



Uniwersytet  
Wrocławski



# Reading About Multiethnicity

Joanna Wojdon



WROCŁAW 2021





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The project that has produced this publication aims to capture and analyse the mechanisms that ensure the cohesion of multi-ethnic societies in Europe. It focuses on the Middle Ages and the early modern period, symbolically spanning the years 962-1789, which is due to the conviction of the unique character of the solutions introduced at that time in terms of the coexistence of different ethnic groups. They allowed Europeans to dynamically develop their civilisation and cultural potential by providing access to information produced by various communities. How was it possible to minimise conflicts between different ethnic groups in countries whose political boundaries included many, sometimes linguistically, culturally and religiously different groups? This question can only be answered by looking at our continent broadly. Therefore, the research is carried out at the level of state organisations (Czechia, Lithuania, Poland, Portugal, Russia, Hungary) and regions (Silesia, Catalonia, Transylvania) by researchers coming from nine contemporary European countries. Together, we look at the mechanisms enabling the coexistence of different ethnic groups within the former political communities through the prism of memory and stories about the past, economy and culture, and finally – politics. We hope that understanding past ways to seize the opportunity of living together will help us understand the world around us and consider it an opportunity for us all. The project was created and is coordinated at the Historical Institute of the University of Wrocław.

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**NARODOWY PROGRAM  
ROZWOJU HUMANISTYKI**



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Wrocławski**

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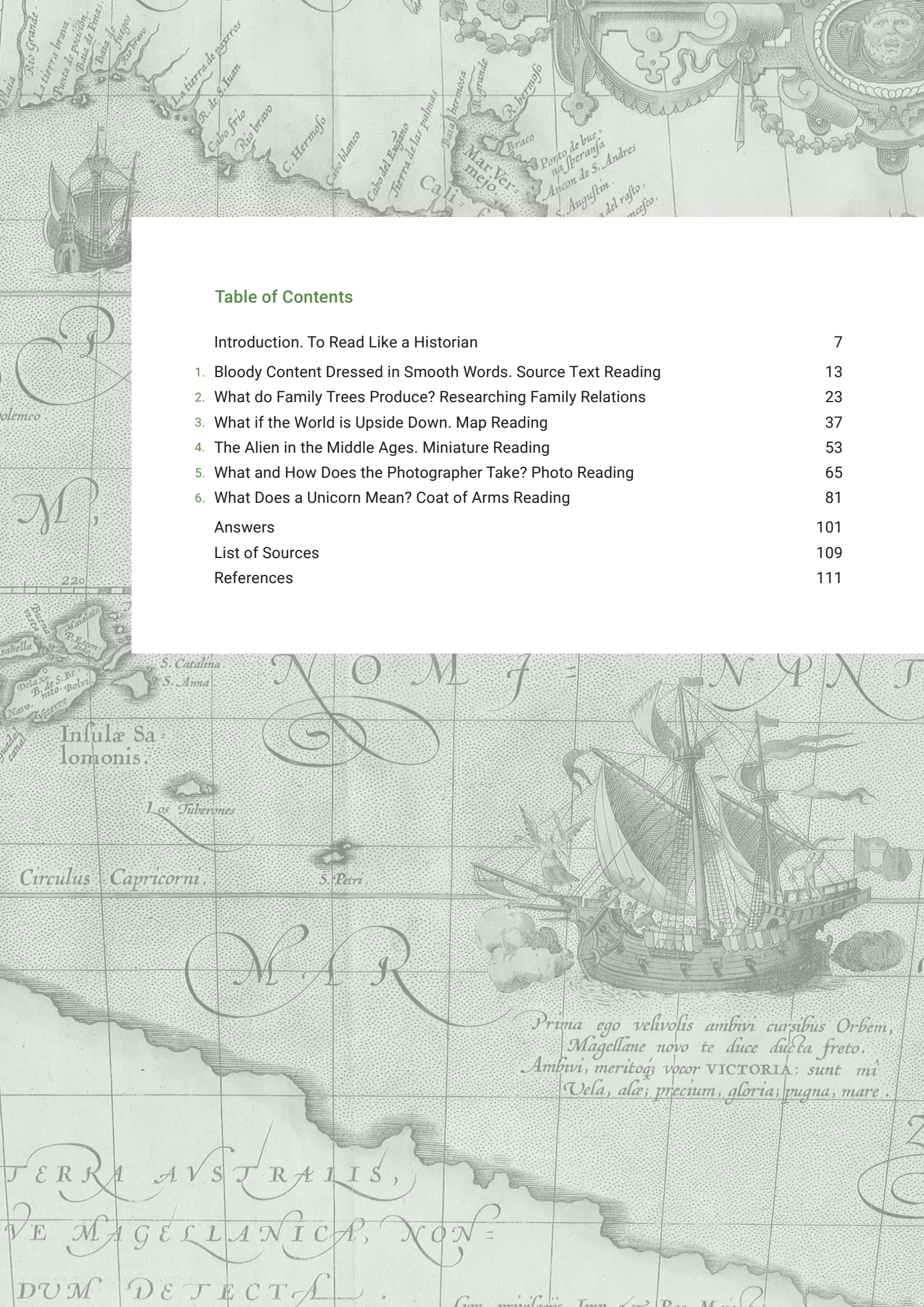
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## Table of Contents

Introduction. To Read Like a Historian	7
1. Bloody Content Dressed in Smooth Words. Source Text Reading	13
2. What do Family Trees Produce? Researching Family Relations	23
3. What if the World is Upside Down. Map Reading	37
4. The Alien in the Middle Ages. Miniature Reading	53
5. What and How Does the Photographer Take? Photo Reading	65
6. What Does a Unicorn Mean? Coat of Arms Reading	81
Answers	101
List of Sources	109
References	111









# Introduction To Read Like a Historian

In the first history lessons in Poland, students usually learn that a historian's job is to reconstruct the past on the basis of historical sources. The course book, and the teacher following in its footsteps, present various types of sources used by historians – primary and secondary, written and unwritten, textual and non-textual, and so on. In the further stages of history education, however, sources appear mainly in the illustrative function. The purpose of the written ones is to confirm the thesis presented in the course book or in the teacher's lecture, or to act as a sort of interruption or attraction. Iconography is to decorate the book, and sometimes serve as a memory hook. It is also supposed to aid in imagining what people or places looked like in the past – even if we are talking about the portrait of a medieval king painted in the 19th century. The role of other illustrations or maps is similar – they explain and enrich, even though from the student's point of view they may sometimes complicate the narrative. All this together creates one coherent message that the student should learn.

Yet, the historian's job is not to remember sources, but rather to analyse them critically. An illustrative and confirmatory approach to source materials may distort the idea of what studying the past is like, rather than bringing it closer to students. There are voices pointing to the huge gap between school history education and research. Even quite recently, educators have believed that students are not capable of carrying out a reliable analysis of sources on their own. They concluded that work with sources can appear during lessons only occasionally, as it is difficult, tedious and time-consuming. The main role of the teacher during such classes was to ensure that students draw the correct conclusions – that is, the same ones drawn by recognized historian – the method of reasoning used by historians remained a mystery, and the disputes they had engaged in were not disclosed.

What is more, it has happened that historians themselves (as well as educators) have failed to consider more deeply about how they work with sources. Research into this issue has been undertaken by Sam Wineburg of Stanford University, who has focused on the reading process. He wanted to determine how professional historians read historical texts and whether they do it differently from ordinary readers. He observed the work and listened to the process of "thinking aloud" which accompanied readers who came from various backgrounds and age groups but were not related to the study of the past. It appears that historians read differently than the rest of the world.

Ordinary readers read the text from the beginning to the end and first try to understand its content, using common sense and basically treating the message as it is. Conversely, historians usually start from the end and, even before they proceed, try to determine where the sources come from, who wrote it and when, for what purpose and under what circumstances. Then, using likely reliable studies, they obtain information about the circumstances in question – the author, publisher and all other issues that could have influenced the creation of the text – and build the context that will allow them to discern the meaning of the document. Only when thus equipped do they proceed to reading and drawing conclusions. This approach allows



them to discern not only what is written, but also what was intentionally or accidentally omitted. They can settle the question of uniqueness or typicality of the source, as well as its credibility. Comparison of the individual document with other sources – of the same kind, from the same time or place – is also helpful.

In this way, Wineburg distinguished four components of reading historical texts, which he termed as sourcing, contextualization, close reading and corroboration. At the same time, he determined that these are activities not natural to historians, but rather ones which must be practiced. He developed techniques based predominantly on skilfully selected questions which facilitate the process. Then, he empirically examined how they can be implemented already in high school and contribute to the appeal of the lesson, but above all to acquiring the skill of comprehension of all texts, not just historical ones. It is an enormously important pragmatic argument for school authorities, parents and adolescents because reading comprehension is the basis of tests taken by students. Wineburg, however, focuses not on the students' examination results (deeming them as something of secondary importance), but indicates that the ability to "read like historians" benefits them in the modern world, because the skill and habit of critical reading reduces susceptibility to manipulation, sensitizes awareness of the sender's intentions, facilitates reading between lines and independent thinking, instead of following the author's arguments without reflection.

Agreeing with these conclusions, in this volume I present a collection of lessons focusing on the reading of historical sources based on the guidelines developed by Wineburg. I have no ambition or opportunity to repeat or reproduce the internet portal created by his team – SHEG (Stanford History Education Group – [sheg.stanford.edu](http://sheg.stanford.edu)), which contains dozens of generally available lesson plans for the curriculum in American schools, along with guidelines for teachers and printable materials for students.

Lessons in the present volume, on the other hand, are based on the findings of the international research project 'Cohesion-building of multi-ethnic societies. 10th-21st c.' All of the analysed materials to some extent reflects the multi-ethnic nature of the societies they come from and relate to. They show various aspects of the coexistence of ethnic groups, which not always are blissfully trouble-free. The publication is designed for teachers and students from various countries, and thus neither the project nor the lessons are based on any official core curriculum. They are not intended as preparation for any exam or competition.

My intention is to inspire and encourage teachers to reach for historical sources more often and more deeply. I would like them to believe that questions about sources can be asked not only by professional researchers, but also by thinking teenagers – studies confirm that even younger children can be included into historical thinking. They only need to be encouraged and led a little.

Given today's "picture age", but also taking into account the role of iconography in creating and studying sources about the past, "reading" sources refers not only to traditional written texts, but also to meanings of iconographic and symbolic sources, which appear either on their own or in conjunction with texts.

Although most analyses contain professional historians' interpretations, they should not be treated as the only correct ones. Most often, the historians themselves express uncertainty about the final conclusions, leave some questions unanswered, and present some information as suggestions rather than final judgements. It would be beneficial for students to become acquainted with these ambiguities, as it might convince them that history is not a closed story, but a living research discipline. Nothing prevents students from disagreeing with the interpretations of the researchers and proposing their own solutions – they just must be able to defend them in accordance with the methodology of history.

The vital task of the teacher in this situation is to ask proper questions, encourage the formulation of significant problems, advise on the search for additional sources of information and attend to the quality of argumentation.

This volume starts with an analysis of source texts from medieval Romania, along with the question of whether such texts are worth reading at all and what they bring to the life of an average student. A historical elaboration presenting quite complex family affinities of the Sardinian and Aragon elites leads us in turn to the problem of reading the family tree. It shows that family trees can fulfil not only an auxiliary function and facilitate reading of the text, but also provide a lot of information and raise new questions, not always possible of being answered. The subsequent chapters deal with visual sources, and at the same time focus on the selected stages of reading. Maps are shown not as a reflection, but rather as a particular interpretation of history, while the verification of sources and motives for their creation facilitates their deconstruction. Reading illustrations accompanying medieval texts, i.e. miniatures, on the other hand, stresses the importance of explaining the historical context for the interpretation of the source. The final two chapters focus on items closer to modern times. The first one demystifies photography and presents it not as a faithful reflection, but as a creative interpretation of reality. It is not about the famous Soviet photo manipulation achieved by adding non-existent elements or removing unwelcome ones, but rather about absolutely ethical procedures such as handling of the frame, lighting and other tools of the photographer as well as about the conclusions that the historian can draw from it (in this case studying the Polish ethnic group in the USA), mainly due to the possibility of comparing many shots of the same object or event, i.e. corroboration. For close reading, I have employed the emblem of Russia from the late 19th century, which provides very rich symbolic material.



As far as possible, I have tried also to include in each case other stages of the process of reading the source, although giving them a little less attention. I have chosen this approach as I do not assume that all material used in every history lesson will be subjected to the entire careful “reading like a historian” procedure.

As is the case with the previous volume of this series, *Thinking about Multi-ethnicity*, I see the possibility of using the proposed scenarios as auxiliary materials, in after-school lessons, in exercises given to activity clubs or in various forms of extracurricular education. I am also aware that the material contained in individual chapters may be too extensive to fit into an average forty-five-minute lesson unit. Extracurricular activities may, however, have a longer duration. In some schools two history lessons take place one after the other, and in any case there is nothing to prevent the teacher from using only a fragment of the whole (in particular sections such as “extra task”, “another piece of history” or “on a side note”) or from using the idea itself for their own exercises. For that purpose, at the end of the chapters devoted to particular sources, I have given a set of questions, general enough to be applied to the widest possible range of sources of a similar nature. I have used suggestions from the SHEG project, as well as from sheets for analysis of various archival materials developed by the US National Archives.

The final part of the book contains a list of references, specification of all sources cited in the chapters and answers to some tasks — mostly the closed-ended ones, excluding both the simplest and open-ended ones, where the goal is not to get the “right” answer, but to encourage reflection.





## Bloody Content Dressed in Smooth Words

Source Text Reading

1



Imagine that you were given a task to direct and play the following scene described in a medieval source.

Nr. 74. (300.)

Castrenses de Carasna de villa Ban<sup>6</sup> scilicet: Damang, Duh, Nusata, et omnes alii de eadem villa, coadiuvante eos Tumpa centurione, ut pristaldus astruxit, impetierunt quendam, scilicet: Iecur, filium Redea, Sol et Boutun, filios Sacicu, Syteci filium Babuci, dicentes, quod concives essent eorum. Illi autem dixerunt, se esse liberos et genere Ruthenos, et adduxerunt defensorem libertatis suae, nomine Chedur, genere Ruthenum, ioubagionem Barnabae, qui dicens illos cognatos suos esse, tenuit libertatem eorum, iudice Tupa, curiali comite de Carasna, pristaldo Donca, de villa Bogus.<sup>7</sup> Chedur itaque, portato ferro, iustificatus est. Probavit illos liberos esse.

<sup>1</sup> Nunc Namény in com. Szatmár.

<sup>2</sup> Sebes I. de genere Hont-Pázmány.

<sup>3</sup> Supra nr. 39 Infra nr. 117, 133.

<sup>4</sup> In editione principe: comiti.

<sup>5</sup> Pagus Kups = Kupch = Köpcs a Debreczen septentr. et orientem versus in vicinitate pagorum Hatház et Sámson situs. Confer. Wenzel. Árp. okm. XII. 664. Zichy I. 523.

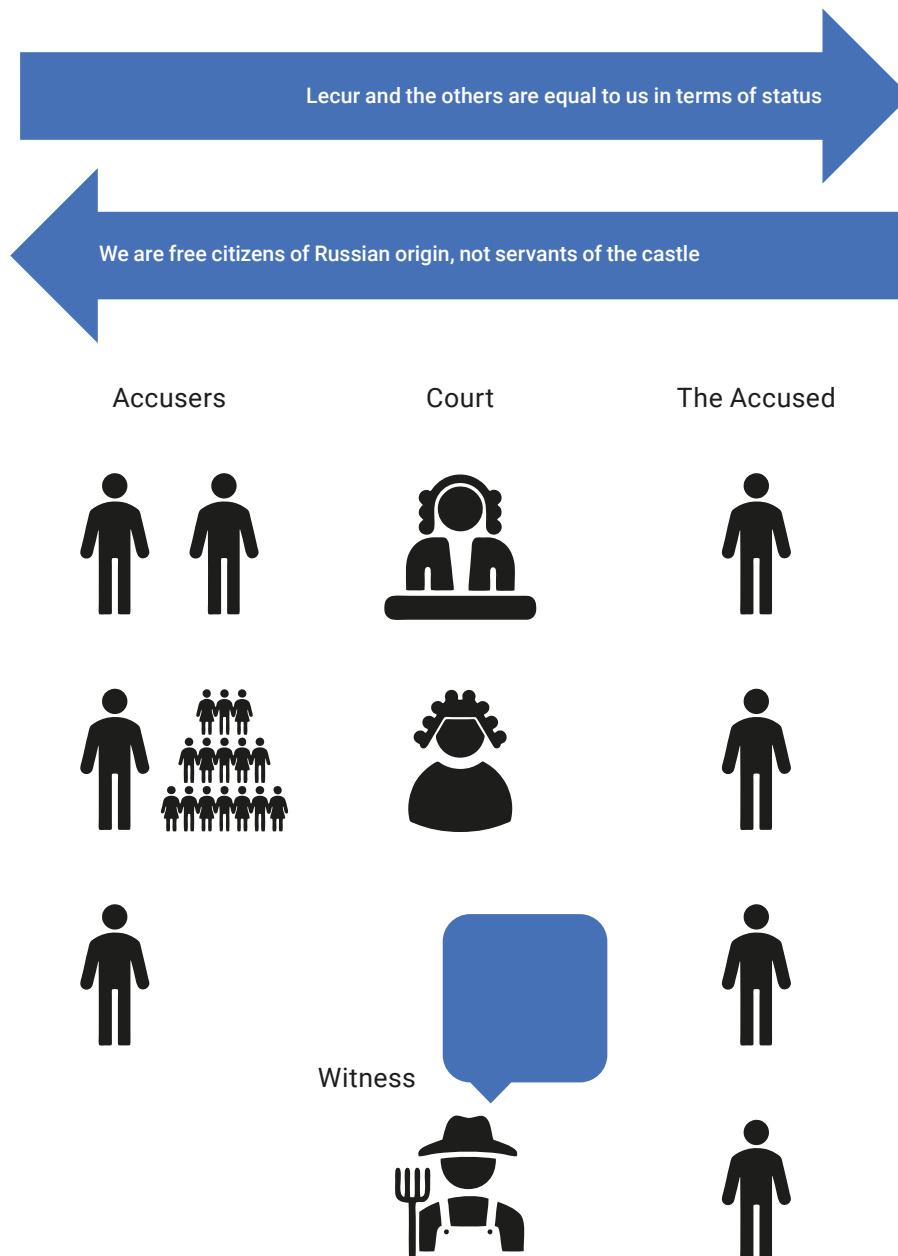
<sup>6</sup> Hodie Alsó-Felső-Bán in com. Kraszna. Conf. supra nr. 22, 59.

<sup>7</sup> Nunc Szilágy-Bagos.

▲ <https://archive.org/stream/regestrumvaradi00nagy#page/180/mode/2up>

The servants of the castle of Carasna from the village of Ban, namely Dmang, Duh, Nusata and all the others from the village, supported by their centurion Tump, accused Lecur, son of Redea, Sol and Boutun, sons of Sacicu and Sytec, son of Babuci that they were equal to them in terms of status. The accused, in turn, said that they were free citizens of Ruthenian origin. They brought a certain Chedur, also a Ruthenian, a hired peasant of a certain Barnaba to be their defender. Chedur, claiming that they were his relatives, confirmed their freedom before Judge Tupa, the curatorial councillor of Karasna, and steward Dunc from the village of Bogus. Chedur then confirmed his testimony with a hot iron test. He proved that they were free.

Let us start by reading the text as it would be read by a director. We may draw a scene, mark the characters and determine what they are supposed to do or say. We may also write down ambiguities.



Ambiguities:

- 1)
- 2)
- 3)

Among the ambiguities, perhaps the most important is the question: What does it mean that Chedur "confirmed his testimony with a hot iron test"? It would be a good idea to consult about the text with a specialist historian.

He or she should start by determining what kind of document it is, where it comes from, how precisely it can be dated, and whether the authorship and circumstances of its creation can be ascertained. Observations of the work of historians show that they begin the analysis with a determination (as detailed as possible) of **what sort of source they are dealing with**.

For the purposes of this publication, I contacted Professor Cosmin Popa-Gorjanu from Romania, who explained that the document comes from *Regestrum Varadiense – The Varad Register*. It is a collection of approximately 400 short notes from Oradea court hearings, in which the judgments were based on hot iron tests. Today, Oradea is a city in eastern Romania, but in the Middle Ages it belonged to Hungary, and at that time its name was Nagy Varad. The hearings recorded in the register took place between 1203 and the 1230s. While the original notes have not survived to our time, we do have copies which were drawn up and published in 1550 in Cluj city (the informal capital of Transylvania), Romania, on the initiative of the Supreme Judge of Hungary and the Bishop of Oradea, Georgius Martinuzzi. However, they were published in random order. Only later has painstaking historical research made it possible to determine the dates of individual hearings, arrange the whole in chronological order, add historical commentary and publish them in print in 1903. It is this publication from which the cited case comes.

The register was drawn up in Latin. The 1903 edition was acquired by many libraries around the world; it appears in auctions, including online ones; and you can also find a digital copy on the internet. Our document is included in the chapter covering 1214.

On the basis of this data and the acquired knowledge (which comes mainly from other sources and works written by other historians), a historian is able to explain **the context** to us, i.e. to describe what was happening in the world presented in the source and to try to explain against this background what the author really intended to convey.

In our case, Professor Popa-Gorjanu explains that the register contained information about the hearings that had been held before the bishop's court, as they were so difficult that local judges were unable to resolve them on their own. They concern various cases, from allegations of theft, robbery or witchcraft, through inheritance issues, to doubts as to a person's social status. The bishop's court used the "divine court" procedure, in this case – a fire test. What does it mean? What did the test look like?

A witness who was supposed to prove the truth of their testimony, or an accused who was to prove their innocence, had to fast for three days. Then the rite of blessing fire and iron was performed. They were liturgical rites with prayers for divine revelation of truth. During the test, the person giving testimony was to keep in their hand a piece of glowing iron and, holding it, utter a special text in which they assured truthfulness.

Of course, glowing iron causes deep burns. It was believed, however, that if someone was telling the truth, their hands would remain intact or the burn would heal. Since the sources reported relatively numerous cases of people who allegedly passed this test unscathed, some researchers suspect that the iron did not always have to be equally hot. However, there are no sources that would clearly confirm it.

In ordinary cases, when the burns did occur, the wound was covered with a sealed bandage for three days. After this time, as long as the seal remained intact, the dressing was removed and it was checked whether the burn was healing or rotting – depending on that factor the truthfulness of the witness or the accused was determined. Some surrendered before the procedure had been initiated – they preferred to cancel their testimony rather than take the burning iron in their hands. Others were not able to stand wearing the wrapped dressing and broke the seal. These were also considered burned, and their words were not believed, just like the words of those whose burns did not heal.

