paintings, fragments of sculptures, remnants of valuable triptychs, torn paraments, smashed metal vessels, and in the cemeteries next to the church there are pieces of leftover cornices and statues and plaques

Początki, rodzaje, istota i organizacja muzeów. Publiczne zbiory muzealne w Polsce i przyszły ich rozwój, Kijów 1917, p. 94.

- 17 E. Skrochowski, *O potrzebie zakładania muzeów dyecezyalnych dla zabytków artystycznego przemysłu, archeologii i sztuki kościelnej*, in: *Pamiętnik II Zjazdu Historyków Polskich we Lwowie*, Lwów 1890.

with inscriptions from old tombstones. The fate of these items varies, but eventually everything wooden goes to the kiln, everything metal is sold by weight to itinerant traders, old paraments used to be burned as well, but today they have come to a certain importance, because our ladies know how to make beautiful tablecloths, rugs, furniture covers out of the bits of old matter. Pieces of stone, they enter as material for new houses.¹⁸

The apparent educational deficiencies of priests in art history and monument preservation were a significant problem. This was probably the reason for the widespread clerical ignorance regarding their knowledge of monuments of the past. The problem was partially solved by Pope Pius X when, in 1907, he introduced lectures on Christian archaeology and art history into the curriculum of theological studies.¹⁹

Another paradoxical issue was collecting relics of the past, which was becoming increasingly popular in European countries on a scale larger than ever before. Professional agents were directed to the former Polish-Lithuanian Commonwealth and, relying on the ignorance of the sellers, purchased works of art and historical memorabilia at undervalued amounts, taking the precious artifacts abroad.

Skrochowski further observed that there were, however, some attempts to manage the widespread destruction of objects. Many clergy and lay people appealed to place whatever remained in secular museums, but such a state would not be beneficial for several reasons. Skrochowski argued that religious objects would be separated from their natural environment as they were originally intended for religious worship. The issue at stake was the fact that museums would want to take over works of high historical or artistic, and therefore material, value for their collections, while the transfer of such valuable objects to secular institutions could not be permitted by the clergy, as they were the property of the Church.

Then how, according to Skrochowski, were monuments supposed to be saved? Firstly, it was necessary to introduce lectures on archaeology and art into the curriculum of the seminaries. However, the foundation should be

18 Ibid., p. 222.

19 *Okólnik Sekretariatu Stanu z dnia 10 grudnia 1907 roku.*

the knowledge of one's native art, since the common dilettante admiration of Italian art at the time led to the fact that it "destroyed more works in our country than the Tatar invasions or the Swedish wars. To make classes more relevant, it was necessary to organize them near the diocesan museum, which would serve as a research laboratory.

The foundation of museums had already been discussed in many dioceses, but the search for a reference model from which to take an example continued. Skrochowski suggested following the lead of museums in Harlem (northwestern Netherlands) and Litoměřice (the Czech Republic). He even suggested in his article how to organize the exposition:

There is no doubt that for a museum you need to have premises, to decorate and maintain it appropriately, you need to have funds to bring in, restore and maintain the monuments, and you need to have people to manage the establishment and guard it... For the premises it is enough to start with one large chamber with a certain number of cabinets and tables and a single priest who would be able to take a few hours away from his work every day and devote these to the museum. The chamber could be located either in the bishop's palace or in one of the capitular houses, or in some annex to the church, and where it would be needed, preferably in a seminary building.²⁰

When Skrochowski wrote these words, there were already two diocesan museums on Polish territory. The first was founded in 1870, the Diocesan Museum in Włocławek, and the second in 1888, the Museum in Tarnów. They were both then located in the facilities of the Seminary and as intended by the organizers, especially the founders of the Tarnów museum, were to be a place where alumni would expand their knowledge of Christian archaeology by having direct contact with the monuments.

Skrochowski's attention was particularly drawn to the Tarnów institution, based, according to him, on the church museums established in the Austro-Hungarian monarchy in Litoměřice (now Czech Republic) 1884, in St. Pölten (now Austria) 1886. In his article, he wrote about Tarnów with appreciation:

20 E. Skrochowski, *O potrzebie zakładania muzeów diecezjalnych*, p. 233.

[...] everything is housed in the seminary auditorium so far, and there was no need for separate expenses either for the premises or for maintenance, because the Rector of the seminary himself and the professors took care of this new institution. It was necessary to make a few cabinets and a few display cases, that was it.²¹

Despite the approval that came from Fr. Skrochowski, it should be noted that he did not realize the great effort of the organizers and the expenses for the arrangement of the museum. The investment consumed a great amount of money. The preparation of the hall, including the equipment, was a substantial sum for the time, PLN 1280.²²

However, despite observations that were not always accurate, it should be admitted that the attempts to inspire the love of art and, above all, its preservation were extremely important. Were Skrochowski's instructions followed? Yes and no. Museums initially had the character of church shelters, but rather quickly became professional establishments. During the period when Poland was obliterated from the map of Europe, church museums not only took care of monuments of a religious nature, but also served as national museums. One of the important contexts of their activities was the love of native cultural heritage and working around the preservation of our identity, which is what Eustachy Skrochowski was striving for.

Abstract: Eustachy Tomasz Skrochowski was born on September 18th, 1843, in Kotowa Wola, near Tarnobrzeg. He came from a gentry family, his parents were Manswert Skrochowski and Salomea née Olszewski. He graduated from Lviv's real school and later took up studies at the Technical Academy, graduating with honors. It should be added that he deepened his knowledge in other European centers – he spent the third year of his studies in Vienna, obtaining a diploma in engineering.

During his stay in Paris, he met Walerian Kalinka, one of the future members of the Congregation of the Resurrectionists. On November 9th, 1870, he joined the Congregation of the Resurrection of Our Lord Jesus Christ. A year later, he took his first vows on November 30th, and his solemn profession on November 7th, 1874. Subse-

21 Idem, p. 234.

22 AMDT, file: Ks. Jan Bąba, ms.; see: Wł. Szczebak, *Muzeum Diecezjalne w Tarnowie*, Tarnów 2003, pp. 102–105.

quently, he enrolled at the Sapienza University to study philosophy, and at the Gregorian University to study theology. During this time, he designed the main altar and the pedestal for the 14th-century seven-armed candlestick for the Sanctuary of Mary in Mentorella, completed in 1881–1883. Soon after Skrochowski decided to withdraw from the order, successively being released from his vows on January 21st, 1882. Afterwards, he started working in Cracow, where he was, among other things, a catechist, also actively contributed to the field of culture. In the academic year of 1886/1887, he obtained a doctorate at the Jagiellonian University in the history and aesthetics. Subsequently, he was hired at the Faculty of Theology of the Jagiellonian University, where he worked for a short time, since he became a full professor at the Faculty of Theology at the University of Lviv on January 14th, 1891, touching on topics relating to museums and the necessity of establishing them in the territories of the former Republic.

Eustachy Skrochowski demonstrated great interest in Christian antiquity, he was a theoretical archaeologist, but also the first Pole who wrote articles on early Christian art. He was focused on promoting the idea of ecclesiastical museology and the preservation of antiquities. He also actively participated in conferences on these issues.

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