We now know the meaning of Chedur passing the iron test and proving his truthfulness. In order to stage it, we would have to resort to special effects.



▲ Illustration from a German manuscript from the end of the 12th century, [https://upload.wikimedia.org/wikipedia/commons/a/af/Ordeal\\_of\\_fire.jpg](https://upload.wikimedia.org/wikipedia/commons/a/af/Ordeal_of_fire.jpg)



As you can see, in order to find out about all this, the quoted source text alone would not be sufficient. Nonetheless, are historians able to learn something from it? Or perhaps they can only use it to confirm that in the Oradea bishopric there was a divine court practice described elsewhere.

Here, we are proceeding to the next stage, the so-called “close reading”, in which we analyse it word by word, looking for hidden meanings, typical or surprising connections or whatever could interest us or raise doubts.

Prof. Popa-Gorjanu draws attention to two aspects:

Firstly, Lecur and his company were free people, but their relative Chedur already appears as a mercenary peasant of certain Barnaba. He sees it as the confirmation of the process of the establishment of private landed property (not just the ducal one) and the formation of the stratum of mercenary peasants – people dependent on the church or secular landowners. They were often former “castrenses”, i.e. ducal castle servants. The duke, conferring church or secular goods, also passed those people to the new owners. However, it was also possible for free peasants to settle in these estates.

Secondly, the text gives us confidence that the Ruthenians settled as free peasants in the Romanian-Hungarian border area at the turn of the 13th century. The researcher also notes that it is one of the few testimonies in which foreign (Ruthenian) origin is mentioned in a hearing on social status. Why the Ruthenian origin was supposed to be the major argument certifying the personal freedom of the accused we do not know (nor do historians). However, the fact is that it was recorded in such a way.

In order to determine which content is typical and which is unique, we need knowledge of other documents from the given area and period. Hence, what we need is **corroboration** – the confirmation of the data by other sources. Professor Popa-Gorjanu confirms that the cited text passes the test.

In this way, we move from a rehearsal of a simple scene based on a short text to its historical analysis. It shows that one text may be interpreted in many different ways, paying attention to various aspects. Linguists might draw attention to personal and local names, while lawyers would focus on the court proceedings. The specificity of reading texts by historians is about determining the source, defining the context, close reading and confrontation with other sources, i.e. corroboration.

In fact, what is sometimes needed is specialist knowledge, but the answers to many questions are within the reach of all concerned. It is important to ask these questions.

### Extra task

1. Imagine that someone challenged the credibility of *The Varad Register*. Give two or three arguments supporting the thesis that the information contained in the document can be deemed reliable without major reservations.
2. Ask two other questions concerning either the entire register or the analysed source.
3. Where would you look for the answers?

### Another piece of history

Here we have another medieval document referring to the Romanian-Hungarian border: the charter of King Charles Robert issued in 1320 for the cities of Dej and Ocna Dejului, famous for their salt mines.

quicumque liberae conditionis homines ad civitates nostras Deeswar et Desakna vocatas causa commorandi venire voluerint sive Saxones sive Hungari sive alterius conditionis homines libere veniant et secure commorentur in eisdem sub nostra protectione speciali eademque libertate gaudeant et fruantur, quae per praedecessores reges reges regni Hungariae et per nos mediantibus signis et instrumentis nostris eisdem est concessa et in quibus ceteri civitatenses nostri commorantur

In English, the text means that any free man who would like to come and settle in Deeswar and Desakna (Dej and Ocna Dejului), whether they were Saxons or Hungarians or of another status, could arrive and settle under the special care of the king and enjoy the freedom conferred on all the inhabitants of these cities by the predecessors of King Charles.

#### Here is a historian's comment:

In other words, this document provided care to every free man who wanted to settle in these royal cities, granting them the same rights as other burghers enjoyed. The document forbade any royal officials to stop people who wanted to settle in the cities, regardless of whether they were Saxons or Hungarians or had any other social status.

It was not the first charter granted to these cities. The earlier rights were conferred by King Béla IV and King Stephen V. Then the Tartar invasion followed, but King Ladislaus IV confirmed the earlier privileges for Ocna Dejului. In the case of Dej city, in turn, in 1261 Prince Stephen confirmed the right granted by Governor Erney between 1252 and 1260. They were successively confirmed by Ladislaus IV in 1279, Governor Apor in 1283 and Governor Roland in 1284. In 1290, King Ladislaus IV, under a new charter abolished the tax on salt extracted by the burghers of Dej for their own use. In 1291, King Andrew III confirmed all the existing privileges.

Multi-ethnic cities were not unique in Transylvania, nor in other areas of Hungary, but some Saxon cities in this region were not very open to accepting settlers from other ethnic groups.

Indicate the elements of the historical text analysis and quote the relevant passages:

1. Information on the source,
2. Contextualization,
3. Corroboration,
4. Close reading.

#### On the side note

Below you can find an excerpt from *Ferdydurke*, a Polish novel by Witold Gombrowicz from 1937, referring to the reading of ancient works in the Latin original. Do you share the scepticism of the student (GAŁKIEWICZ) in reference to medieval sources, or do you think it is worth reading them? Take a stand and give three arguments to support it.

PROFESSOR

"... in the course of the past year we've covered seventy-three lines from Caesar, and in these lines Caesar describes how he positioned his troops on a hill. Those seventy-three lines, just the words themselves, haven't they taught you classical style, its clarity of thought, its precision of expression, as well as the art of war?

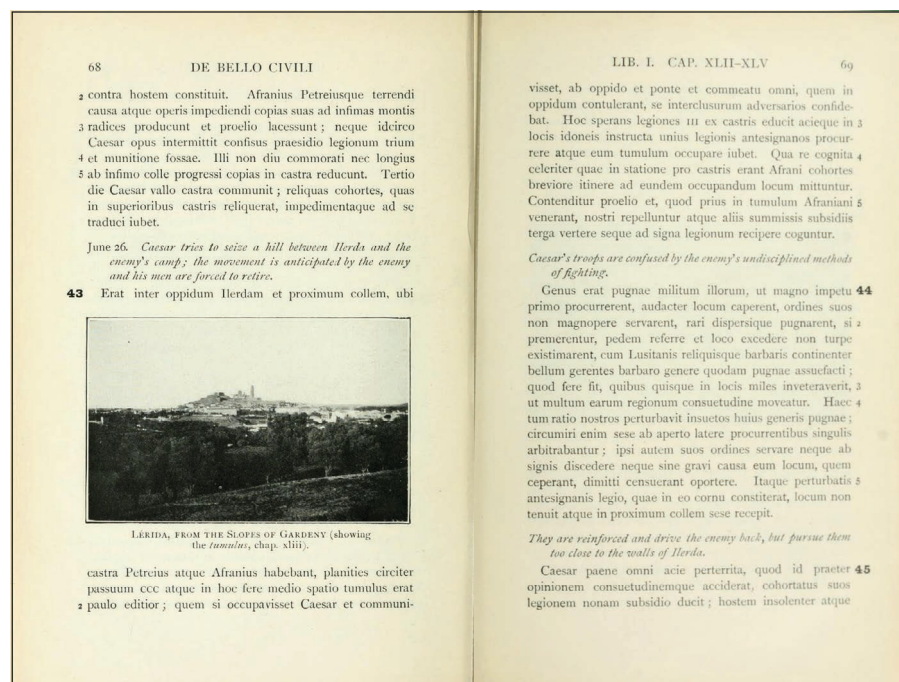
GAŁKIEWICZ

No art at all! No art at all!.."

Afranius and Petreius, to frighten us and obstruct the work, drew out their forces at the very foot of the mountain, and challenged us to battle. Caesar, however, did not interrupt his work, relying on the protection of the three legions, and the strength of the fosse. After staying for a short time, and advancing no great distance from the bottom of the hill, they led back their forces to their camp. The third day Caesar fortified his camp with a rampart, and ordered the other cohorts which he had left in the upper camp, and his baggage to be removed to it.

Between the town of Ilerda and the next hill, on which Afranius and Petreius were encamped, there was a plain about three hundred paces broad, and near the middle of it an eminence somewhat raised above the level: Caesar hoped that if he could get possession of this and fortify it, he should be able to cut off the enemy from the town, the bridge, and all the stores which they had laid up in the town.

▲ Julius Caesar, *The Civil Wars*, translated by W. A. McDevitte and W. S. Bohn, <http://classics.mit.edu/Caesar/civil.1.1.html>



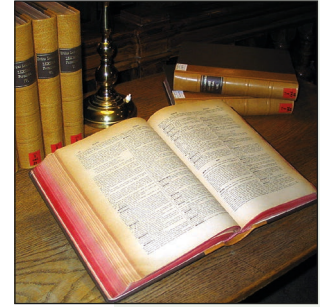
▲ Juliusz Cezar, *Commentariorum de bello civili, liber primus*, <https://archive.org/stream/commentariorumde00caesuoft?ref=ol#page/68/mode/2up>



## Text analysis

### Sourcing

- ▶ Who is the author of the text?
- ▶ Whose point of view may the author represent?
- ▶ When was the text written?
- ▶ Where was it written?
- ▶ Why was it written?
- ▶ Who was it addressed to?
- ▶ Is it reliable? Why?



### Contextualization

- ▶ What is the difference between the conditions existing in the described world and those you know from your own experience?
- ▶ How could the circumstances of the text creation affect its content? (both by influencing the author's views and by the author's intended actions targeted at the recipients)

### Corroboration

- ▶ What do other documents say about a similar topic?
- ▶ Are all the documents consistent? Why?
- ▶ What documents can we take into consideration for comparison?
- ▶ Which of them are the most reliable? Why?

### Close reading

- ▶ What theses does the author propound?
- ▶ What evidence does the author present to support them?
- ▶ How does the author build the line of argument (by means of what words and phrases, pictures, symbols)?
- ▶ How does the language of the document reflect the author's point of view?

### To the teacher

The purpose of the lesson is to provoke reflection and discussion on the analysis of historical sources, particularly those from the Middle Ages. In the course of the work, students have the opportunity to get acquainted with the Latin version, as well as its faithful translation. We do not deal with manuscripts, but if you wish, you can choose documents for which manuscript originals are available, and encourage students to read them or at least find personal names or other proper names that they recognize. Then, the professional historian explains both the source's origin and the historical context. He shows both ambiguities and clear problems and presents almost everything that can be squeezed out of the short fragment.

The analysis of the second primary source is supposed not so much to teach the historical content, but rather to consolidate the components of the analysis process (source, context, corroboration, close reading).

The medieval illustration here not only carries out a demonstrative function (it shows "the fire test" described by a potential eyewitness), but it can also be used for more detailed analysis, for example alongside or instead of the materials from Chapter 4.

If you want to focus on the customs and medieval jurisprudence – "God's judgment" and the fire test – you can engage students in a role play recreated on the basis of documents, using freeze-frames technique, to ask students in the final phase about their feelings and emotions accompanying the role playing process.

If you prefer to focus not on the content but on reading of primary sources itself, you may pay more attention to the discussion on the effectiveness of such tasks in school education, based on the fragment of *Ferdydurke* by Witold Gombrowicz or another text questioning the usefulness of old texts in this day and age. This can create an opportunity to learn about students' opinions on various elements of the history school education, on what is difficult for them and what they might find interesting.

### Detailed comments

Doubts that may arise when reading the description of a lawsuit for the first time, and which can be explained by a teacher to facilitate the analysis of the text, without involving students in the search, e.g. on the internet:

- ▶ centurion, curatorial councillor and steward – these are the titles of officials;
- ▶ the town of Crasna (*Kraszna* in Hungarian, but this is a phonetic transcript of Slavic word "beauty") still exists in north-western Romania.





## What do Family Trees Produce?

Researching Family Relations

2



The study which deals with the analysis of family relationships is called genealogy. Genealogists sift through historical sources searching for information on the consanguinity and affinity of individuals. Maybe you have among your friends an amateur genealogist who has drawn their (or maybe your) family tree? There are genealogical associations, magazines, as well as computer programmes and databases that make genealogists' work easier. The genealogical data cited in this chapter comes from Louis Brun's family tree from 2005 available on gw.geneanet.org website.

The internet page gw.geneanet.org contains genealogical information about Judge Mariano IV Cappai de Bas-Serra from Sardinia.



**Mariano IV Cappai**

[Print Family Tree](#)

**Sosa : 8,842,974**

Mariano IV el Grande(Mariano d' Arborée)  
(Mariano de Bas-Serra)  
Juge d' Arborée (1347-1376), Comte de Goceano and de la Marmilla, Vicomte de Bas

- Born - Oristano, Sardaigne, Italie
- Deceased in 1376 - Oristano, Sardaigne, Italie

2 files available

### Parents

- Ugone II de Bas-Serra, Juge d' Arborée (1321-1336), Vicomte de Bas, Seigneur d' Oristano, deceased in 1336  
Married to  
Benedetta , deceased

### Spouses, children, grandchildren and great-grandchildren

- Married in 1336 to Timbora de Rocaberti, deceased in 1361 (Parents : Dalmat VII de Rocaberti, Vicomte de Rocaberti †1324 & Béatrice de Serralongue, Dame de Cabrens †1344) with
  - Leonora d' Arborée de Bas-Serra, Juge d' Arborée 1340-1401 Married in 1376 to Brancalione Doria, Seigneur de Castelgenovese 1337-1409 with
    - Mariano V Doria, Juge d' Arborée 1378-1407
    - Branca Doria †1407/ Married to Bianca Guarco †
    - Violante Doria † Married to Oberto Dorino II Doria, Seigneur de Loano †1375 with :
      - Valentine Doria †
      - Dorino III Doria, Seigneur de Loano †1389/
      - Pietro Doria, Seigneur de Loano †1394
      - Antonio Doria †1385/
      - Isotta Doria †
      - Ginevra Doria
    - Federico Doria, Seigneur de Orani †1387
  - Béatrice de Bas-Serra ca 1345-ca 1377 Married to Aymeric VII de Narbonne-Lara, Vicomte de Narbonne †1388 with
    - Guillaume de Narbonne-Lara, Vicomte de Narbonne †1397 Married in 1397 to Guérine de Beaufort-Canillac 1375- with :
      - Guillaume II de Narbonne-Lara, Vicomte de Narbonne †1424
  - Ugone III de Bas-Serra, Juge d' Arborée †1383

### Siblings

- Bonaventura de Bas-Serra †1375 Married in 1331 to Pedro d' Ejerica, Baron d' Ejerica 1302-1362
- Pedro III de Bas-Serra, Juge d' Arborée †1347 Married in 1326 to Costanza de Saluces †1348
- Mariano IV Cappai de Bas-Serra, Juge d' Arborée †1376 Married in 1336 to Timbora de Rocaberti †1361**
- Giovanni de Bas-Serra, Seigneur de Oranie 1331-1376 Married to Sibilla de Montcada †1386
- Maria de Bas-Serra †1392 Married to Guillem Galceran de Rocaberti, Baron de Cabrenys †1385
- Nicola de Bas-Serra †1370

### Events

--- : Birth - Oristano, Sardaigne, Italie

--- : Note  
Met son frère Giovanni en prison et occupe ses biens.

**1336** : Marriage (with Timbora de Rocaberti)

**1376** : Death - Oristano, Sardaigne, Italie  
Mort de la peste

▲ <https://gw.geneanet.org/zardoz?lang=en&iz=1542&p=mariano&n=de+bas+serra>



▲ Mariano IV, [https://www.albertomassaiu.it/wp-content/uploads/2018/08/8193830\\_orig-1.jpg](https://www.albertomassaiu.it/wp-content/uploads/2018/08/8193830_orig-1.jpg)

Based on this webpage, answer the questions (or mark with an X if the page does not provide such information):

1. Was Mariano a native Sardinian?
2. Did he live more than 35 years?
3. How many times did he get married?
4. Did he inherit the title of judge from his father?
5. Did he extend his power in Sardinia beyond Arborea?
6. Did his grandchildren maintain power in Arborea?

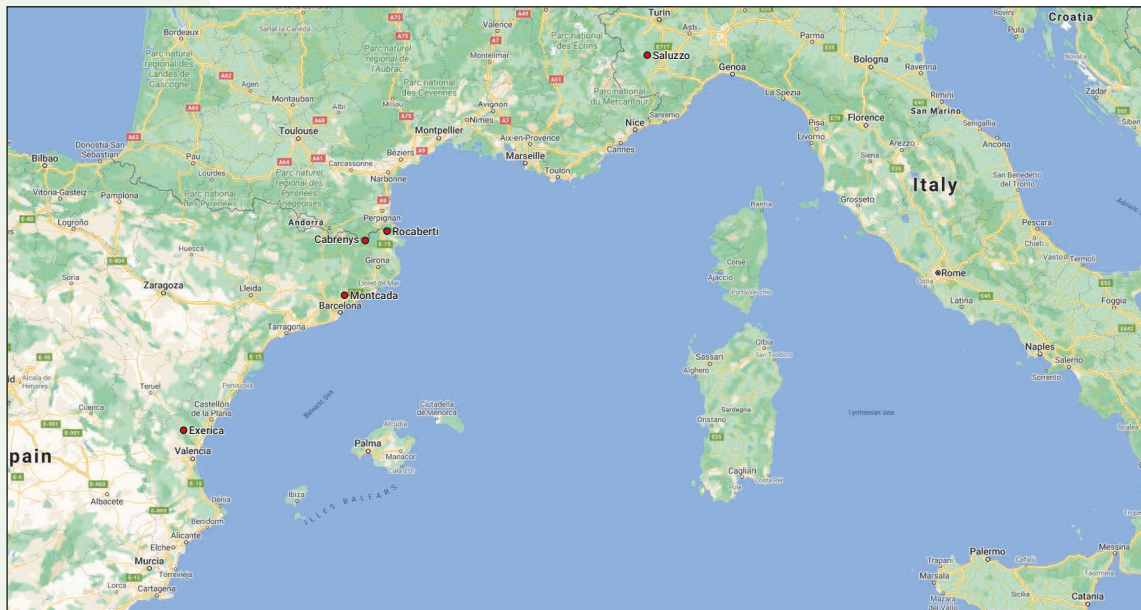
Genealogy is considered an auxiliary study for history. This means that historians use genealogists' findings (and sometimes help them, for example, by providing data from newly found and perused documents, which also involves confirming the authenticity of sources). For instance, thanks to them you can find the following information from Mariano IV's "profile" on the genealogy site:

7. Did he have only good relationships with his siblings?
8. What was the cause of his death?
9. What features of Mariano are immortalized in the portrait which is placed on the altar of the church of St. Nicholas in the Sardinian town of Ottana?



Historians also draw from genealogical information broader conclusions than just those related to affinities, which we will see on the basis of the text of the Spanish researcher Luciano Gallinari. We will return to Mariano IV at the end of the chapter.

But first let us get acquainted with the context. Sardinia is an island in the Mediterranean Sea. Currently it belongs to Italy, but in ancient times it was part of the lands held, among others, by Phoenicians, Carthaginians and Romans. Then, as a Byzantine feudal state, it was plundered by Vandals as well as by Slav and Arab pirates. In the Middle Ages, it caught the interest of Italian states – Genoa and Pisa – as well as the rulers of Spanish Aragon.



▲ <https://www.google.com/maps/@40.0562194,7.8577928,8z>



▲ *Atlas to the Historical geography of Europe*, Edward Augustus Freeman, John Bagnell Bury, 1903, <https://archive.org/details/atlastohistorica00freeiala/page/lxii/mode/2up>, [https://commons.wikimedia.org/wiki/File:Spanish\\_kingdoms\\_1360.jpg](https://commons.wikimedia.org/wiki/File:Spanish_kingdoms_1360.jpg)





▲ [https://upload.wikimedia.org/wikipedia/commons/thumb/c/c5/Giudicati\\_sardi\\_1.svg](https://upload.wikimedia.org/wikipedia/commons/thumb/c/c5/Giudicati_sardi_1.svg)

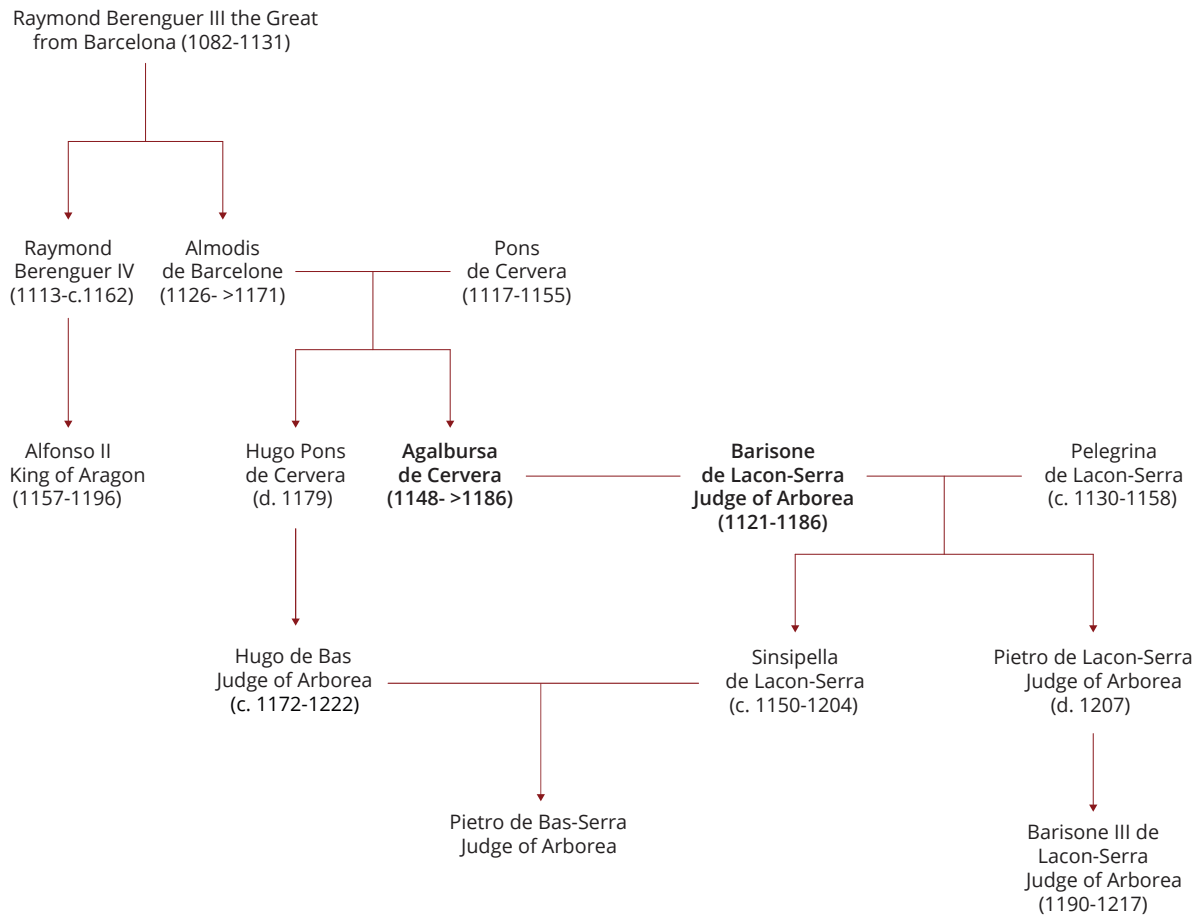
In the mid-twelfth century, Sardinia was divided into four states, the so-called Giudicati (in Latin, Judicates – from “judices” – judges who headed them). These four states were Arborea, Calari, Gallura and Logudoro, also referred to as Torres. The latter three fell into dependence on Pisa or Genoa during the 13th century, while Arborea remained independent for a relatively long time, attempted to unify the entire island, and eventually in the 15th century became an autonomous part of the Kingdom of Aragon (from 1297 it was a feudal state of it) and survived under the Spanish monarchy until the 18th century.

According to Luciano Gallinari, researcher of the history of medieval Sardinia, the process of building Spanish influence in Sardinia was initiated by marriages of families ruling Sardinian Arborea and Spanish Aragon.

He notes:

"In 1157, Judge Barisone I, who reigned in Arborea, married Agalbursa, daughter of Ponç de Cervera, Viscount of the city of Besalú in Catalonia (also called Bas) and Princess Almodis, sister of Ramon Berenguer IV, Count of Barcelona, Prince of Aragon and Tortosa and Marquis of Provence. That time marks the beginning of the formal relations between Sardinians and Aragonians and the migration of people and culture from the Iberian Peninsula to the Judicate of Arborea. But the outcome of the marriage between Barisone and Agalbursa made her trusted advisers become landowners and officials in curadoria (Arborea administrative districts), which weakened the position of the members of traditional local clans. It generated social tensions that broke out after the death of Judge Barisone in 1186. On the other hand, the relation with Aragon helped the judges of Arborea thwart the attempts of Pisa to subordinate the entire island in the 12th and 13th centuries. On October 8, 1186, Agalbursa, who in the meantime became a widow, decided to deal with the issue of Arborea's debt to Genoa for the coronation of Barisone as the first King of Sardinia by Emperor Frederick Barbarossa in 1164. So she asked the King of Aragon, Alfonso I, to help her regain the 'kingdom of Arborea' from Peter I, her husband's son from his first marriage, who succeeded his father on the throne. Agalbursa proclaimed herself as 'Arboree regina' (Queen of Arborea), and appointed Ponce as 'King' – he was another heir of Barisone, who reigned along with Peter I under the name of Hugh and personified the direct relationship between the Judicate of Arborea and the Kingdom of Aragon. On November 30, 1186, King Alfonso I of Aragon vouched for [...] Agalbursa before the republic of Genoa, as he pledged to help her regain the Judicate of Arborea, which had previously entered Pisa's sphere of influence. From 1192, Peter I of Arborea used the double title of 'King and Judge of Arborea' (rex et iudex Arborea) and ruled together with Hugo Ponce. This is the further confirmation of social cohesion and mixing of Sardinian and Aragonese influences in 12th-century Sardinia."

The text is not long and it does not contain too many unknown words, yet it is quite difficult to comprehend it. Let us read it again, but this time using the family tree which will present the affinities of the people who Gallinari writes about.



The arrows indicate the relations between parents and children, while the horizontal lines show marriages. Is the text more comprehensible now?

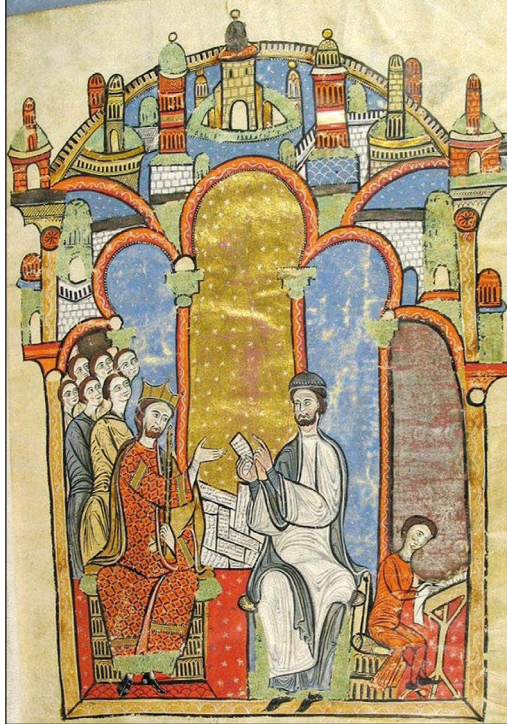
Based on the text and the family tree, answer the following questions:

1. "On November 30, 1186, King Alfonso I of Aragon vouched for [...] Agalbursa." Who was Agalbursa to Alfonso II: a cousin or a niece?
2. Who was Barisone de Lacon-Serra for Hugo de Bas?
3. What was the degree of kinship between Agalbursa and the successor to the throne of Arborea whom she appointed?
4. Why did Hugo Pons "personify the direct relationship between the Judge of Arborea and the Kingdom of Aragon"?
5. What was the name of the clan of Arborea judges?
6. How can we recognize that the tree presents only a section of Raymond Berenger's family?



### On the side note

Nota bene, Alfonso II, King of Aragon, was a direct ascendant of the Hungarian and Polish king, Louis I of Hungary (for more information see Chapters 1, 4 and 6). Alfonso II was his great-great-great-great-grandfather.



▲ Alfonso II, according to *Liber feudorum maior*, ordered documents necessary to prepare the cartulary. [https://commons.wikimedia.org/wiki/File:Liber\\_feudorum\\_maior.jpg](https://commons.wikimedia.org/wiki/File:Liber_feudorum_maior.jpg)



▲ Louis I of Hungary according to *Chronica Hungarorum*. For the explanation of the symbolism of Louis' coat of arms, see Chapter 6. [https://upload.wikimedia.org/wikipedia/commons/b/bd/Louis\\_I\\_\(Chronica\\_Hungarorum\).jpg](https://upload.wikimedia.org/wikipedia/commons/b/bd/Louis_I_(Chronica_Hungarorum).jpg)

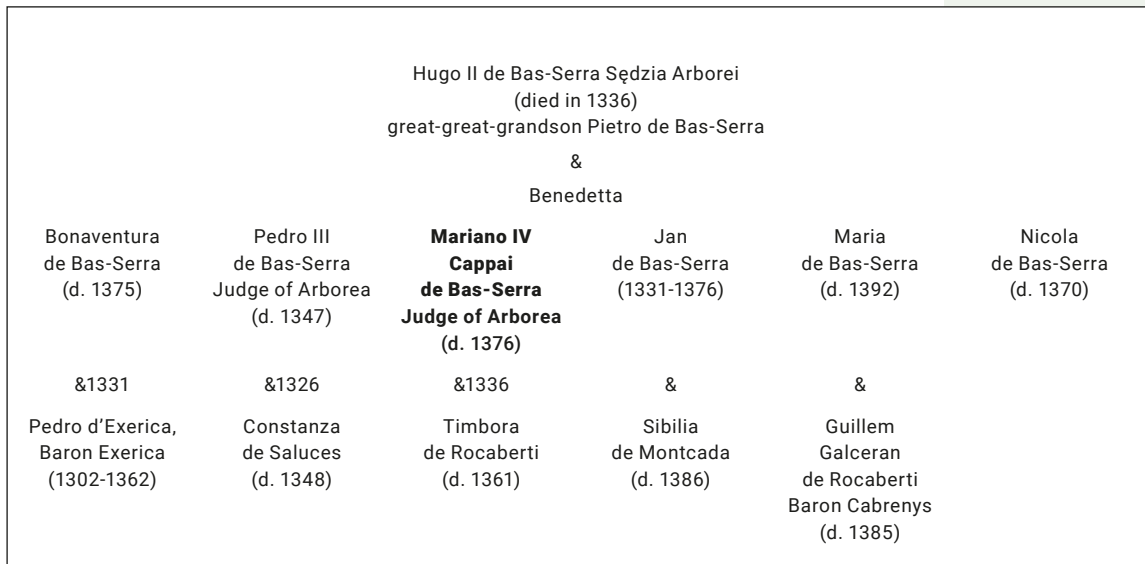
Identify the items of royal insignia in both illustrations. For more information on the depictions of European kings, see Chapter 4.

The 12th-century Sardinian-Aragon marriages proved to have an extremely lasting impact on the island's history, with the mutual relations being continued. The links between Sardinia and Aragon in the 14th century may be confirmed by another fragment of the family tree, showing the children of Judge Hugo II de Bas-Serra and their spouses.

1. Based on the places of origin of the spouses in Hugo II's family, determine if all of them came from Aragon (you can use the map from p. 26).
2. Find two marriages in which siblings from one family married siblings from the other family. Did they confirm relationships between Sardinia and Aragon?

### Extra task

3. Indicate which Arborea judge belonged to the same generation of descendants of Ramon Berenguer III the Great as Louis I of Hungary – and thus was his distant cousin. Could they have known each other?.



It is noteworthy that marriages between Catalanian and Aragonese people did not prevent conflicts between the two countries. Nonetheless, they certainly were conducive to the diffusion of cultural influence. The arrangement of a marriage must have been accompanied by meetings and conversations. The newly married couple did not arrive on their own; they were escorted by courtiers, advisors and servants. Children raised in the mixed relationships kept contact with both families, listened to family stories and songs, made remembrances, ate food and were surrounded by objects from both cultures. Although today Sardinia belongs to Italy, it is still not difficult to find Catalan influence there.

### Let us come back to the introduction

As a historian, striving to draw many conclusions from genealogical data, based on the information about Mariano IV from the introduction, answer the following questions. First, explain the boldfaced historical concepts necessary to following the instructions. Use the map on page 26.

1. Can we say that Mariano IV sought to unite Sardinia?
2. Did he unite Sardinia and Aragon by a **personal union**?
3. In his **dynastic policy**, did he favour relations with Aragon?
4. Was succession to the throne in Arborea based on the principle of **agnatic primogeniture**?





▲ Agnes Wisła (center) during the First World War (photo from the archive of the Polish Army Veterans Association, USA)

▼ The headstone on Agnes Wisła's grave at St. Adalbert's Cemetery in Niles, Illinois, 2012 (photo by Z. Goliński)





### Another piece of history

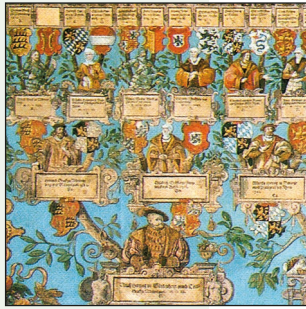
Data used in family trees, especially with regard to very distant times or little-known characters, is not very easily accessible, and some may not be obtained at all. Sometimes different pieces of data contradict each other and it is not easy to determine the correct version. Let us move on to the area of the city of Poznań from the turn of the 20th century. It was a point of origin of a certain Agnieszka Wisła, who as a teenager moved to the United States, where during the First World War she started to support efforts aimed at regaining independence by Poland. Then as a nurse she had tended to Polish soldiers injured during the war with Russia of 1919-1921. Then, she returned to the US and got involved in various activities of organizations of the Polish community. In her biography, she stated that she was born on 10 January 1889.

- 1887 The records kept by the Registry Office in Szlachcin contain information that Agnes (which would be a Germanized version of the name Agnieszka) Wizła was born on 10 January 1887 in Szlachcin, a village located in the administrative district of Schroda (Neumarkt).
- 1906 The list of passengers of a Bremen steamboat, sailing from Bremen to New York on 13 June 1906, contains the name Agnes Wizla, a nineteen-year-old girl of German nationality.
- 1910 In the US census records, her name is accompanied with a note stating that she was born "around 1888" in German Poland.
- 1930 Data from the US census includes A.E. Wisla, born in Poland.
- 1931 The certificate of naturalization (i.e. the acquisition of American citizenship) was issued on 9 October 1931 for Agnes Emily Wisla, born on 10 January 1888 in Poland.
- 1980 According to the grave plaque at Saint Adalbert Catholic Cemetery in Chicago, she lived in the years 1887–1980. What data should be accepted if we want to put Agnieszka Wisła in the family tree? How should we spell her first name (or perhaps names) and surname?

### Extra task

Mark which of the following issues can be analysed with the use of genealogical data. Specify what kind of data incorporated in the trees is useful for each selected area. In which areas can family tree data play a basic role, and in which an auxiliary one?

1. human migration,
2. diffusion of cultural influences,
3. lifetime,
4. state of health,
5. fertility rate (number of children per mother),
6. social diversity,
7. social advancement (transition from lower to higher strata of society),
8. occupations of the population members,
9. residents' diet,
10. religious denominations.



## Family tree analysis

### Sourcing

- ▶ What family does the tree concern?
- ▶ What period does the tree date back to?
- ▶ What time span does it cover?

### Contextualization

- ▶ What area did the family members live in?
- ▶ What historical events are useful to know for a better understanding of the family relationships and their significance?
- ▶ In particular: what do you know about the origin of the head of this family? About the origin of the people found in the tree as a result of marriages? About the people's death circumstances?

### Corroboration

- ▶ What would you like to know about this family?
- ▶ Where would you look for this information?

### Close reading

- ▶ If you have a close look at only a few people, whom would you choose? Why?
- ▶ Based on what you can see, write down as much data as possible about these people.

### Interpretation

- ▶ If you knew nothing about the world the family presented by this tree lived in, what would you learn from it?
- ▶ Pay attention, for example, to the lifetime of particular individuals, to the number of children in the family, to names – their origin and inheritance – and to gender distribution.

### To the teacher

Family trees appear in course books and teaching materials mainly as a task for novice historians to create their family tree. Educators raise questions whether such tasks for students do not violate their personal data, and whether they may cause some students to feel uncomfortable — for example, those from incomplete or migratory families or the ones whose data differ from the pattern adopted in the tree. Books and tests also include trees of royal and magnate families. Usually, reading them boils down to determining the time of life of the people placed in the tree, their functions (offices) and degree of kinship, using the terms such as ‘distaff side’, ‘spear side’, etc.

This chapter, firstly, shows the different types of data systems found in family trees — descendants, ascendants, kinship in one or several generations, dynastic relationships, and the choice of data necessary to clarify a given issue.

It is possible to assign the proposed tasks for team work — each team may deal with the analysis of one tree, illustrating the Sardinian and Aragonese links in a certain period of the Middle Ages, so that it would ultimately be possible to formulate the thesis that family relationships are conducive to building a political community of states. It would be a good idea to make sure that counterarguments also appear in the course of the discussion: e.g. that despite these unions, there were wars or that the dynastic policy was also carried out in other directions.

You can also depart from Sardinia and Aragon and focus on the software used for creating family trees as well as different ways of how they can be presented — thus deepening the typical preparation for drawing a family tree by students.

The presented materials and tasks do not include criticism of the data contained in the analysed family trees. Rather, they treat the trees as trustworthy sources and illustrative materials facilitating the understanding and explanation of dynastic relationships. The focus is on the data which can be obtained from the trees. However, more attention can be devoted to the sources of genealogical information for various historical periods: in the Middle Ages these will be references to a given person in all kind of documents; in later periods — e.g. parish registers, then records in registry offices; in the USA — data from population censuses, gradually declassified and made available on the internet; and for periods and situations when such precise data is not available, passionate genealogists use, among other things, press obituaries. You can talk about the purposefulness of creating family trees, fashions, snobbishness, but also about the practical importance of genealogy, especially for obtaining certain privileges (or even a social position) in earlier times and the associated temptation to falsify data.







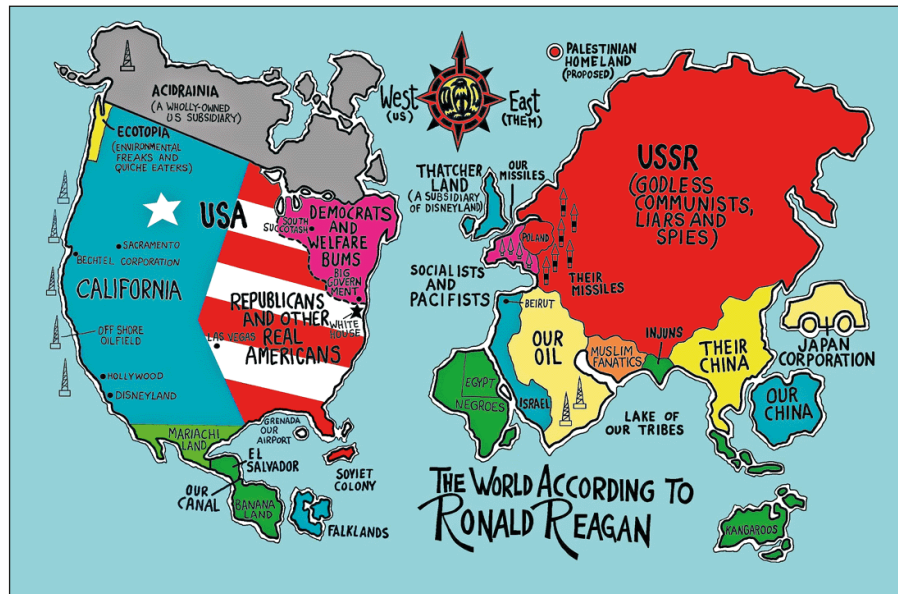
What if the World is Upside Down?

Map Reading

3



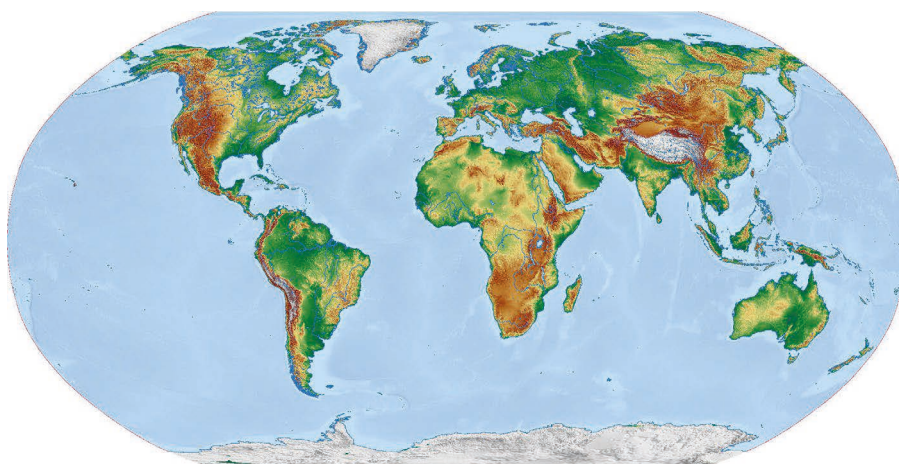
Here we have a caricature map of the world of the way in which (according to critical observers) the US President Ronald Reagan perceived it.



▲ <https://mapcollection.files.wordpress.com/2012/06/800px-reagan-digitised-poster1.jpg>

This map does not pretend to be objective, but in principle presents a certain interpretation of geographical space. Yet, virtually each and every map can also be treated as an interpretation of geographical space. Even the arrangement of continents on the world map may suggest where the author of the map comes from, in which cultural circle they grew up or what view of the world they want to promote.

The world map in the European version generally looks like this:



▲ <https://mapswire.com/public-domain/world-physical-map-robinson.jpg>

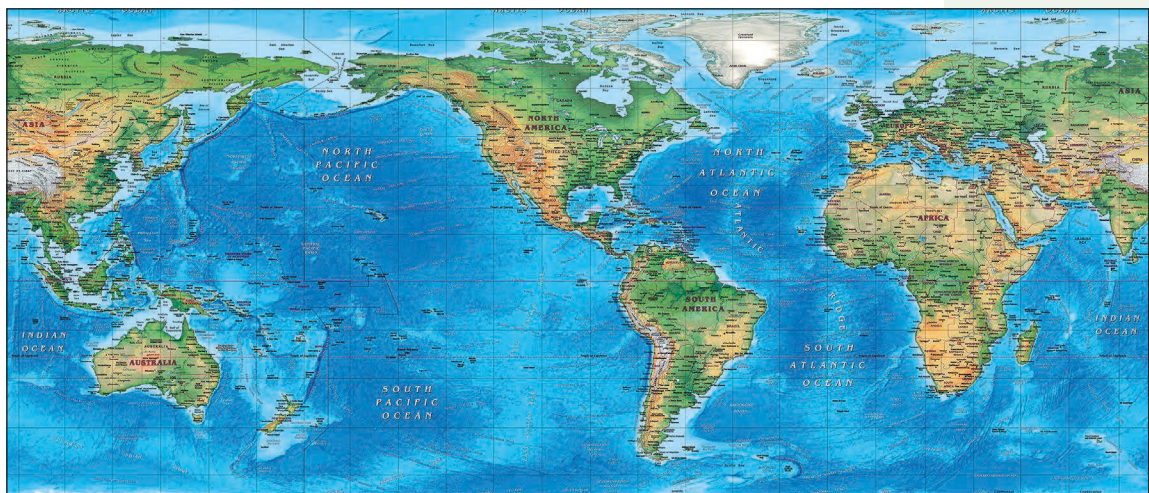
In the Asian version like this:



▲ <https://imgur.com/gallery/FsbDS/comment/1262089813>

Explain the main difference between the “European” and “Asian” map.

In the American version:



▲ [https://cdn.shopify.com/s/files/1/0268/2549/0485/products/world\\_ocean\\_2400x.jpg?v=1572561104](https://cdn.shopify.com/s/files/1/0268/2549/0485/products/world_ocean_2400x.jpg?v=1572561104)

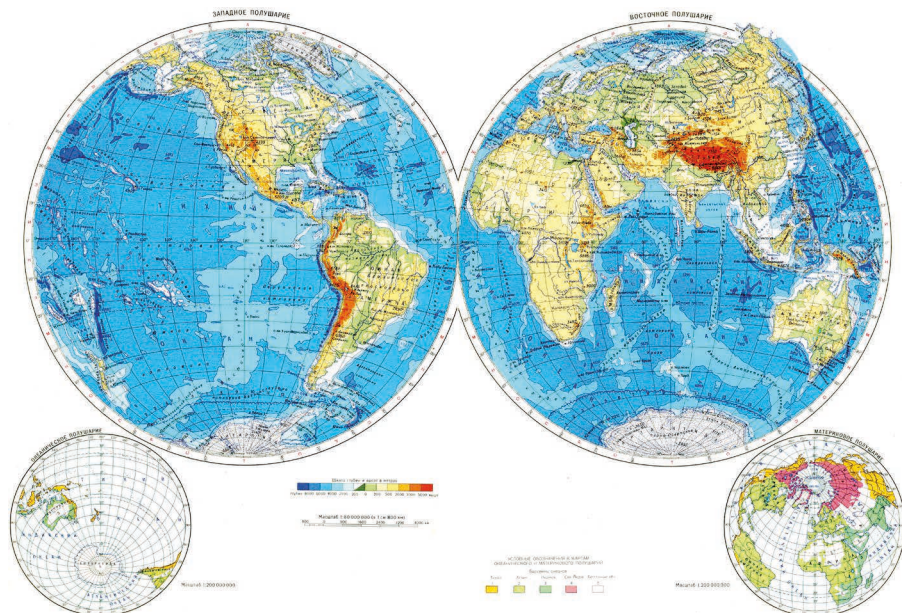


And in the Australian one, it could look like this:



▲ [http://cdn.shopify.com/s/files/1/0071/5032/products/upside\\_down\\_2\\_grande.png?v=1541043133](http://cdn.shopify.com/s/files/1/0071/5032/products/upside_down_2_grande.png?v=1541043133)

When drawing the hemispheres, Russians usually “attach” the Kamchat Peninsula as an inset in the Eastern Hemisphere and they also draw it in the Western Hemisphere for the second time.



▲ <http://geography.su/atlas/item/f00/s00/z0000000/map000.shtml>

Explain the specificity of each map and the motives that their authors have followed.



Usually, maps do not end at the outlines themselves. They show the terrain, rivers, cities, geographical names of various objects and borders of countries. The decision on what to show, how to caption it (i.e. by means of a font or the use of specific names) is the subjective decision of their makers. It can also be a response to pressure from various interest groups. The Korean authorities are striving to re-name on world maps the part of the Pacific Ocean between the Japanese Archipelago and the Korean Peninsula not the Japanese Sea any longer (which has been the practice for years), but the East Sea or the East Korean Sea. Their lobbying is directed both to international organizations such as the UN or UNESCO, as well as to the governments of individual countries, the academic community and influence groups. Painting the Crimean Peninsula in the colours of Russia or Ukraine is a political decision.

The motives for some choices are not always clear. Let us pay attention to the choice of European capitals marked on the Russian map of the world. There is London, Paris, Rome, Berlin, Kiev and Madrid. But there is no Dublin, Helsinki, Warsaw or Prague, nor capitals of any other country from Central and Eastern Europe.

These phenomena also apply to historical maps, where the selection and presentation of places or trends (e.g. army movements) is an expression of the interpretation of the past. Pragmatic considerations may also impact the selection and placement of names; for example, on the map of the Mediterranean island of Sardinia, found on p. 26, we placed the toponyms addressed in the Exercise from page 31.

Here is the simplest historical map. It marked the outline of Portugal and the places inhabited by Jews in the 15th century. The map has been taken from a modern historical study, which makes it possible to find the map highly credible, even if it was not explicitly indicated where the data comes from.



The initial stage of map reading (including historical ones) is about identifying the cartographic signs and describing the elements of historical reality in the way the map maker wanted to present it.

It is difficult, however, to regard enumerating these places itself as map reading. Not many conclusions may be drawn from it — unless you are, for example, a resident of one of the places.

◀ Jews in Portugal in the 15th century. Maria José Pimente Ferro TAVARES, *Os Judeus em Portugal no Século XV*, vol. I, Lisboa, Universidade Nova de Lisboa, 1982, s. 75

Let us list the questions that can be asked when analysing this map.

1. How many places inhabited by Jews were there?
2. Were they evenly distributed throughout Portugal, or were there any more or less densely populated regions?
3. What factors determined the population density in these cities (e.g. legal, geographical, social, economic ones)?
4. What was the size and character of the places inhabited by Jews (large cities, towns, villages)?
5. Why was it a Jewish minority that the author presented?
6. What distinguished the 15th century in the history of Portuguese Jews?
7. What was the density of the Jewish minority population in Portugal compared to other parts of Europe?
8. What was the density of the Jewish minority population in Portugal compared to other Portuguese ethnic minorities?
9. What sources did the author use to identify the presented places?
10. Have the historiographical findings changed since the time the map was created (1982)?
11. Are there any traces of Jewish presence in these places to this day?
12. Add your own question(s) to the map.



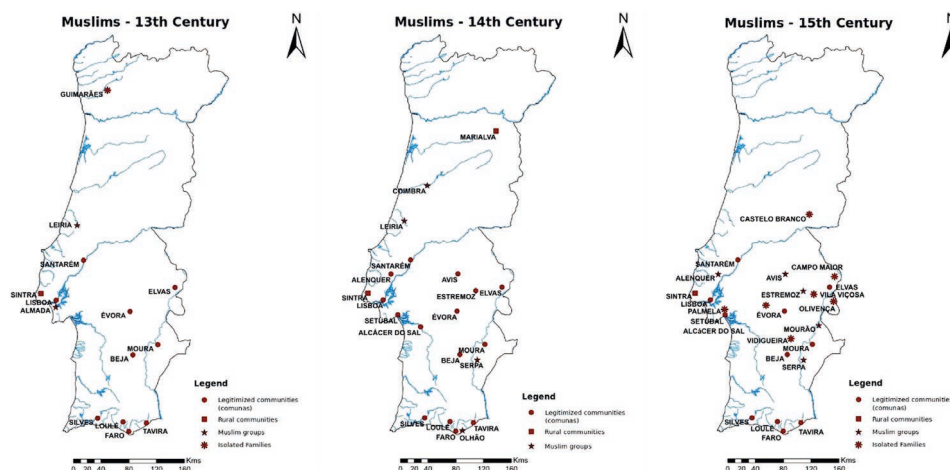
Which of these questions can be answered by the map itself?

Which of them must be answered based on information found in other sources? What kind of sources?

Can the modern geographical map of Portugal be helpful? In what way?

◀ <https://www.worldatlas.com/r/h600/img/country/portugal/physical.png>

These are three maps showing the distribution of the Muslim population in Portugal between the 13th and 15th centuries. How can they help you read the map which regards the Jewish population? What other information can you expect from them? Which of the questions concerning the Jewish population can also be repeated with respect to these maps? What new questions arise?



▲ Muslims in Portugal in the 13th, 14th and 15th centuries

What new information, compared to the maps regarding the Jewish population, can be found on the maps referring to Muslims:

- ▶ regarding geographical distribution?
- ▶ regarding chronological changes?
- ▶ regarding the nature of the presence of the ethnic minority?

What questions, not clearly answered by the maps dedicated to the Muslim population, could you ask their makers?

Here is a fragment of a modern (2019) historical study on the Jewish and Muslim minorities in Portugal.

- ▶ Is the information contained in the text confirmed by the maps?
- ▶ Does the text provide additional information?
- ▶ Does it help to answer any questions from the list of questions concerning the map?
- ▶ Can the maps provide information that is not given in the text?

The Christian conquest of Portuguese territories (completed in the mid-13th century) affected Jewish and Muslim ethnic and religious minorities. The institutions legitimized by Christian states, called *comunhas*, provided the legal framework for the functioning of Jews and Muslims, with their own judges (rabbis and *alcaldes*, respectively)

and religious laws – although they were also subject to the general law of the kingdom. Thus, the communes constituted the basis for the expression of the identity of these minorities and, at the political level, their negotiating power. However, not all Jews and Muslims were incorporated into the communal system. There were also small groups or even isolated families whose number and distribution changed over time.

The ethnogeneses of these two minorities are different. Muslims were the remains of the former majority – the war enemy of Christian conquerors. Jews were a well-established minority back in the Muslim Al-Andalus and from the very first stages of the Christian conquest, they were employed for tasks related to colonization and cultural mediation. We can see documentation asymmetry regarding the two formation processes. The legitimization of Muslim communes can be dated to 1170, when the first Portuguese king conferred on *mouros forros* (free Moors) *carta de foral* (Settlement Card) in Lisbon, Almada, Palmela and Alcácer. As for Jews, no known document provides evidence of the existence of any preliminary arrangement with Christian powers, in contrast to what we see in other Iberian kingdoms. Nonetheless, the end of the presence of both groups in Portugal falls on December 5, 1496, when King Manuel I announced an edict on the expulsion or assimilation of the two minorities. The alternative – either forced conversion to Christianity or departure from the kingdom (with a deadline in October 1497) – set up a new society, seemingly homogeneous and supposedly cleansed of all denominations other than the one the majority belonged to.

Different conditions in the process of the conquest determine a clear distinction between the institutionalized settlements of both minorities: Jewish communes spread throughout the kingdom, while their Muslim counterparts are limited to the southern region circumscribed with the Tagus basin. Demographically, the burden of Jews is much greater than that of Muslims, at least if we consider the late Middle Ages – with a few exceptions in some urban centres in Algarve, such as Silves and Loulé. Continuous expulsions and the persecution of Jews throughout Europe will result in the migration of these groups to the Iberian Peninsula. In the case of Portuguese territory, this phenomenon is expressed primarily in two key moments, covering the Kingdoms of Castile and Aragon: persecution in 1391 and expulsion in 1492. It is how Maria José Tavares explains the fivefold increase in the number of Jewish communities, from about 30 to 150 in the period from the end of the 14th century to the 1496 decree on expulsion / forced conversion. The number of Muslim communities at the same time, by contrast, is decreasing, though at a much slower pace.



### Extra task

Using Portugal's geographical or outline map, design your own map that exploits the data shown on the maps and in the text. For example:

1. Muslim and Jewish settlements in Portugal in the 15th century.
2. Changes in the settlement of the Muslim population in Portugal in the 13th–15th centuries.
3. Muslim and Jewish settlements in Portugal in the 16th century.

Allow for the use of colours, cartographic signs, list of objects to be marked, captions and the method of applying them.

#### On the side note

Reading the map, we usually take the role of the recipients of the content planned by its creator. In other words, we try to read in good faith what the map maker wanted to communicate to their recipients (i.e. to us). However, sometimes historians treat the map itself as a historical source and strive to read what results from it in conjunction with the assumed message. Thus, they explore, for example, what the map maker wanted to convey to their recipients – but no longer perceived as “we”, but as “they”.

A map may carry a message that its maker was not aware of, for instance connected with their mentality, the world in which the map was created or the development of cartography. The following map from the 17th century was intended to facilitate navigation. Yet, modern historians do not use it for sailing purposes – instead, they learn what areas of the globe were known to Europeans at that time.



▲ <https://en.wikipedia.org/wiki/File:WrightMolyneux-ChartoftheWorld-c1599-large.jpg>

Historians also search for cases where the map maker either put some content aligned with or contrary to what the map officially proclaimed, or omitted some relevant data. This makes it possible to read the message hidden behind.

For example, on Polish maps showing Central Europe in the 19th century, Polish lands were marked, although the Polish state did not exist at that time as Poland had been partitioned by Russia, Prussia and Austria at the end of the 18th century. There are no traces of Poland on the maps devoted to that time period published in Western European countries. Provide reasons for each of these strategies. Decide which of them is closer to you and justify your stance.

An instance of such a map is *The economic development of the Polish lands around 1900*, published in the 1970s in the course book for grade 6 of primary school. Characterize the image of Polish lands that the authors tried to project to school children. Note how the borders of "Polish lands" were marked and how Russia, Germany and Austria were exposed.



Look at how railways are marked on the map. Compare their presentation with the map of the railway network in the Second Polish Republic found in the course book for year 3 of high school from the same time period as well as with the modern map showing the railway network in Poland, as of 1914.



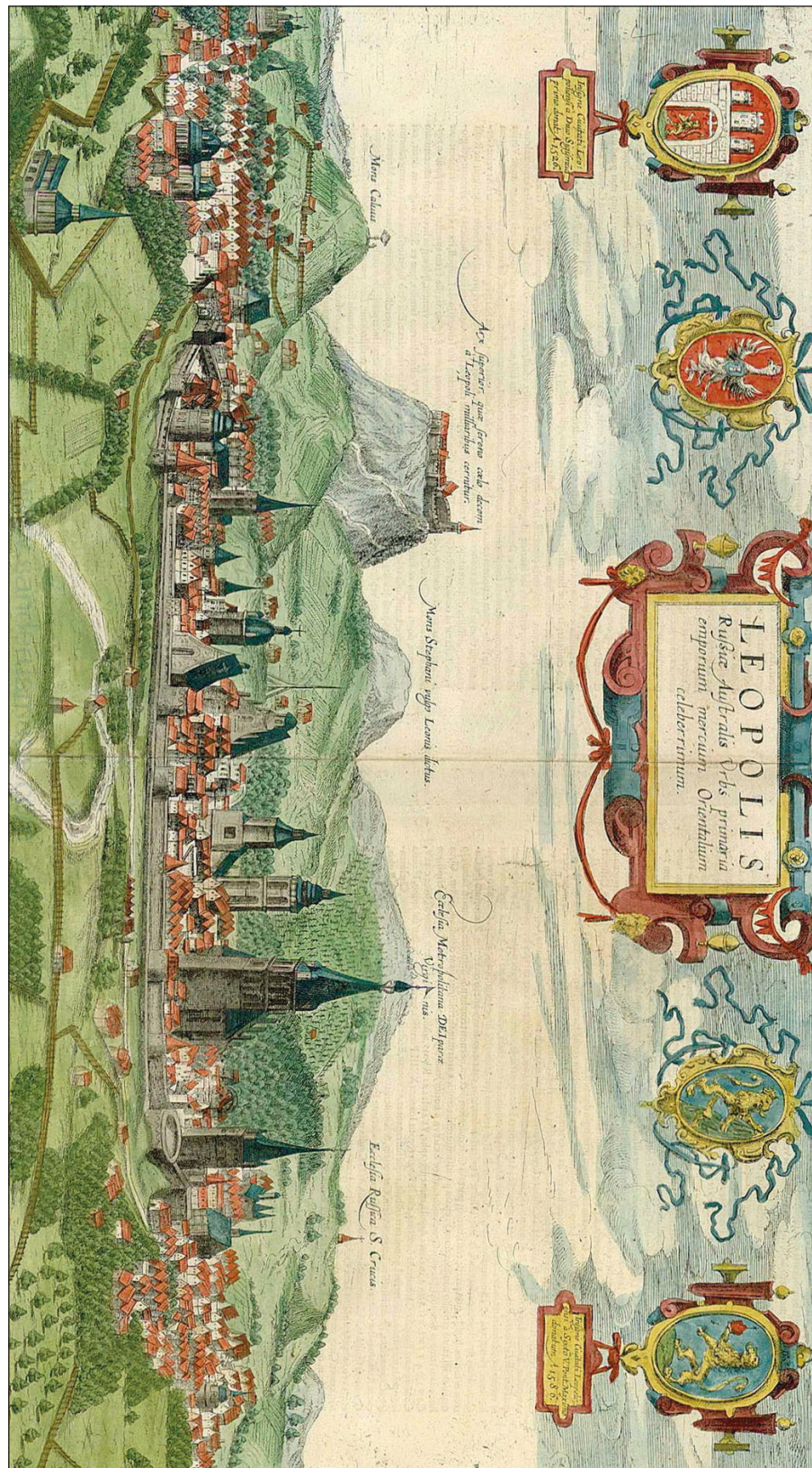


Comparing these three maps, formulate a conclusion on the intention of the school map makers in the period of the Polish People's Republic for presenting the railway network in Poland. Indicate the reasons why they decided to show the "main" or "important" railway lines.



## Another piece of history

Here is a type of map: a panorama of the city of Lviv in the figure from 1616.



▲ [https://upload.wikimedia.org/wikipedia/commons/e/ef/Lwow\\_1.jpg](https://upload.wikimedia.org/wikipedia/commons/e/ef/Lwow_1.jpg)

According to the findings of researchers (see Pleszczyński), Lviv was the second largest city in the Polish–Lithuanian Commonwealth (after Gdańsk), and at the end of the 16th century had 30,000 inhabitants. Its population was multinational, although the Polish language dominated from the end of the Middle Ages. From 1361, the city was the seat of the Armenian archbishopric (which in 1630 entered the union with Rome), bringing together the largest Armenian diaspora in Europe at that time. From 1412, there was also a Catholic archbishopric, and from 1539 an Orthodox one, with supremacy not only over the Ruthenians, but the Vlachs as well. There is no data available on the city's ethnic composition, except in the case of Jews who are estimated to account for approximately 20–25% of the city's population throughout the modern period. Importantly, they were allowed to build their houses within the city walls.

Note the variously shaped crosses on the church towers and the distinctive architectural styles of the church buildings. Which cross-crowned buildings resemble the Romanesque or Gothic architectural styles with dominating towers, and which resemble the Eastern Orthodox churches wreathed with multiple domes? Where on the city map are the former located, and where are the latter?

Find large-sized buildings without towers or crosses: those could be synagogues.

Suggest what conclusions can be drawn from such details:

- ▶ regarding the city and its development, and
- ▶ regarding the author of the map and his intended audience.



## Historical map analysis

### Sourcing

- ▶ Who is the author of the map?
- ▶ When and where was it created?
- ▶ Who ordered its creation?
- ▶ Who was its intended recipient?

### Contextualization

- ▶ What historical knowledge is indispensable and what knowledge is useful to read this map correctly?

### Close reading

- ▶ What is the title of the map? Does its spatial and temporal scope correspond with the title?
- ▶ Is the scale of the map adequate for the issues presented?
- ▶ What colours does the map use? What do they mean?
- ▶ What objects are marked on the map? What symbols are used?
- ▶ What inscriptions are used? Consider their font, size, colour and other parameters. What names are used?

### Analysis and interpretation

- ▶ What is its explicit message, i.e. what can we infer from it?
- ▶ What does it tell us about its makers and intended recipients?
- ▶ For example: Does it carry any hidden messages that manipulate the intended recipients? Which elements were overexposed and which intentionally omitted? Does it carry any messages that its makers do not make the recipients aware of?
- ▶ How do you assess the clarity of the message, including the selection and legibility of captions, cartographic signs and the legend? Do they help convey the intended message of the map?

### Corroboration

- ▶ Does the map include the information on the sources of the data presented?
- ▶ Where can we check validity of the presented data?

### Extra questions

- ▶ What questions does the map raise but leave unanswered?
- ▶ Where can you look for the answers to these questions?
- ▶ What has remained unchanged to this day since the times presented by the map, in the space it presents? What has changed? What items no longer exist?



### To the teacher

Maps — by definition — are the projection of the Earth's surface on a plane, on a cartographic grid and in a scale. Therefore, they seem to be an objective scientific message about reality. This statement is actually true for the outlines of the continents, yet their surface layout already bears characteristics of subjectivity — as shown by the illustrations in the introductory part of the chapter.

Historical maps reflect phenomena and processes that took place over a specific time period. Therefore, in addition to space, they usually try to capture the passage of time and related changes, which requires interpretation both at the level of determining these processes and presenting them on a plane.

This lesson shows that map making can be treated as encoding information by means of cartographic symbols. Thus, reading the map will be decrypting this code, which should lead to the reproduction of the message that the maker wanted to include. As with any other message, it is possible not to stop at this point, but to subject the message to a more in-depth analysis or assessment.

### Detailed comments

When working with maps of Portugal, the class can be divided into two teams. The first will analyse the maps and the other the text of the historical study. Next, you will compare the knowledge of each group about the presence of Muslim and Jewish people in Portugal.

Then, the group that has been working with the map deals with the following issues:

- ▶ Which group, Muslim or Jewish, was more numerous?
- ▶ Which group was more evenly distributed throughout Portugal?
- ▶ Did ethnic minorities live in Lisbon? And Porto?
- ▶ Did the members of ethnic minorities live in Portugal only in organized communities (communes)?
- ▶ What happened to Muslims and Jews in Portugal after 1493?

The group that has been working with the text, on the other hand, is assigned the following task: List the ten most important pieces of information about the distribution and fate of the Jewish and Muslim population which can be found in the text. Sort them into three groups according to their importance: the three most important, the four of middling importance, and the three least important.

### Maps on railway development:

It is noteworthy to pay attention to the following techniques of how the map content can potentially be manipulated:

- ▶ symbol density (here: railway lines)
- ▶ size of the symbols (here: the borders of the Russia, Germany and Austria are barely visible on the map covering 1900)
- ▶ use of colour (although it is not visible on these maps)
- ▶ captions – form and content (here: the concept of Polish lands in 1900, criteria of the “importance” of railway lines)

### Lviv panorama:

It is also possible to discuss to what extent the panorama is a map and to what extent it is an illustration.

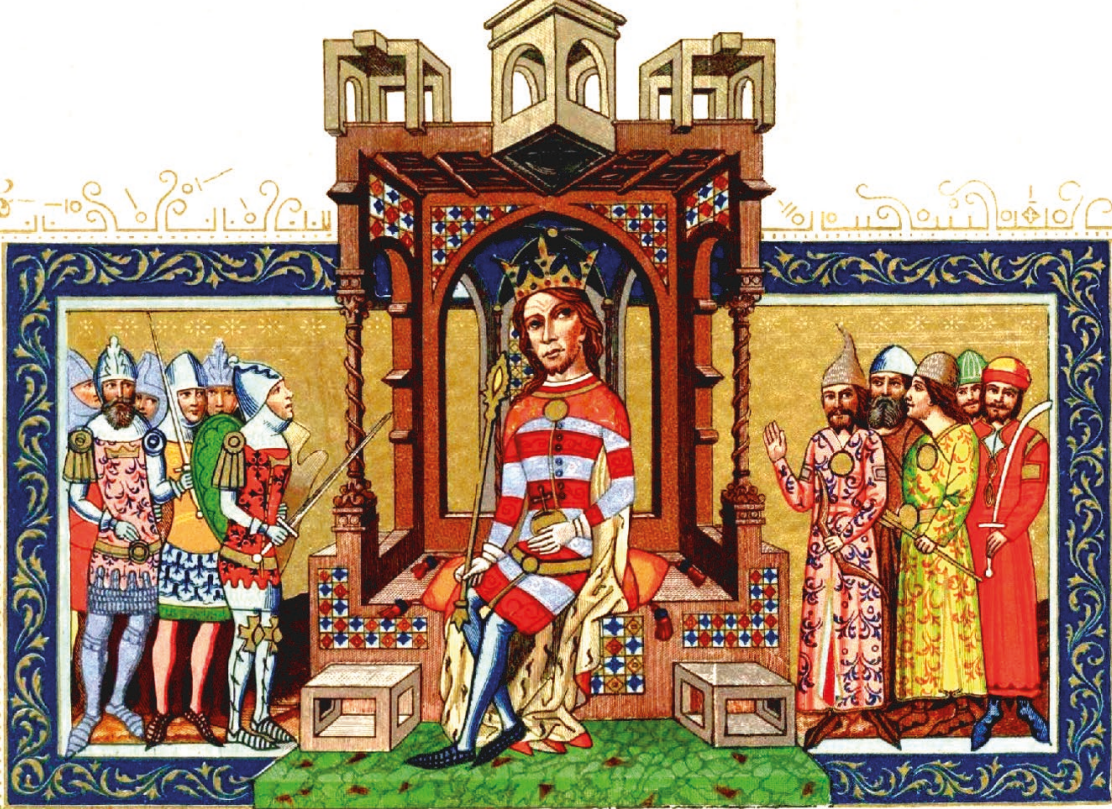


## The Alien in the Middle Ages

Miniature Reading

4





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illustrium et ittoziati exercitio ce  
lebratissimam preges hungaroz  
patratam Qui dunno fredi  
auctoritatis plidio gladioz ane  
bz ualio illine psugatis Castra  
subu tentes regum et impatoz.





This is the first page of the *Illustrated Chronicle*, also referred to as *Chronica Hungarorum*. The *Illustrated Chronicle* dates back to 1358. Its author is Mark of Kalt (Kálti Márk). The book is kept in the National Széchényi Library in Budapest. Its dimensions are 300×210 mm, which corresponds to an A4 sheet. In addition to the text, it contains 43 miniatures and more than 100 initials. Written in Latin in the medieval script, it is difficult to read if you have not made adequate preparation.

It is quite easy, however, to notice that the first sentence, written in red and placed just below the illustration, contains the date of its creation: Anno d[omi]n[i] M.CCC. quincdecimo octavio. The letter 'A' is a decorative initial, which according to the caption of the reproduction on the website, depicts Saint Katharine of Alexandria (martyr from the 4th century, heavenly protector of, among others, universities and those associated with books: librarians, scholars, students, printers, writers; you can see a halo, but also a wheel and a martyr's palm, which are her frequent attributes – she died a martyr's death by beheading, after the execution wheel on which she was tortured had shattered). The initial also features the kneeling figures of Louis the Hungarian and his wife, Elizabeth of Poland (daughter of Władysław I the Elbow-high, king of Poland) – you can see the crowns on their heads.

After this warm-up exercise, let us proceed to a thorough analysis of the illustration located at the very top of the first page of the chronicle. The miniature depicts King Louis the Hungarian, a member of the Angevin dynasty, surrounded by Hungarian nobles.



▲ In Wikipedia we can also find other representations of Saint Katharine of Alexandria, for instance in the 16th-century Italian drawing by Agostino Carracci. Indicate similarities to the *Illustrated Chronicle*. ([https://pl.wikipedia.org/wiki/Katarzyna\\_Aleksandryjska#/media/Plik:Agostino\\_Carracci\\_Hl.\\_Katharina.jpg](https://pl.wikipedia.org/wiki/Katarzyna_Aleksandryjska#/media/Plik:Agostino_Carracci_Hl._Katharina.jpg)).

First, let's determine the following:

1. How many people can you see in the miniature?
2. What items are presented?
3. How are the characters and objects arranged in the illustration?
4. Who are these people? How can you know this?
5. What can the location of individual characters or groups of characters in a miniature indicate?
6. If you did not know anything about the world presented in the miniature, what could you learn from it?
7. What would you like to learn from the miniature but is not provided in it?
8. What historical events are useful to know for a better understanding of the miniature?







Please come back to answering the questions after you have become acquainted with the following illustrations and texts.

**Among the portraits of the kings identify:**

1. Louis the Hungarian once again in the same Chronicle
2. Louis the Hungarian in a portrait by Marcello Bacciarelli (1768–1771)
3. Louis the Hungarian in a portrait by Jan Matejko (1892)
4. King Wenceslaus II of Bohemia in a miniature from *Codex Manesse* (between 1305 and 1340)
5. King Alfonso X of Castile from *Libro de los Juegos* from Spanish Toledo (1283)
6. King Henry VIII of England in a portrait by Hans Holbein the Younger (1537–1547)
7. King Louis XIV of France in a portrait by Hyacinthe Rigaud (1701)
8. King Stanisław II Augustus of Poland in a portrait by Bacciarelli (1792)

Explain how you made your decisions.

**On the side note**

1. Indicate the continuity and change in portraying European kings.
2. Identify portraits that may have been painted from nature, and those that can only be the result of the painter's creative imagination.
3. Characterize to what extent and how the portraits reflect the skills of their creators, and how they reflect the aesthetic canon of art and beauty of the period they come from.

### From the Hungarian history

The history of Hungary goes back to the migration of the Magyar people, whose origin is not entirely clear, but around 3000 BC they were settled on the Kama River near the Ural Mountains, from where in the first millennium they moved to the area of the Volga River to head for the Danube. Taking advantage of the confusion accompanying the collapse of the Carolingian monarchy, they invaded and plundered Western Europe, temporarily reaching even the Atlantic. This happened during the reign of the legendary leader Arpad – considered the founder of the first Hungarian dynasty. These invasions ended around 970, when the Magyars were defeated in the West by Emperor Otto I, and in the East by Byzantium.

The rulers from the Arpad dynasty settled in the Danube Valley started to form the Hungarian state. The first historical rulers of Hungary were descendant of Arpads – Géza, and the most famous one, his son Stephen, proclaimed as a saint. He converted to Christianity in accordance with the Roman (Western) rite, thus bringing Hungary into the orbit of Western European civilization. The successive rulers embarked on territorial expansion, mainly towards Dalmatia, but also Slovakia and Transylvania. They also struggled with external invasions mounted by, among others, Mongols, who in 1241 even endangered the existence of the Hungarian state. The Arpads conferred numerous privileges on the nobles and the Church, but their supreme power over the state

was quite weak. The childless death of the last ruler of the dynasty in 1301 plunged the state into an interregnum of several years. Hungarian nobles appointed Charles Robert of the French Angevin dynasty ruling in Naples to be the new king. He enjoyed the Pope's support, introduced French influences to the Hungarian court, and ousted the German ones. From the very beginning, he engaged in strengthening the royal power, at the same time limiting the influence of the mighty. His son and successor, Louis, benefited from father's achievements. He successfully waged wars with Venice for Dalmatia and the Balkans, and also entered into a union with Poland. The Hungarian culture was affected by the Gothic style: it can be observed in literature, secular architecture (including royal residences in Buda and Košice) and church architecture.

(Based on *Historia Węgier* by W. Felczak)

Below are given two descriptions of Louis' miniature found in the *Illustrated Chronicle*. Indicate the similarities and differences between them. Which interpretation seems more convincing to you? Why?

**Description from the library that the *Chronicle* is kept in:**

King Louis the Great sitting on the throne, dressed in full royal costume with a crown on his head. On his right are Hungarian nobility, on the left in long floral robes are representatives of the conquered nations.

**According to Daniel Bagi, Hungarian historian (2019):**

Kings of the Angevin family were the first rulers in the history of Hungary who sought to modernize the kingdom by introducing a wide range of reform initiatives borrowed from the practice of Western countries, but they were also the first to face the fact that the royal policy would encounter resistance of certain social groups. These groups, depicted as dressed in Eastern fashion, "antique-like" characters, had received privileges and rights from previous kings of the Arpad dynasty, and tried to maintain them against the policy of royal reforms of the 14th century.

**Extra task**

Drama. Let us imagine that the miniature depicts a scene from a film based on a historical novel that we want to revive. Based on the historical data of a selected person, create their film character and present them in 1–2 paragraphs as if they appeared in this scene in the script. Use the information on the history of Hungary and the following, further part of the portrayal provided by Bagi.

**On the left side you may place, for example, the following characters:**

- ▶ Filip Druget
- ▶ Jan Druget
- ▶ Vladislaus II of Opole
- ▶ Stibor of Stiboricz
- ▶ Ulrich from Celje (ok. 1331–1368) – a nobleman from Styria
- ▶ Oliver Paksi – the lord of the Somogy county in south-western Hungary in the early 14th century

**And on the right:**

- ▶ Stephen I Lackfi
- ▶ Mikołaj (Miklos) Toldi
- ▶ Simon Meggyesi
- ▶ Andrzej Lackfi
- ▶ Thomas Szécsényi



### According to Daniel Bagi, Hungarian historian (2019) cont.:

But in addition to the allegorical interpretation, the miniature evidences the changes in the ethnic composition of the Hungarian elite. During the long reign of Angevin kings, alongside the old noble families which remained faithful to the new dynasty during the battles for the throne between 1301 and 1310, we can see many newcomers from different parts of Europe among the new clans of Hungarian origin.

One of the best-known examples is the Druget family, hailing from Italy, that came to Hungary from Anjou together with Charles I [Robert], who later pursued distinguished careers at the Hungarian court. Two of the three Druget brothers, Philip and John, came to the highest dignity in the kingdom: they became palatines. But the court of the Angevins was enriched not only by Italians. Charles Robert married Elizabeth of Poland, daughter of the king of Poland Władysław I the Elbow-high (Łokietek). Hence, throughout that period the power elite here also comprises Polish nobility. One of the two most important representatives of that group is undoubtedly Vladislaus II of Opole, who held many high positions in the political hierarchy of the Kingdom of Hungary. He was a voivode in several voivodships, until he finally became a palatine and played a dominant role in Louis' assumption of power in Poland in 1370. The second was Stibor of Stiboricz, whose career developed during the reign of Sigismund of Luxembourg.

In any case, by the end of the 14th century, the secular and church elites of the medieval Kingdom of Hungary had undergone globalization and had characteristics of today's transnational corporations. The internationalization affected not only the highest level of authority; even the authorities of provincial cathedrals comprised more canons of foreign origin than before. However, usually the internationalization criterion did not play a key role in the selection or the activity of a given person. It was faithfulness to the king, as well as loyalty stemming from gifts such as estates and goods, that guaranteed peace and order.

### Another piece of history

Not all illustrations in the medieval books, though meticulous and detailed, should be treated and interpreted seriously. Here are some examples of the less serious ones.



▲ Book of Hours — England, early 14th century. <http://www.lazerhorse.org/wp-content/uploads/2015/05/Weird-Medieval-Art-Book-Of-Hours-England-early-14th-century.jpg>





▲ Detail from the English Gorleston Psalter from the first half of the 14th century. <http://s.ciekawostkihistoryczne.pl/uploads/2016/05/wystaw.jpg>



▲ Walking fish from the 13th-century English Bible. [https://i.kinja-img.com/gawker-media/image/upload/s--y2Jb65Z8--/c\\_scale,f\\_auto,fl\\_progressive,q\\_80,w\\_800/194xb1stagqyj.jpg](https://i.kinja-img.com/gawker-media/image/upload/s--y2Jb65Z8--/c_scale,f_auto,fl_progressive,q_80,w_800/194xb1stagqyj.jpg)



▼ Quite a popular motif were knights fighting with snails, like the one from *The Smithsfield Decretals*, Toulouse, c. 1300. [https://i.kinja-img.com/gawker-media/image/upload/s--laXxX1MJ--/c\\_scale,f\\_auto,fl\\_progressive,q\\_80,w\\_800/194x70g7dpq4c.jpg](https://i.kinja-img.com/gawker-media/image/upload/s--laXxX1MJ--/c_scale,f_auto,fl_progressive,q_80,w_800/194x70g7dpq4c.jpg)





▼ Are these perhaps aliens? *Livres du roi Modus et de la reine Ratio*, France, 15th century. [https://i.kinja-img.com/gawker-media/image/upload/s--bl7rFIP\\_--/c\\_scale,f\\_auto,fl\\_progressive,q\\_80,w\\_800/194x8kkn2a8qkjpg.jpg](https://i.kinja-img.com/gawker-media/image/upload/s--bl7rFIP_--/c_scale,f_auto,fl_progressive,q_80,w_800/194x8kkn2a8qkjpg.jpg)

▲ Warlike rabbits were also popular, like the one from the English *Gorleston Psalter* from the 14th century. [https://i.kinja-img.com/gawker-media/image/upload/s--Ak7eT\\_UD--/c\\_scale,f\\_auto,fl\\_progressive,q\\_80,w\\_800/194x8dzv9iaqgjpg.jpg](https://i.kinja-img.com/gawker-media/image/upload/s--Ak7eT_UD--/c_scale,f_auto,fl_progressive,q_80,w_800/194x8dzv9iaqgjpg.jpg)







## Illustration analysis

### Sourcing

- ▶ Where does the illustration come from? Where was it published?
- ▶ When does it date back to?
- ▶ What text does it illustrate? What is this text about?
- ▶ Who was the author (if known)?
- ▶ Where is the original kept?

### Close reading

- ▶ How many people can you see in the illustration?
- ▶ What items can you see?
- ▶ How are the characters and objects arranged in the illustration?
- ▶ What are the people doing?
- ▶ What function do the items have?

### Contextualization

- ▶ Who are these people? How can you know this?
- ▶ What can the location of individual characters or groups of characters in the illustration indicate?
- ▶ If you did not know anything about the world in the illustration, what would you learn from it?
- ▶ What would you like to learn from the illustration but is not provided in it?
- ▶ What historical events are useful to know for a better understanding of the illustration?
- ▶ Who was its intended audience? To whom was it addressed?

### Interpretation

- ▶ How would you title the illustration?
- ▶ What did the creator want to show? What purpose did the creator have? What is the message of this illustration (take into account the selection of objects and the way they are presented)?

### Corroboration

- ▶ Find another illustration or source that would confirm or challenge the message of this illustration. Justify your choice and opinion.
- ▶ What content was intentionally omitted?
- ▶ What content was particularly exposed?
- ▶ What content was placed in the illustration against or regardless of the creator's intentions?
- ▶ What has remained unchanged to this day since the times that the illustration presents in the space it presents? What has changed? What items no longer exist?

### To the teacher

Miniatures are presented in school history education as a form of medieval art. It involves the introduction of the concept of miniatures and an explanation of their decorative and educational function. They are also used to illustrate the appearance of historical figures or, for example, medieval school. But isn't working with a miniature in school practice limited to a cursory look at "pictures"? Do we analyse what exactly and how was presented? Do we encourage students to look in the illustrations for new, unknown information, and to analyse critically and interpret it? When speaking of the craftsmanship of the illuminators of medieval books and showing miniatures as evidence, do we allow students to spot the imperfections of their workshop?

This chapter offers in-depth work with a miniature from the medieval Hungarian *Illustrated Chronicle*. The miniature is not connected with any specific topic of the lesson but shows a multitude of possible connections and continuations – from discussing medieval art, manuscripts and historiography, through references to the history of Hungary and political, social and cultural changes taking place in the country in the 14th century, or – getting away from Hungary – analysis of the ways in which the image of the king and the attributes of his power were presented by painters, or – even more broadly – discussing conventions in art, to the question contained in the chapter title concerning "the domestic" and "the foreign", as well as the multi-ethnicity of Hungarian society or reflections on the historian's toolbox based on linking various sources and interdisciplinary studies.

In Polish history education, Hungary usually appears in passing, with reference to events from the history of Poland: it was Hungary where Bolesław the Bold went into exile after the assassination of Bishop Stanislaus of Szczepanów – but above all, Hungary is mentioned as the place of origin of Louis the Hungarian, the king of Poland as well as Jadwiga of Poland. It is thanks to them that students have the opportunity to learn a bit about the family problems of the Hungarian Angevins, which led to conferring the first state privileges on the Polish nobility, as well as to learn about court customs, according to which a Jadwiga of only a few years was engaged with Duke William of Habsburg. Then, there are flashes of Stephen Báthory of Transylvania, General Józef Bem, the Spring of Nations, and finally the Uprising of 1956. Prime Minister Orban is mentioned by civics teachers. The situation is probably similar in other countries dominated by the Western European vision of the past, which promotes events covering the area of today's France, England, Germany, Benelux and Italy, and refers to other areas mainly if they concern events taking place or and if it is a native history. That is why the context involves the basic information about processes taking place in Hungary in the period about which the *Illustrated Chronicle* talks, at the time when it was created. According to Wineburg's findings, historians analyse messages from the past in relation to the broader historical context. Otherwise, there arises a danger of misunderstanding or overinterpretation, which is primarily about referring the source to common-sense



conclusions based on the personal experience of the researcher (and thus on modern times) or to information about other periods or places from the past that are familiar to him or her.

Thus, if we want to go beyond a simple description of what can be seen with the naked eye when working with a miniature, we need both historical knowledge (context) and a reference to various other messages (corroboration).

### Detailed comments

The task connected with portraits of kings can be used regardless of the Hungarian history, to track the continuity and change in portraying Western European rulers.



## What and How Does the Photographer Take?

Photo Reading

5



Photographs are believed to be a true reflection of reality. When we look at a painted portrait, we pay attention to the image, but also to the painter's skills. However, when we look at a picture of a person, we usually think that is exactly what they looked like.

Here are three portraits of Frederic Chopin – watercolour, graphics and photography. Compare them and write down your observations.



▲ Photo by Louis August Bisson from 1847, taken in Paris. Chopin was 37 years old at that time. He died in 1849. [https://upload.wikimedia.org/wikipedia/commons/e/e8/Frederic\\_Chopin\\_photo.jpeg](https://upload.wikimedia.org/wikipedia/commons/e/e8/Frederic_Chopin_photo.jpeg)



▲ Watercolour from 1835 by Maria Wodzińska, Chopin's fiancée. [https://upload.wikimedia.org/wikipedia/commons/3/33/Chopin%2C\\_by\\_Wodzinska.JPG](https://upload.wikimedia.org/wikipedia/commons/3/33/Chopin%2C_by_Wodzinska.JPG)



◀ Graphics from 1838 by Eugene Delacroix. <https://evivid.ru/wp-content/uploads/2018/04/YEzhen-Delakrua-SHopen-1838.jpg>

Most often, a photograph also depends on the photographer's vision and skills. Probably all of you have seen good and bad photos. It is possible to take various photos at the same time and each will display different elements — by a proper shot, zoom and lighting. When we take selfies, it will be one way when we want to show off new glasses, but different when we want to show an interesting place.

**Extra task**

Take photos of your class and specify what the author of the photo wanted to express and draw attention to.

Sometimes, the shot is this way or that because we are limited by the equipment or external circumstances. A skyscraper may be too high to frame it whole if we cannot get far enough away — so we will frame only a part of it. When we want to capture something that is happening very fast, there is no time to make arrangements, because our object can move or completely disappear.

In this lesson, we will focus on photos of Polish churches in the United States. Let us start with the historical context. The mass emigration of Poles to the United States started in the 19th century. According to various estimates, from one up to two million people of Polish descent moved there for a short or long stay, some also settling for good. They usually lived in fairly close-knit communities in industrial districts of large cities of the Midwest, in the mining towns of Pennsylvania and in small centres of the American east coast. Poles traditionally professed Catholicism and neither reformation nor enlightenment secularization had a major impact on Polish society. When they arrived in the USA, Catholic parishes became their first organizational forms, all the more so because the emigration itself was often inspired and even organized by Catholic priests. And so the first permanent Polish settlement in the USA, Panna Maria in Texas, was founded on the initiative of priest Leopold Moczygemba, who first emigrated himself and then encouraged inhabitants of some Upper Silesian villages to join him. The church was one of the first buildings in Panna Maria, and has survived to this day.

Over time, big cities witnessed the formation of several or even several dozen Polish community parishes (e.g. in Chicago or New York City). Immigrants raised funds to build places of worship and other parish buildings: presbyteries, schools, hospitals, orphanages and nursing homes — done spontaneously or at the encouragement of priests. The buildings served pragmatic purposes: they provided a place of prayer, study or care; but also evidenced the wealth and position of their founders. For immigrants coming mainly from the peasant stratum, it was a source of pride that, like the wealthy in Poland, they were able to fund such objects in the USA. It was a way to impress their communities. Hence, the churches were to be tall, massive and richly decorated. They were also an expression of the nostalgia for the country of origin, so they referred to the Polish traditions of religious architecture and were filled with Polish furnishings, such as images of Polish saints or the Black Madonna of Częstochowa. The so-called "Polish cathedral style" developed.





Here are examples of photographs of several places of worship of Polish communities. Pay attention to the technique of taking pictures and specify the artists' intentions or external conditions that prompted them to take such shots.

- ◀ St. Stanislaus Bishop and Martyr Church in New York City, Manhattan (view from 2011). [https://upload.wikimedia.org/wikipedia/commons/0/03/St.\\_Stanislaus\\_Bishop\\_&\\_Martyr\\_Church.jpg](https://upload.wikimedia.org/wikipedia/commons/0/03/St._Stanislaus_Bishop_&_Martyr_Church.jpg)



- ◀ Holy Trinity Church in Chicago (2009). [https://upload.wikimedia.org/wikipedia/commons/thumb/2/27/Holy\\_Trinity\\_Polish\\_Mission\\_facade\\_090321.jpg/577px-Holy\\_Trinity\\_Polish\\_Mission\\_facade\\_090321.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/2/27/Holy_Trinity_Polish_Mission_facade_090321.jpg/577px-Holy_Trinity_Polish_Mission_facade_090321.jpg)





▲ Basilica of St. Josaphat in Milwaukee (2009). [https://upload.wikimedia.org/wikipedia/commons/a/a5/Basilica\\_of\\_St.\\_Josaphat.jpg](https://upload.wikimedia.org/wikipedia/commons/a/a5/Basilica_of_St._Josaphat.jpg)

▼ Interior of Basilica of St. Josaphat in Milwaukee. [https://4.bp.blogspot.com/-rzzfrz3fV40/WgHiWgoZIXI/AAAAAAAAAsRI/cnzG5NTUHWsOe-VOQAnaA1vxzeKa0E5QACLCBGAs/s1600/23213391\\_708378559371691\\_3659183958479289209\\_o.jpg](https://4.bp.blogspot.com/-rzzfrz3fV40/WgHiWgoZIXI/AAAAAAAAAsRI/cnzG5NTUHWsOe-VOQAnaA1vxzeKa0E5QACLCBGAs/s1600/23213391_708378559371691_3659183958479289209_o.jpg)







- ▲ Sacred Heart Church in New Britain, Connecticut (2007).  
<https://connecticuthistory.org/wp-content/uploads/sites/6/2016/05/PolishFestival2016.jpg>
- ▼ St. Stanislaus Church in New Haven, Connecticut (2014). [https://upload.wikimedia.org/wikipedia/commons/c/c8/St\\_stanislaus\\_church\\_new\\_haven\\_nave.jpg](https://upload.wikimedia.org/wikipedia/commons/c/c8/St_stanislaus_church_new_haven_nave.jpg)







- ▲ Church of the Immaculate Conception of the Blessed Virgin Mary in Panna Maria, Texas (2018).  
[https://upload.wikimedia.org/wikipedia/commons/f/f8/Panna\\_Maria\\_\(1\\_of\\_1\).jpg](https://upload.wikimedia.org/wikipedia/commons/f/f8/Panna_Maria_(1_of_1).jpg)
- ▼ Basilica of Saint Hyacinth in Chicago. [https://chicago.simpleviewcrm.com/images/listings/original\\_AK\\_Avondale\\_18921.jpg](https://chicago.simpleviewcrm.com/images/listings/original_AK_Avondale_18921.jpg)







◀ Basilica of Saint Hyacinth in Chicago. [https://upload.wikimedia.org/wikipedia/commons/e/e9/Chicago\\_IL\\_Basilica\\_of\\_St.\\_Hyacinth.jpg](https://upload.wikimedia.org/wikipedia/commons/e/e9/Chicago_IL_Basilica_of_St._Hyacinth.jpg)

▼ Interior of Basilica of Saint Hyacinth in Chicago. <https://sthyacinthbasilica.org/wp-content/uploads/2018/07/st-hyacinth-1920x850.jpg>







▲ Immaculate Heart of Mary Church in Pittsburgh, Pennsylvania.  
<https://upload.wikimedia.org/wikipedia/commons/9/91/Polishill.JPG>

Choose the photo that best shows:

- ▶ the building's magnitude,
- ▶ how the building dwarfs the cityscape,
- ▶ the Polish cathedral style,
- ▶ the beauty of the surrounding cityscape,
- ▶ the fact that the place of worship belongs to the Polish ethnic group,
- ▶ vitality of the Polish community's parish.

Choose the photo which makes it possible to conclude that:

- ▶ the church is located in high-density development,
- ▶ the interior is less attractive than the structure.

Based on the pictures, provide a description of the Polish cathedral style in the USA. How can you verify if your definition is correct? What can you compare it with?

- ▶ with literature on the subject,
- ▶ with photos depicting churches of other ethnic groups, e.g.:





▲ Old St. Mary's Church in Milwaukee (German): [https://upload.wikimedia.org/wikipedia/commons/2/21/Old\\_St\\_Mary\\_altarpiece\\_Sep11.jpg](https://upload.wikimedia.org/wikipedia/commons/2/21/Old_St_Mary_altarpiece_Sep11.jpg)

▼ St. Louis cathedral in New Orleans constructed in 1850. [https://commons.wikimedia.org/wiki/File:Cathedral\\_new\\_orleans.jpg](https://commons.wikimedia.org/wiki/File:Cathedral_new_orleans.jpg)



▲ National Shrine of St. Rita of Cascia in Philadelphia (Italian). [https://commons.wikimedia.org/wiki/File:National\\_Shrine\\_of\\_St.\\_Rita\\_of\\_Cascia\\_from\\_east.jpg](https://commons.wikimedia.org/wiki/File:National_Shrine_of_St._Rita_of_Cascia_from_east.jpg)

▼ Mission San Carlos Borromeo del Río Carmelo, Carmel-by-the-Sea in northern California, established in 1770 by Spanish missionaries. [https://commons.wikimedia.org/wiki/File:16\\_21\\_0440\\_carmel\\_mission.jpg](https://commons.wikimedia.org/wiki/File:16_21_0440_carmel_mission.jpg)





### Another piece of history

Based on the 1789 permission of Empress Catherine II of Russia, in the 19th century Frenchmen living in Moscow built the Church of St. Louis of the French on Little Lubyanka Street.



▲ Here is today's (as of 2007) view of this church — one of two Catholic places of worship in Moscow:  
[https://upload.wikimedia.org/wikipedia/commons/0/06/Saint\\_Louis\\_Moscou.jpg](https://upload.wikimedia.org/wikipedia/commons/0/06/Saint_Louis_Moscou.jpg)

**Does the picture reflect any of the features characteristic of the churches of the Polish communities in the USA?**

- ▶ the building's magnitude
- ▶ how the building dwarfs the cityscape
- ▶ the specific building style
- ▶ the beauty of the surrounding cityscape
- ▶ the fact that the temple belongs to the French ethnic group
- ▶ vitality of the local parish
- ▶ location in high-density development

Which answers result from the specifics of the photo, and which from the fact that it reflects the actual state?

Write down five pieces of information provided by the photo.



### Extra task

Here is a photograph of the apse of Saint Rufus in Lleida, Spain. According to Wikipedia, apse is a semicircular recess, often covered with a hemispherical vault.



Determine the purpose for which this photo was taken and what the photographer wanted to convey.

And this is another photo of a fragment of the building and its description.



Has your assumption as to the message of the photo been confirmed?

The expulsion / religious assimilation of the Jewish and Muslim minorities by King Manuel (discussed in more detail in Chapter 3) shaped a new, seemingly homogeneous social reality. This homogeneity materialized itself symbolically in the great, new royal project – All Saints Royal Hospital built in Lisbon. For its construction, however, material traces were used of the memory of those whose non-existence was to be promoted: Jewish and Muslim tombstones from city cemeteries, which were donated by the king. Only grave inscriptions were carefully hidden. The hospital walls, like the whole society, are homogeneous only on the surface.

### On the side note

Another issue is photo editing — from ordinary retouching (e.g. as used in the popular press), through the famous erasure of Joseph Stalin's companions after they had fallen out of favour and died as a result of purges...



▲ [http://cdn8.openculture.com/2017/08/20195126/800px-Soviet\\_censorship\\_with\\_Stalin2.jpg](http://cdn8.openculture.com/2017/08/20195126/800px-Soviet_censorship_with_Stalin2.jpg)

Photo above (from the left): Nikolay Antipov, Head of the People's Commissariat for Posts and Telegraphs; Joseph Stalin; Sergei Kirov, Leningrad Party Secretary; Nikolay Shvernik, Chairman of the Presidium of the Supreme Soviet.



... to the insertion of a game console controller in the hands of Barack Obama in the White House while watching the execution of Osama bin Laden by the American secret services.



▲ The original photo. <https://icdn2.digitaltrends.com/image/obama-osama-bin-laden-situation-room-1024x683.jpg>

◀ Photo with the controller. <https://specials-images.forbes.com/imageserve/0gjo2xt4K4f1B/400x400.jpg>

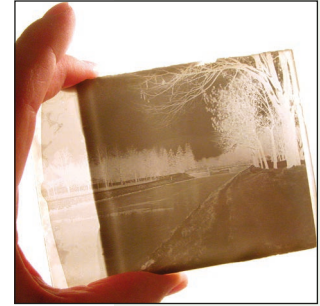
## Photograph analysis

### Sourcing

- ▶ Title of the photo
- ▶ Author
- ▶ Year when the photo was taken
- ▶ Place where it was taken
- ▶ Physical features of the photo: size, colour, method of fixing

### Contextualization

- ▶ What objects does it present? What people?
- ▶ For whose use was it taken?
- ▶ Who was its intended recipient?
- ▶ What historical events are useful to know for a better understanding of the photo?



### Close reading

- ▶ What objects does it present? What people?
- ▶ Divide it into four parts and take a closer look at each of them. List the people and objects that you see on each part.
- ▶ Divide one of them into four even smaller parts. Have you noticed objects that previously escaped your attention? If so, look at the other parts in the same way. If not — proceed.
- ▶ Which object or objects do you consider the most important? Why?
- ▶ What elements are dominant in the photo? Are these the same ones that you consider the most important?
- ▶ What elements in the background are significant? In what way are they significant?
- ▶ What are the dominant colours?
- ▶ What is the mood like in the photo?

### Interpretation

- ▶ If you did not know anything about the world presented in the photo, what could you learn from it?
- ▶ What would you like to learn from the photo but is not provided in it?
- ▶ What content was intentionally omitted?
- ▶ What content was placed in the photo against or regardless of the photographer's intentions?
- ▶ What was the photographer's goal when taking the photo?
- ▶ What was the publisher's goal when publishing it?
- ▶ Do you think the title is adequate? What other title could this photograph have?

### Corroboration

- ▶ How is this photo different from other photographs of this place or object?
- ▶ Find another photograph or source that would confirm or dispute the message of this photograph. Justify your choice and opinion.
- ▶ What has remained unchanged to this day since the times that the photo shows in the space it presents? What has changed? What items no longer exist?



### To the teacher

The goal of the lesson is to develop a critical approach to photography. It is not only about making students alert to potential falsifying and manipulation, but also about teaching the habit and skill of receiving photography not as a dispassionate document reflecting reality, but as the work of a photographer who wanted to convey some content with it.

In the world where we are constantly showered with mobile phone photos, such sensitivity can be useful from the point of view of the photographer, the photographed and the recipient of photography.

The presented photos of churches can also be used for other analyses — for example, to look for influences of various architectural styles.

The emphasis is on corroboration and generalization — drawing conclusions based on several photographs. Similarly, you can work with other sources, especially iconographic ones.

For students interested in retouching and related manipulations, an interesting issue may be the falsification of photos of Soviet astronauts, including Yuri Gagarin. They are not included in the present study but may be found in literature and internet publications.





## What Does a Unicorn Mean?

Coat of Arms Reading

6





**This is the 1882 emblem of the Russian Empire.**

You can see many symbols in it. Which ones do you recognize?  
Have you pointed to the Polish White Eagle? If not, try to find it.

For those who grew up in Poland or went to Polish school it will probably not be difficult to explain what the White Eagle denotes and what legend it comes from. They will also be able to interpret the symbolism of white and red colours. Poles identify with this emblem and other nationalities identify with theirs. It can be seen, for example, at state or sports ceremonies. National emblems and colours are also referred to in poems and songs, as well as – sometimes in a less serious way – in pop culture (for example, *Polandball* comic books).

### Another piece of history

Define the function of the emblem which Dr. Dovilė Troskovaitė writes about in relation to the Karaites, an ethnic and religious group originating from Judaism, who lived in pre-war Vilnius, among other places.

Thanks to the intensive activities of the Karaites, Vilnius began to be associated with this ethnic group as its administrative and cultural centre. The city took on such a character because of numerous organizations and certain 'landmarks' which indicated the city's belonging (also) to the Karaites. The main role in this respect was played by the Society of the Lovers of Karaite History and Literature, The Karaim Thought magazine and the institution of the Polish Karaite hakham, who was the most important figure in the social, political and cultural life of Polish Karaites. The territory of the city was marked by the Kenesa (opened in 1923), which was the religious centre of the commune, but also served as a monument to the contemporary ethnic Karaim identity – its distinct manifestation is the Karaim emblem, set at the top of the dome as the main symbol of their identity.



▲ [https://commons.wikimedia.org/wiki/File:Kenesa\\_Vilniuje\\_-\\_panoramio.jpg](https://commons.wikimedia.org/wiki/File:Kenesa_Vilniuje_-_panoramio.jpg)

In this lesson, we are going to interpret state and national symbols not through the eyes of a citizen, athlete or artist, but as a historian researcher. So we will look with a more objective eye, without emotion and attachment. We will seek the expression of political situations and aspirations at the time they were created, as well as historical themes that were reflected in them. We will indicate elements which are both permanent and variable, individual and common, momentous and ordinary. We will analyse whether state symbols correspond to the national ones, how multi-ethnicity is reflected in them and what message it carries.

The coat of arms of the Russian Empire was introduced by Peter the Great in 1721. It was based on Russia's former coat of arms, but the golden double-headed eagle was replaced by a black one, and the coat of arms was surrounded by the newly introduced Order of St. Andrew – the highest Russian order of chivalry. Having accepted the title of the emperor, Peter the Great exchanged tsarist crowns for imperial ones. Later, Tsar Nicholas I introduced two



versions of the coat of arms: simple and majestic. The second one contained six coats of arms placed on the eagle's wings — on the left: Polish, Crimean and Finnish, and on the right: Kazan, Astrakhan and Siberian.

According to *Wikipedia*, Alexander II (1818–1881) entrusted Bernhard von Koehne with developing new coats of arms that would be consistent with Western heraldry. The result of his work was the lesser coat of arms of Russia approved by the emperor on 8 December 1856 as well as the middle and greater versions introduced on 11 April 1857. Koehne made changes employing the principles of Western heraldry, turning the figure of St. George to the right heraldic side, adding a golden rim to the shield, and changing the arrangement and number of emblems of the imperial lands on the eagle's wings. The last modification took place during the reign of Alexander III in 1882 – minor corrections were introduced. In the greater version, in turn, the coats of arms of lands (which until then had been arranged in a straight line) were ranged into an arch, combining the coats of arms of the Lithuanian and Belarusian lands into one and adding the coat of arms of Turkestan.

Find a unicorn. This is the emblem of Turkestan (located in Central Asia; its borders on the north are marked by Siberia and Tibet, on the south by India and Afghanistan, on the west by the Caspian Sea, and on the east by Mongolia). Choose the map that shows Turkestan. [The remaining ones are the maps of Iran, Kazakhstan and Tajikistan]



1



2



3



4



▲ [https://upload.wikimedia.org/wikipedia/commons/8/8f/Greater\\_coat\\_of\\_arms\\_of\\_the\\_Russian\\_empire.png](https://upload.wikimedia.org/wikipedia/commons/8/8f/Greater_coat_of_arms_of_the_Russian_empire.png)

Ask questions evoked by this emblem on a closer look. Start them with the words below – but please be creative:

- Who . . . . . ?
- When . . . . . ?
- Where . . . . . ?
- Why . . . . . ?
- What is the purpose of . . . . . ?
- What can be confirmed by . . . . . ?
- What does it mean that . . . . . ?
- How many . . . . . ?
- Whence . . . . . ?
- What kind of . . . . . ?



**Choose the questions which**

- ▶ were repeated most often
- ▶ you consider the most important (or the most interesting).

Here is the description of the coat of arms of Russia accessible on Polish *Wikipedia*. It will help you to find the answers:

In the golden field, a black eagle with a golden weapon and red tongues, in the claws a golden imperial sceptre with a two-headed eagle and an apple, on the chest a red French shield with a golden rim, with Saint George in silver armour and a blue coat, riding a silver horse with a blue harness, gold belts and red saddle, hurling a golden spear at a golden dragon with green wings, imperial crowns on their heads. Above, the greater imperial crown with St. Andrew's ribbon spread sideways. On the shield Saint Alexander Nevsky's helmet with gold and black mantles, behind and below the shield the chain of the order of St. Alexander. Supporters: on the right, Archangel Michael clad in silver armour with a gold cross on his chest and a blue coat, a fiery sword raised up in his right hand, on the left, Archangel Gabriel in a white tunic, golden orarion and red cloak, cross in his left hand. The whole is draped with a dotted coat, sprinkled with black two-headed eagles, lined with ermine fur, tied at the corners, with a motto on the dome, crowned with the imperial crown with St Andrew's ribbon spread sideways and the imperial gold flag with the coat of arms of the Russian Empire. The coat of arms is surrounded on the right by a laurel branch with crowned coats of arms of the Kazakh Tsardom, Kingdom of Poland, Chersonese Taurian Tsardom, the United Duchies of Nowogród, Kiev and Włodzimierz, on the left with an oak branch with crowned coats of arms of Astrakhan Tsardom, Siberian Tsardom, Georgian Tsardom and the Grand Duchy of Finland, below by the Romanov family crest, above by the shields of the Grand Duchy of Moscow, Principality of Belarus, Principality of Lithuania, north-eastern regions, south-western principalities, the Baltic regions and Turkestan, and on the back rays of the rising sun.

And here is a detailed analysis of the individual coats of arms, placed in the coat of arms of Russia:



**Coat of arms of the Kazakh Tsardom** — on the silver shield a crowned zylant (mythical creature) with red wings, tongue and tail and a golden beak and claws. The Kazan cap, which the coat of arms is crested with, was given to Khan Edygler Machmet (d. 1565) when he was taken captive after the city had been seized by Russians (1552). He was baptized and assumed the name Simeon Kasayevich.



**Coat of arms of the Astrakhan Tsardom** — on the azure shield, a golden crown, beneath a silver eastern sword with a golden handle and the blade pointing to the right. The coat of arms is crested with an "Astrakhan hat" made in Moscow in 1627 for Tsar Michael Romanov.



**Coat of arms of the Kingdom of Poland** — crowned with the imperial crown of Anna Ivanovna, made around 1730 in St. Petersburg for the needs of the coronation of Anna Ivanovna Romanov. In 1829, it was used in the coronation of Tsar Nicholas I as the King of Poland.



**Coat of arms of Siberia** — on the ermine shield two black sables, standing on their hind legs and supporting a five-point golden crown with one of their front paws and a red bow and two crossed arrows pointed heads down — with the other. The coat of arms is crowned with the crown of Tsar Ivan V Alekseyevich, who until 1696 co-reigned with his younger brother, Peter I, although he did not play a role in these reigns.





**Coat of arms of the Kingdom of Chersonesus** — On the golden shield, a black Byzantine double-headed eagle with golden crowns, red tongues and golden beaks and claws. On the chest, on an azure shield with golden edges, a golden Orthodox cross. The coat of arms is crowned with the crown of Peter I, stylized as a Monomakh hat.



**Coat of arms of the Kingdom of Georgia** — Shield with four fields and two small shields inside. On the medium smaller shield, the coat of arms of Georgia: on the golden field, Saint George clad in a suit of blue armour and a red cape with a golden cross on his chest, mounting a black horse with a golden mane covered in crimson, armed with a lance, defeating a green dragon with black wings and red eyes and tongue. In the first field of the shield — the coat of arms of Iberia (an ancient state existing in the territories of eastern Georgia from the 5th century BC to the 6th century AD): on the red shield a silver jumping horse, in the upper left and lower right corner silver eight-pointed stars. In the second field — the coat of arms of Kartli (kingdom in eastern Georgia, annexed to Russia in 1801): on a golden shield a mountain emitting fire, pierced with two black arrows with heads pointed upwards. In the third field — the coat of arms of the Kabardine lands: on the blue shield, on two silver arrows, crossed heads pointed upwards, a small golden shield with a red crescent pointing to the right, in the first three quarters — silver six-pointed stars. In the fourth field — the coat of arms of Armenia: on the golden shield, a crowned red lion. In the golden finishing — the coat of arms of Circassian princes: a Circassian, horseback, clad in a suit of silver armour, a red vesture and a black fur cape, with a black spear on his right shoulder. The coat of arms is crowned with the Georgian crown of Tsar George XII, made in Russia in 1798. In 1801, the crown was sent to St. Petersburg by the last tsar of Georgia. Then it became a part of the imperial regalia.



**Combined coats of arms of the United Duchies of Novgorod, Kiev and Vladimir** — In the first silver part, there is the coat of arms of Novgorod: two black bears that support the golden throne with a red cushion. On the cushion, there is a sceptre on the right and a cross on the left, above the throne a golden seven-pointed candlestick with burning candles, in the azure rim of the shield two silver fishes arranged opposite each other. In the second azure part — the coat of arms of Kiev: Archangel Michael clad in a silver garment and a suit of armour, with a flaming sword and a silver shield. In the third red part — the coat of arms of Vladimir: a golden leopard with an iron crown decorated with gold and coloured stones, holding a long silver cross in its right paw. The coat of arms is crowned with a “Monomakh hat” — the main crown of Moscow princes from the time before Peter I. Legend has it that the hat was sent by emperors Vasili and Konstantin to the Grand Duke of Kiev Vladimir in 988. It is finished with sable fur.



**Coat of arms of the Grand Duchy of Finland** — On the red shield sprinkled with ten silver roses, a crowned golden lion holding a straight sword in its right paw and a curved sword in the left one.



**Tsar Alexander III family coat of arms (Romanov-Holstein-Gottorp)** — Divided shield. On the right — coat of arms of the Romanov family: on a silver field, a red griffin holding a golden sword and a shield crowned with a black eagle, on the black rim eight lion heads: four gold and four silver. On the left — coat of arms of Schleswig-Holstein: four-part shield, in the first, red part — coat of arms of Norway: crowned golden lion with a silver halberd, in the second, golden part — coat of arms of Schleswig: two azure leopards, in the third, red part — coat of arms of Holstein: a small, divided silver-red shield, around which there is a silver nettle leaf cut in three parts and three silver nails with the ends



facing the corners of the shield; in the fourth part – coat of arms of Dithmarschen: a golden rider with a raised sword riding a silver horse covered with a black blanket. The central smaller shield also divided – in the right half – coat of arms of Oldenburg: two red stripes on a golden field; in the left half – a golden cross on an azure field, pointed at the bottom. This smaller shield is crowned with the Grand Duchy crown, and the entire shield – with the royal one.



#### Principalities and oblasts of Great Russia:

- ▶ coat of arms of Nizhny Novgorod city: red deer on a silver field,
- ▶ coat of arms of Yugra city: on a silver field, hands in red robes coming out of the azure clouds, holding silver spears,
- ▶ coat of arms of Ryazan city: prince with a sword and knives in a golden field,
- ▶ coat of arms of Smolensk city: black cannon on a silver field, on the cannon a legless, red bird,
- ▶ coat of arms of Pskov city: walking leopard on an azure field, the right hand of God at the top,
- ▶ coat of arms of Tver city: golden throne on a red field, a tsarist crown on the green throne cushion,
- ▶ coat of arms of Yaroslavl city: black bear with a golden halberd on a silver field,
- ▶ coat of arms of Rostov city: silver deer with a gold collar on a red field,
- ▶ coat of arms of Belozersk city: on an azure field, two crossed silver fishes under a silver crescent, in the upper right corner a golden cross (the Belozersk Principality became a vassal of Moscow in 1238),
- ▶ coat of arms of Udorsky District: a silver fox with red eyes and tongue on a black field.



#### Southwestern principalities and oblasts:

- ▶ coat of arms of Volhynia: silver cross on a red field,
- ▶ coat of arms of Podolia: golden sun with sixteen rays under a golden cross on an azure field,
- ▶ coat of arms of Chernihiv: on a silver field, a black eagle with a golden beak and claws, holding a long golden cross in its left paw.



#### Principalities and oblasts of Belarus and Lithuania:

- ▶ **coat of arms of Lithuania:** on a red field, a silver rider with a sword riding a silver horse covered with a scarlet blanket with a golden rim, an eight-pointed cross on the rider's shield,
- ▶ **coat of arms of Białystok city:** divided shield, in the first field an emerging silver eagle, in the second gold field an azure rider with a sword riding a black horse covered with a red blanket with a golden rim, a red eight-pointed cross on the rider's round silver shield,
- ▶ **coat of arms of Samogitia:** black bear, standing on its hind legs, with red eyes and tongue on a golden field,
- ▶ **coat of arms of Polotsk city:** on a silver field, a rider clad in a black suit of armour riding a black horse covered with a red blanket with a golden rim, holding a red sword with a golden hilt, an eight-pointed cross on the rider's silver shield,
- ▶ **coat of arms of Vitebsk city:** on a red field, a silver rider with a sword riding a horse, an eight-pointed cross on the rider's round shield,
- ▶ **coat of arms of Mstislav city:** on a silver field, a red wolf with its head turned to the left.



#### Baltic lands:

- ▶ **coat of arms of Estonia:** on a golden field, three azure leopards,
- ▶ **coat of arms of Livonia:** on a red field, a four-legged silver griffin with wings and a tail, a sword in its front paws, the name of His Majesty on the chest,
- ▶ **the coat of arms of Courland and Semigallia:** a four-part shield. In the first and fourth fields — the coat of arms of Courland: a red lion with a red crown on a silver field. In the second and third fields — the coat of arms of Semigallia: on the azure field, a silver deer with six-tine antlers, crowned with a princely crown,
- ▶ **coat of arms of Karelia:** on a red field, two hands in silver armour holding silver swords, a gold crown above them.





#### Northeastern lands:

- ▶ **coat of arms of Perm city:** a white bear on a red field, a golden Gospel Book above the bear and a silver cross above the Gospel Book,
- ▶ **coat of arms of Vyatka:** on a golden field, a hand clad red, coming to the right out of an azure cloud, holding a red bow with an arrow, a red cross in the right corner,
- ▶ **coat of arms of Volga Bulgaria:** on a green field, a walking lamb with a red flag and a golden cross in it,
- ▶ **coat of arms of Obdorsk city** (today Salekhard, in the Yamalo-Nenets Autonomous Okrug): on a silver field a black walking fox with red eyes and tongue,
- ▶ **coat of arms of Konda principality:** on a green field, a savage with a loincloth made of oak leaves and a wreath on his head, holding with his right hand a silver mace on his shoulder.



**Turkestan** — on a golden field, a black walking unicorn with red eyes, tongue and horn.

If any questions remain unanswered, you can look for the answers in this chapter, on the internet, in books or you can also ask your teacher.

#### Extra task

Find on the coat of arms of Russia the following items:

1. Four mythical creatures,
2. Ten different animal species,
3. Five types of weapons,
4. Two saints,
5. Five elements of landscape/inanimate nature.

The 1857 emblem of imperial Russia.



▲ [https://upload.wikimedia.org/wikipedia/commons/d/d2/Russian\\_Coat\\_of\\_Arms\\_1857.png](https://upload.wikimedia.org/wikipedia/commons/d/d2/Russian_Coat_of_Arms_1857.png)

Compare the imperial coat of arms of 1882 with the previous version of the symbol – from 1857.

List the differences

- 1)
- 2)
- 3)

and similarities

- 1)
- 2)
- 3)



Formulate three conclusions that may be drawn on the basis of the comparison. At least one of them should relate to the multinational character of Russia.

- 1)
- 2)
- 3)

And here is a historian's commentary on the introduced changes. In the quoted passage, indicate the paragraph which explains the context of historical changes, the one which contains the analysis of the coat of arms and the one which the author has devoted to corroboration – confirmation of the observations by comparison with other sources.

Alexander III came to the throne in 1881, after his father, Alexander II, had been assassinated. Alexander III deeply believed that the fate of his father was the result of the liberal policy he had been pursuing. Therefore, his manifesto of 1881 clearly stated that the core of his reign would be the "might and justice of authoritarian power".

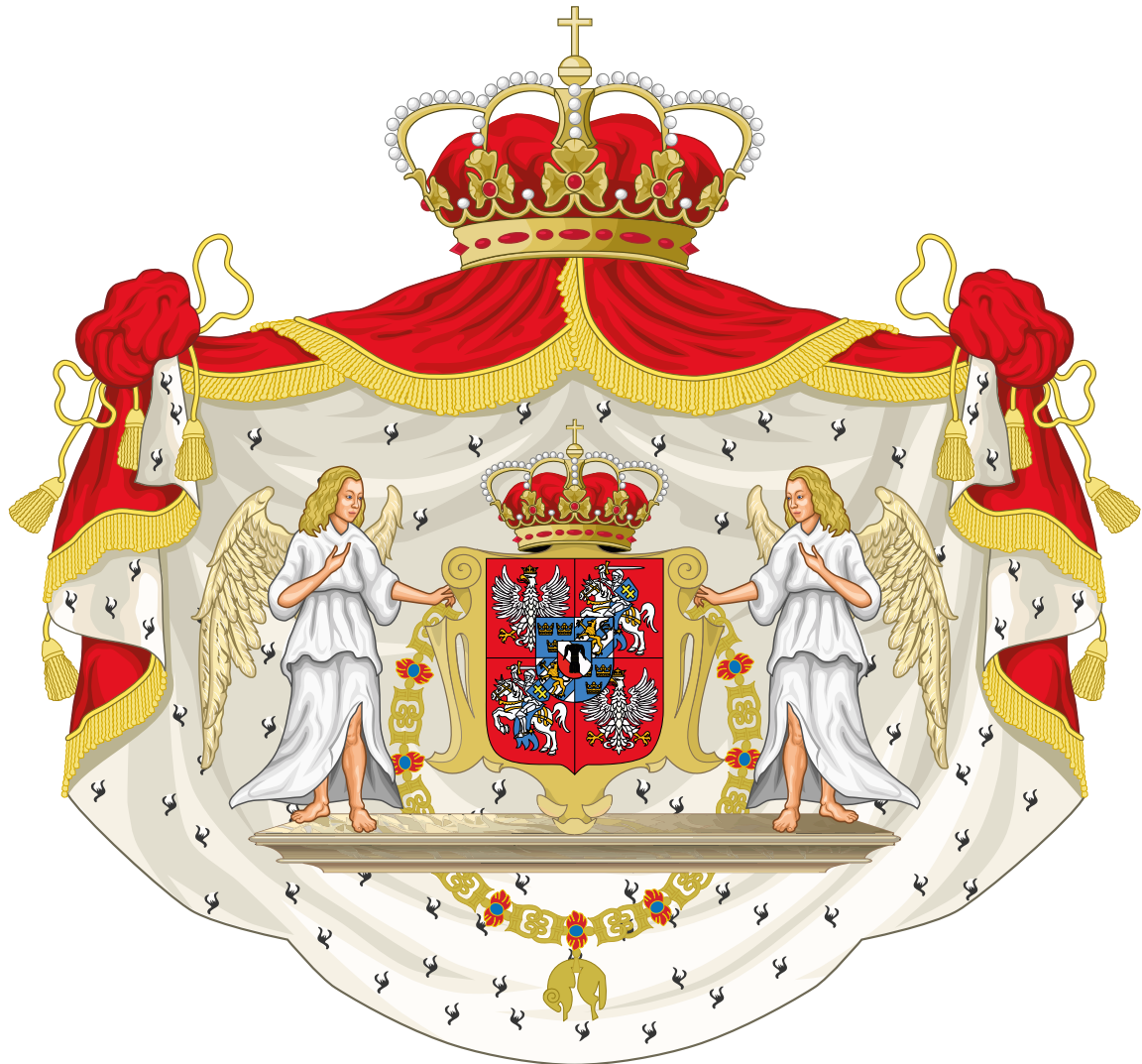
The goal of exercising autocratic power led to a considerable emphasis on "Russianness", which partly meant a return to the Russian history of the times before the reign of Peter I, as well as to Russification. Thus, we can say that the assassination became a turning point in the history of the Russian Empire as a multi-ethnic, multinational, and therefore, a multicultural state. Suffice it to say that, for example, in 1885 the Russian language was introduced as a compulsory subject in primary schools.

The 1882 coat of arms, which was a modified version of the one introduced in 1857, reflected the European and Asian character of the empire. What is striking in the comparison of these two coats of arms, is the parallel use of the European type of crowns and Moscow head regalia which decorate the shields – not only the Monomakh hat used to inaugurate the tsars up to Peter the Great, but also other personal hats of the 16th- and 17th-century tsars which were modelled after it. The placement of head regalia and crowns was not accidental at all: their arrangement corresponded to the hierarchy of many titles, and with the exception of one, representing the Grand Duchy of Finland, these regalia were real, existing objects. The mere fact that the coat of arms of the empire was changed in 1882, i.e. before the coronation, should make us reflect on its possible reasons. What could be the cause for changing the compositional frames of such an important state symbol?

The 1857 coat of arms is U-shaped, and in the centre of the arch, there is a large Russian coat of arms (horse rider). It resembles a church flag, while the 1882 version is round. The composition from the 1882 version emphasizes much more the centrality of the Russian majestic coat of arms, which is surrounded by other coats of arms: hence, the composition implies the central role of the Russian nationality. As for the iconographic message of the 1882 version, I share the opinion of Pchelov, an expert in this field. In his opinion, "the composition of the coat of arms was based on the symbolic expression of the idea of unifying the lands under one sceptre of the Russian monarch. But it was the coat of arms of the imperial dynasty that stood at the base of the whole composition, thus emphasizing that unity was guaranteed by the dynasty and the figure of the emperor."

**Extra task****Coat of arms of the Polish-Lithuanian Commonwealth.**

How does it relate to the idea of a multinational state? Compare it with the coat of arms of Russia.



▲ [https://upload.wikimedia.org/wikipedia/commons/1/19/Coat\\_of\\_arms\\_of\\_Vasa\\_kings\\_of\\_Poland.svg](https://upload.wikimedia.org/wikipedia/commons/1/19/Coat_of_arms_of_Vasa_kings_of_Poland.svg)

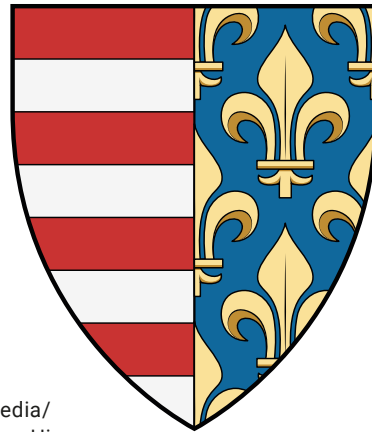
Description: The four-part shield with a red field contained the symbol of the Crown — two fields depicting a crowned white Eagle and two fields with the image of the Pahonia — the coat of arms of Lithuania. The shield featured the family coat of arms of the reigning monarch.



**On the side note**

The procedure of introducing modifications in coats of arms is not unusual.

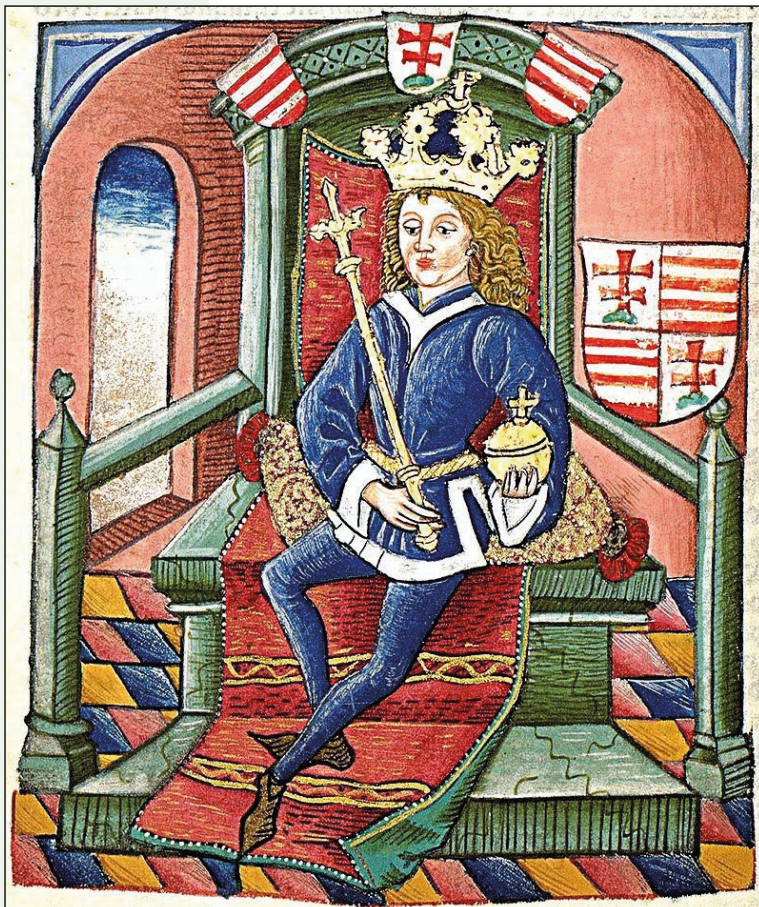
Based on the analysed Russian coat of arms, the Polish one, as well as the Hungarian coat of arms presented below, formulate conclusions as to what the national emblem expresses (or aims to express), and under what conditions it is changed. Compare your conclusions with the ones drawn by your classmates.



► [https://upload.wikimedia.org/wikipedia/commons/f/fb/Coa\\_Hungary\\_Country\\_History\\_Charles\\_I\\_\(1310-1342\).svg](https://upload.wikimedia.org/wikipedia/commons/f/fb/Coa_Hungary_Country_History_Charles_I_(1310-1342).svg)

Charles Robert (1288–1342) combined the traditional silver and red stripes of the Hungarian Arpad dynasty with the Angevin gold lilies against a blue background, which can be found on the coats of arms of the Kingdom of France until the 19th century.

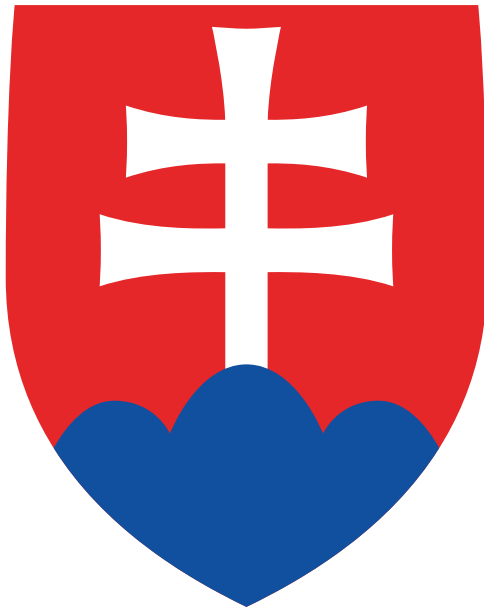
Some believe that the four stripes (bars) represent the four main rivers of historical Hungary (Danube, Tisza, Drava, Sava), and do not associate this coat of arms with the Arpads, who ruled in pre-heraldic times (i.e. in times when coats of arms were yet to be developed).



The son of Charles Robert, Louis the Hungarian (1326–1382) retained the Arpad stripes, but added a double cross on the trimount, symbolizing the three main mountain ranges of historical Hungary: Tatra, Fatra and Mátia Mountains.

◀ Louis the Hungarian according to *Chronica Hungarorum*. [https://upload.wikimedia.org/wikipedia/commons/b/bd/Louis\\_I\\_\(Chronica\\_Hungarorum\).jpg](https://upload.wikimedia.org/wikipedia/commons/b/bd/Louis_I_(Chronica_Hungarorum).jpg)

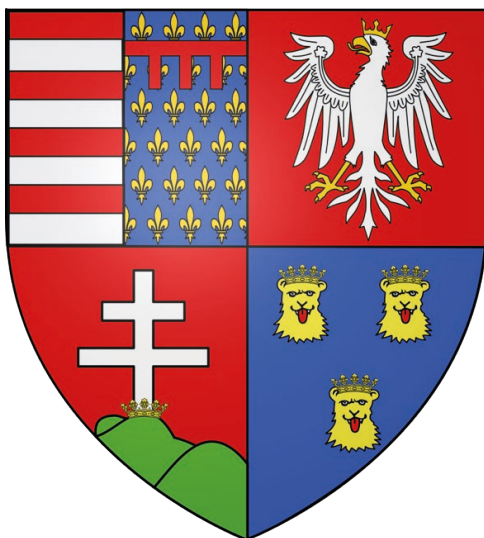
According to some interpretations, it is a Byzantine cross that reached Slovakia through St. Cyril and St. Methodius. That is why it also appears on the emblem of Slovakia.



◀ Emblem of Slovakia: [https://pl.wikipedia.org/wiki/Plik:Coat\\_of\\_arms\\_of\\_Slovakia.svg](https://pl.wikipedia.org/wiki/Plik:Coat_of_arms_of_Slovakia.svg)

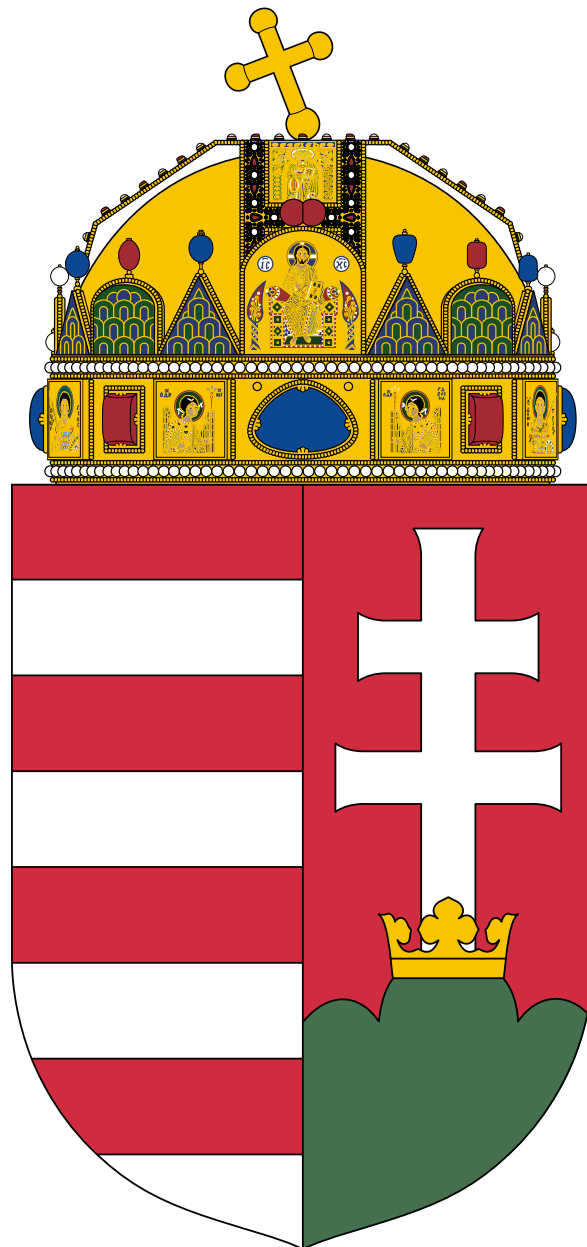
According to another interpretation, the coat of arms of Hungary originally featured a single Latin cross symbolizing the cross given by Pope Sylvester II to the first king of Hungary – Stephen I, to remind him of the mission of the Christianization of Hungary.

Over time, Louis' coat of arms developed even further, which was associated with the assumption of power in new territories. Identify what territories they were.





Motifs from the 14th century can easily be found in today's Hungarian emblem.



▲ [https://en.wikipedia.org/wiki/Coat\\_of\\_arms\\_of\\_Hungary#/media/File:Coat\\_of\\_arms\\_of\\_Hungary.svg](https://en.wikipedia.org/wiki/Coat_of_arms_of_Hungary#/media/File:Coat_of_arms_of_Hungary.svg)

## Analysis of the coat of arms



### Sourcing

- ▶ What time does it date back to (year, period)?
- ▶ What is the place of origin?
- ▶ Who was the creator?
- ▶ Who was the orderer?

### Close reading

- ▶ What graphic elements are there?
- ▶ What text elements?
- ▶ Which elements are symbols?
- ▶ What do these symbols denote?
- ▶ How does the text correspond to the symbols? (e.g. does it explain or supplement the symbols? Is there any connection?)

### Contextualization

- ▶ What historical events are useful to know for a better understanding of its message?
- ▶ What functions does this symbolic representation perform?
- ▶ What was happening in the world when this coat of arms was created? Is what was happening reflected in the symbols used?

### Interpretation

- ▶ Who was the intended recipient of this representation?
- ▶ If you did not know anything about the world where the analysed representation was created, what would you learn from it?
- ▶ What did the creator of the coat of arms intend to show? What purpose did the creator have? What message did they convey? What content was provided against or regardless of the creator's intentions?

### Corroboration

- ▶ What would you like to learn from this symbolic representation but is not possible?
- ▶ What other coat(s) of arms can you compare this one to? What conclusion(s) does this comparison bring?
- ▶ Find other examples of using the same or similar symbols. How do they change the way of reading the analysed message?



### To the teacher

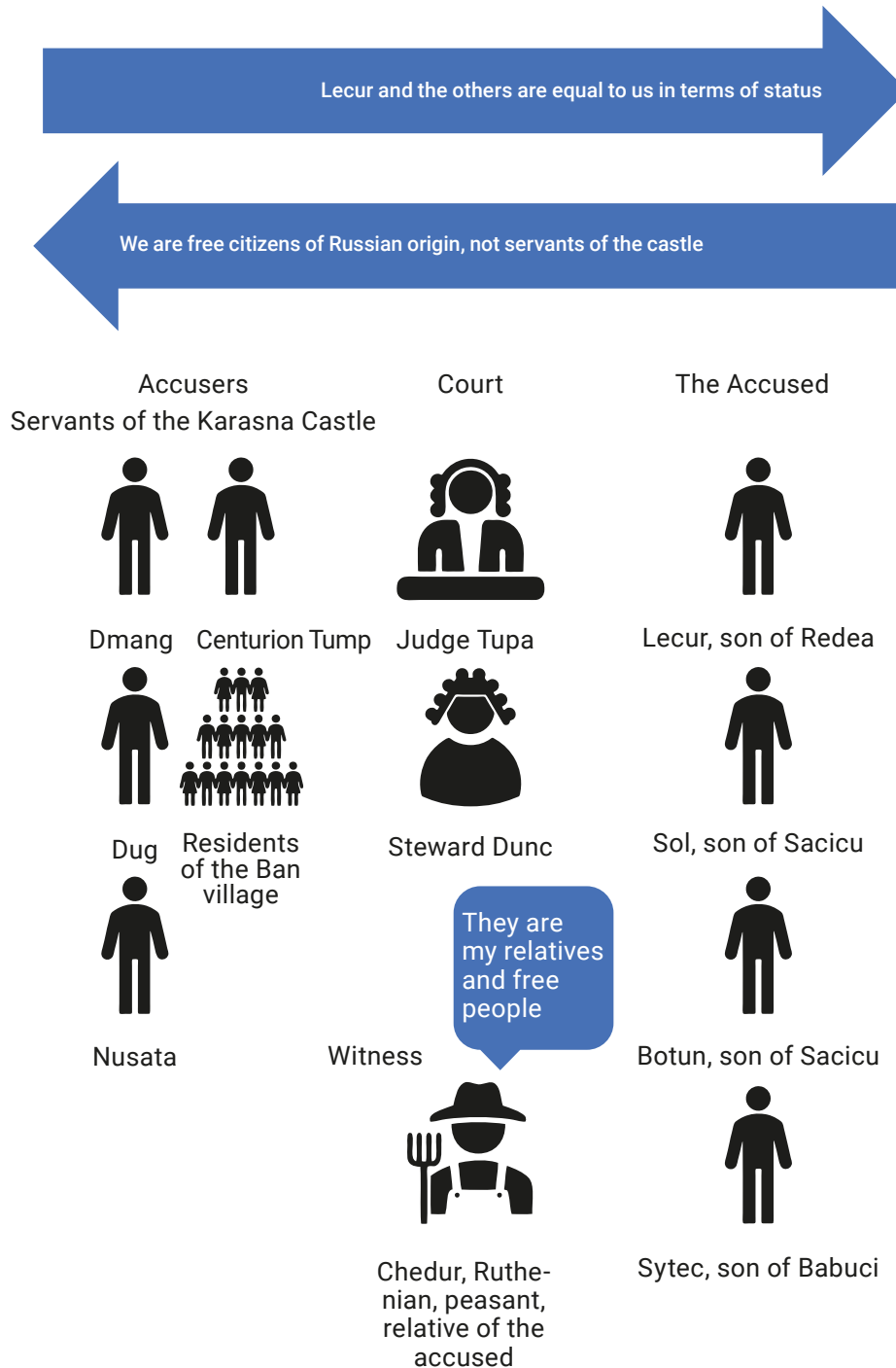
It is difficult to escape heraldry when teaching history, although heraldry is treated marginally, mainly in the context of national symbols and their evolution, as well as when presenting the knighthood or gentry. This chapter is not an introduction to heraldry. It does not present heraldic principles nor the specialist terminology (although it is worth making a distinction between the emblem – a sign – and the coat of arms – the emblem placed on the shield). Rather, it treats coats of arms as symbolic visual messages directed to recipients not necessarily familiar with heraldic principles, and encourages students to deconstruct these symbols – just like most of the material in this volume: with an emphasis on the manner of reflecting multi-ethnicity. The historical context is needed here to understand the symbolic message of individual graphic elements, but – as is often the case with symbols – it is not always possible to interpret them unambiguously, and the “official” version does not have to be the only one or the “truest” one.

Since we are talking mainly about national coats of arms as well as coats of arms of rulers, they can be used for a discussion on the historical policy of the state as a phenomenon which can be traced to a fairly distant past – we look for continuity and change in it.

You can also approach the topic in a slightly more accessible way, offering students a means of play: let them find specific symbols on Russia’s extremely rich coat of arms, identifying coats of arms of individual lands based on their description. You may also recapitulate the topic with the use of online voting tools such as KAHOOT, or get students engaged in similar activities.

## Answers

### 1. Bloody Content Dressed in Smooth Words



#### Credibility of the Varad Register

**Argument 1:** These are court documents – courts are institutions of public trust, so their documents generally carry great credibility as they also did in the past.



**Argument 2:** The document was not drawn up in order to convince someone, but to record the course of the court hearing. It would be difficult to find someone interested in falsifying such documents or a motive behind doing it.

**Argument 3:** Or actually discussion material. We may wonder about the choice of the case that was described: whether all or only unique cases were recorded, and if unique, then why? Back in the 15th century, when taking notes from the old documents preserved in the archive, was any selection made? What would then speak in favour of the choice of this particular case for archiving? Is it possible that at that time a distortion crept in? Basically, old documents were rewritten faithfully, although errors and even forgery are known in history.

#### Analysis of the text of the charter for Dej city:

- ▶ there is no precise information about the source,
- ▶ context – second and third paragraphs,
- ▶ corroboration – second paragraph,
- ▶ close reading – first paragraph.

## 2. What do Family Trees Produce?

#### Questions about Mariano

1. Yes, he was born in Oristano, Sardinia.
2. Yes, he did. His father died in 1336 and he in 1376, so he lived at least 40 years.
3. Once. He married Timbora de Rocaberti.
4. No, he didn't. The title was inherited after his brother.
5. Yes, he did. He was the count of Goceano and La Marmilla, in judicates of Logudoro and Calari, respectively.
6. Yes, they did. Mariano V was the grandson of Mariano IV and a judge of Arborea.
7. No, he didn't. He imprisoned his brother and plundered his properties.
8. Plague.
9. Piety and chivalry, you can also see concentration.

#### Analysis of the family tree and Gallinari's text

1. Cousin.
2. Grandfather.
3. He was her brother.
4. Because he came from the family of the rulers of Aragon and married a daughter of a judge of Arborea from Sardinia.
5. De Lacon-Serra.
6. Some people have descendants while the tree does not show their spouses.

**The royal insignia of Alfonso II:** crown, sceptre, throne;

**Louis:** crown, sceptre, apple, throne.

### Questions as to the family tree of Hugo II de Bas-Serra

1. Not all of them came from Aragon. Saluzzo (Saluces, Salusse) is located in the Piedmont region, Italy. But the other places of origin of the spouses were located in the Kingdom of Aragon.
2. Timbora de Rocaberti with Mariano IV and Guillem Galceran de Rocaberti with Maria de Bas-Serra. Yes, they did. The Rocaberti family came from Barcelona.
3. Mariano IV; given the birth dates, they could.

### Conclusions from the data on Mariano IV

1. The titles show that in addition to Arborea, he was also a ruler in two other Sardinian administrative districts.
2. Yes, he did. He was Viscount of Aragonese Bas.
3. No, his children married nobles from other places: Eleonora's husband was from Castelgenovese, Sardinia; Beatrice's husband, Aymeric VII was from Narbonne (today's France), and we do not have information on the marriages or children of Hugo III.
4. No, it was not. Women and siblings also inherited power – daughter Eleonora, Mariano himself inherited the title from his deceased brother; Sardinia was considered a country with a strong position of women, which was confirmed by the code of laws established by Eleonora.

### Extra task

1. Auxiliary role; based on names and surnames – although you have to remember that in the old days names were translated and nicknames happened to change, e.g. Louis the Hungarian may also be referred to as Louis I, Louis I of Hungary, Louis the Great, in Slovak Ludovit Velky, in Croatian Ludovik Veliki, in Hungarian Nagy Lajos, in Polish Ludwik Węgierski, places of birth and death.
2. As above, marriages.
3. Yes, basic role – as far as we possess data and as far as upper-class families are concerned, because virtually all the available genealogical data covers upper classes; information on the lower classes can be obtained from birth certificate registries.
4. Auxiliary role, if the causes of death were noted.
5. Yes, in relation to upper classes.
6. No, they apply to upper classes.
7. Auxiliary role.
8. Not too useful, as it concerns only upper classes.
9. Cannot be analysed with the use of genealogical data.
10. Rather not, sometimes auxiliary role, e.g. based on names.



### 3. When is the World Upside Down?

The specificity of individual world maps: You can pay attention to political factors, the desire to build a sense of national pride, to be “in the centre of the world”, the needs and expectations of recipients, and their habits.

#### Jews in Portugal in the 15th century

1. Approximately 140.
2. Jewish settlements were located all over Portugal (which makes them different from the map of Muslim settlements), with the highest density around Lisbon and along the northern part of the eastern border, along the Douro River.
3. Definitely geographical ones in part. The map does not provide information on others.
4. Various size and character, also ghettos in large cities.
5. Because it was a topic of the study in which the map has been found.
6. In 1391, Jews were persecuted in Aragon, which brought them, among other places, to Portugal. This resulted in an increase in the number of Jewish settlements in Portugal: from around 30 at the end of the 14th century to around 150 at the end of the 15th century. In 1496, in turn, Jews (and Muslims) were forced either to accept Christianity or leave Portugal (in 1492, similar regulations were introduced in Castile and Aragon).
7. The map does not show it, but up to 1496, Portugal accepted Jews persecuted and expelled from neighbouring Aragon
8. It was larger than in the case of the Muslim population.
9. The information has not been given; the author refers to the study by Tavares.
10. No, they have not, as the author refers to the same map in the chapter prepared for print in 2019.
11. Yes, there are.

The modern map helps to answer questions 2–4.

#### Examples of questions as to the map regarding the Muslim population

- What time period does each map cover? A century is a period of 100 years. Is it possible that between 1399 and 1400 there could occur that far-reaching change as it arises from the map?
- Why is the Muslim population not marked on the map which covers the 14th century?
- What were the reasons for the changes in the population distribution?

### Extra task regarding the maps of Portugal

1. by the application of the map with Jewish settlements together with the one with Muslim settlements in the 15th century.
2. by the application of three maps with Muslim settlements on one map and differentiating the settlements existing in different centuries (e.g. by colour or symbols, possibly applied one on the other).
3. empty map; in the 16th century there were no such settlements.

### Task concerning the railway network maps

The inclusion of all lines shows a much denser network in the territories of the German Partition and a very poorly developed network in the territories of the Russian Partition, which might have led to the conclusion that Russia was economically backward. We have to bear in mind that all critical remarks about Russia and the USSR required special justification. The selection of more “important” lines gave a picture of quite even distribution of the lines on the area of Polish lands. Thus, it contributed to blurring the differences between the former partitions and to the erasure of the German heritage from the history of Poland, which was part of the historical policy of the People’s Republic of Poland.

### Task concerning the *Panorama of Lviv* (here I would like to thank Professor Leszek Ziąkowski for the interpretation)

The graphics clearly show the area which the city walls circumscribe, and based on the shape of the so-called architectural dominants we can conclude that:

- Within the city walls there were Catholic churches (i.e. most often shaped according to the Gothic style and with a Latin cross),
- As well as the Armenian cathedral church.

Outside the city walls, on the other hand, in the near and distant suburbs we can see Orthodox and Uniate churches (this cannot be distinguished today because most of the Orthodox hierarchy recognized the Union of Brest and pledged obedience to the Pope – together with their churches; there were Ruthenians (today we would say – Ukrainians)).

These Orthodox churches have large domes and a circle of small domes – which shows the style according to which the churches were built.

It is noteworthy that:

- The legally sectionalized city was initially religiously homogeneous: Catholic; Armenians were added to that (as they recognized the primacy of the Pope). This is why these churches dominated within the city walls. Ruthenians and their churches, in turn, were tolerated in the suburbs. Nonetheless, they acquired citizenship rights similar to Catholics much later. It also can be seen in the figure.
- No synagogues can be easily discerned. The synagogue was probably the building at the foot of the “Mons Caluus” hill, in the suburbs near one of the gates. There is no tower in the Panorama – because the synagogues could not and did not have them. The building seems a bit too large.



#### 4. The Alien in the Middle Ages

##### Illumination analysis

1. Twelve: one in the middle, six on his right and five on his left.
2. Throne, footrests, weapons, costumes.
3. The king is sitting on the throne in the middle, six knights are standing on his right, and five characters in long vestures – on the left.
4. The king can be recognized by:
  - ▶ the central place,
  - ▶ the fact that he is sitting on the throne,
  - ▶ the size: he is larger than other characters,
  - ▶ attributes such as the crown, sceptre, apple, purple ermine coat.

The people on the left side of the miniature's observer (and on the king's right side) look like knights. You can see their armour and swords.

People on the opposite side have an eastern appearance: they wear long vestures and headgear, almost everyone has facial hair, their weapon is different from that of knights.

5. People on both sides are subordinate to the king, they worship, recognize and maintain his power.

They are clearly divided into two groups: one in knightly costumes and the other in long eastern vestures. They also differ in armament, facial hair and number.

##### Kings in the illustrations – from the top left corner

(A) Louis XIV; (B) Alfonso X; (C) Louis the Hungarian according to Bacciarelli; (D) Henry VIII; (E) Louis the Hungarian from the *Illustrated Chronicle*; (F) Louis the Hungarian according to Matejko; (G) Wenceslaus II of Bohemia; (H) Stanisław II Augustus.

The following tips can be used: the form of the miniature, heraldic elements (e.g. Czech lion). Students can be allowed to refer to Wikipedia and check the canonical portraits of selected rulers.

##### On the side note

1. **Continuity:** the central or sole figure of the king, most often crowned or with other royal insignia (sceptre, apple), with heraldic elements, clad in royal vestures, in a rather unnatural pose, reflecting the majesty of power. In the portrait of Stanislaus II Augustus you can see a stylization as in the classic portrait of Louis XIV. **Change:** the portraits depend on the painting techniques and painters' craftsmanship, they are adapted to the existing canons of beauty and clothing (e.g. Louis the Hungarian in Bacciarelli's version).
2. From nature: Henry VIII, Louis XIV, Stanislaus II Augustus.
3. It is worth paying attention to the schematism of the miniatures (i.e. the skills of the creators, quite modest when it comes to the realism of the characters), to the baroque approach of Bacciarelli (as an influence of conventions).

### Interpretation of miniatures by researchers

For each of the interpreters, “the foreign”, expressed by an appearance different than “ours” (i.e. Western European, knightly), has a different meaning. The library description assumes that they were the elites of the newly conquered peoples, while the description of the historian assumes they were the former Hungarian elites. It would be interesting to consider how the illustrations would be received by Russian researchers or others who identify with Byzantine heritage.

## 5. What and How Does the Photographer Take?

### Selection of photos – to be decided by the students and the teacher

Buildings dwarfed by the cityscape: St. Stanislaus Bishop and Martyr Church in New York City and the Basilica of Saint Hyacinth in Chicago. The Basilica of St. Josaphat in Milwaukee dominates the cityscape. On the Holy Trinity Church in Chicago there are clearly visible golden letters with the Polish-language inscription under the tympanum. Church of the Immaculate Conception of the Blessed Virgin Mary in Panna Maria, Texas is located on a large square, while its interior is rather small. The vitality of the parish can be confirmed by numerous participants of the services.

The Polish cathedral style is characterized by monumentalism and splendour. In the churches there are sometimes found replicas or references to traditional Polish works of sacred art. In the photos of the St. Stanislaus Church in New Haven and St. Josaphat Church in Milwaukee (with the choir), at a closer look you will be able to see replicas of the icon of the Black Madonna of Czestochowa. The belonging of the places of worship to ethnic groups is often (though not always) evidenced by their invocations, too.

The belonging to the French group may be associated with the invocation (St. Louis), or alternatively with the classical architecture. You can also see that the church in Moscow is pressed into the street (the photo shows the walls of neighbouring buildings).

### The apse of Saint Rufus in Lleida

The intention of the author of the photos was to draw attention to the Muslim and Jewish gravestones at the base of the Catholic church, as in the case of the hospital referred to in the text.

## 6. What Does a Unicorn Mean?

Turkestan – map No. 3.



**Find on the coat of arms of Russia and indicate which component contains the following items**

1. Four mythical creatures:  
 Zilant – Kazan  
 Dragon – Georgia  
 Griffin – Livonia, Tsar Alexander III family coat of arms  
 Unicorn – Turkestan
  
2. Ten different animal species:  
 Eagle (white – Poland, Białystok; black – Chersonesus, Chernihiv, Alexander)  
 Leopard – Vladimir, Pskov, Estonia, Alexander  
 Sable – Siberia  
 Wolf – Mstislav  
 Horse – Georgia, Lithuania and neighbours  
 Lion – Georgia (Armenia), Finland, Alexander, Courland  
 Lamb – Bulgaria  
 Bear – Novgorod, Yaroslavl, Samogitia, Perm  
 Fish – Novgorod, Belozersk  
 Deer – Nizhny Novgorod, Rostov, Semigallia  
 Fox – Udorsky District, Obdorsk  
 Bird – Smolensk
  
3. Five types of weapons:  
 Sword – for example: Astrakhan, Finland, Lithuania, Białystok, Polotsk, Vitebsk, Livonia, Karelia, Kiev (flaming)  
 Bow – Siberia  
 Arrows – Siberia, Georgia  
 Spear – Georgia, Yugra  
 Cannon – Smolensk
  
4. Two saints:  
 Saint George – Georgia  
 Archangel Michael – Kiev  
 The right hand of God – Pskov
  
5. Five elements of landscape/inanimate nature:  
 Volcano (mountain) – Kartli  
 Crescent – Georgia, Belozersk  
 Stars – Georgia  
 Sun – Podolia  
 Nettle – Alexander (Holstein)
  
- Others:  
 Nails – Alexander (Holstein)  
 Candlestick – Novgorod  
 Numerous regalia and devotional articles

**Louis' coat of arms: Poland and Croatia/Dalmatia**

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- ▶ Illustration of a fire test from The Roman Ritual kept in the library in Lambach (Austria), Cml LXXIII, f. 64v, 72r, scan from Peter Dinzelbacher, *Das fremde Mittelalter. Gottesurteil und Tierprozess*, Essen: Magnus Verlag, 2006, reproduction between p. 128 and 129, accessible at [https://upload.wikimedia.org/wikipedia/commons/a/af/Ordeal\\_of\\_fire.jpg](https://upload.wikimedia.org/wikipedia/commons/a/af/Ordeal_of_fire.jpg).
- ▶ Witold Gombrowicz, *Ferdynand*, Warsaw 1987, p. 58.
- ▶ Painting depicting Mariano IV of Arborea: [https://www.albertomassai.it/wp-content/uploads/2018/08/8193830\\_orig-1.jpg](https://www.albertomassai.it/wp-content/uploads/2018/08/8193830_orig-1.jpg).
- ▶ Family tree of the Lacon-Serra i Bas-Serra families from [gw.geneanet.org](http://gw.geneanet.org).
- ▶ Miniature of Alfonso II from *Liber feudorum* [https://commons.wikimedia.org/wiki/File:Liber\\_feudorum\\_maiores.jpg](https://commons.wikimedia.org/wiki/File:Liber_feudorum_maiores.jpg).
- ▶ Miniatures from *Chronica Hungarorum (Chronica Picta)*: First illuminated page: [https://upload.wikimedia.org/wikipedia/commons/b/b5/Képes\\_Krónika\\_1360.jpg](https://upload.wikimedia.org/wikipedia/commons/b/b5/Képes_Krónika_1360.jpg); Louis the Hungarian: [https://upload.wikimedia.org/wikipedia/commons/b/bd/Louis\\_I\\_\(Chronica\\_Hungarorum\).jpg](https://upload.wikimedia.org/wikipedia/commons/b/bd/Louis_I_(Chronica_Hungarorum).jpg)
- ▶ Fragments of family trees of the de Bas-Serra family accessible at [gw.geneanet.org](http://gw.geneanet.org).
- ▶ Record data of Agnieszka Wiśła, according to the work of A. Maksymowicz, Agnieszka Wiśła, Warsaw 2018, p. 17–27. Photographs courtesy of A. Maksymowicz and SWAP.
- ▶ Map: The economic development of the Polish lands around 1900, in: Stanisław Szostakowski, *Historia. Dla klasy VII*, Warsaw: PZWS, 1972, p. 166.
- ▶ Map: Railway network in the Second Polish Republic, w: Roman Wapiński, *Historia dla klasy 3 liceum ogólnokształcącego, część 2*, Warsaw: WSiP, 1978, p. 177.
- ▶ Panorama of Lviv from 1618, Braun i Hogenberg, *Leopolis Russiae Australis Urbs primaria emporium-mercium Orientalium celeberrimum*, from: *Theatri praecipuarum Totius Mundi Urbium Liber Sextus Anno MDCXVII*, according to [https://upload.wikimedia.org/wikipedia/commons/e/ef/Lwow\\_1.jpg](https://upload.wikimedia.org/wikipedia/commons/e/ef/Lwow_1.jpg).

### Portraits of European rulers:

- ▶ Louis the Hungarian in a portrait by Marcello Bacciarelli (1768–1771): [https://en.wikipedia.org/wiki/Louis\\_I\\_of\\_Hungary#/media/File:Ludwik\\_Węgierski\\_by\\_Bacciarelli.jpg](https://en.wikipedia.org/wiki/Louis_I_of_Hungary#/media/File:Ludwik_Węgierski_by_Bacciarelli.jpg);
- ▶ Louis the Hungarian in a portrait by Jan Matejko (1892): [https://www.newworldencyclopedia.org/entry/File:Ludwik\\_Węgierski.jpg](https://www.newworldencyclopedia.org/entry/File:Ludwik_Węgierski.jpg);
- ▶ King Wenceslaus II of Bohemia in a miniature from *Codex Manesse* (between 1305 and 1340): [https://commons.wikimedia.org/wiki/File:Codex\\_Manesse\\_Wenzel\\_II\\_von\\_Böhmen.jpg](https://commons.wikimedia.org/wiki/File:Codex_Manesse_Wenzel_II_von_Böhmen.jpg);
- ▶ King Alfonso X of Castile from *Libro de los Juegos*, Toledo, Spain (1283): <https://static.epodreczniki.pl/portal/f/res-minimized/R3peWcNSgSbVQ/1/1600/1rz04nRaBOVlrTvhj0vIK4SUbIKEkY4P.jpg>;
- ▶ King Henry VIII of England in a portrait by Hans Holbein the Younger (1537–1547): [https://commons.wikimedia.org/wiki/File:After\\_Hans\\_Holbein\\_the\\_Younger\\_-\\_Portrait\\_of\\_Henry\\_VIII\\_-\\_Google\\_Art\\_Project.jpg](https://commons.wikimedia.org/wiki/File:After_Hans_Holbein_the_Younger_-_Portrait_of_Henry_VIII_-_Google_Art_Project.jpg);
- ▶ King Louis XIV of France in a portrait by Hyacinthe Rigaud (1701): [https://commons.wikimedia.org/wiki/File:Louis\\_XIV\\_of\\_France.jpg](https://commons.wikimedia.org/wiki/File:Louis_XIV_of_France.jpg);
- ▶ King Stanisław II Augustus of Poland in a portrait by Bacciarelli (1792): [https://commons.wikimedia.org/wiki/File:August\\_Poniatowski.jpg](https://commons.wikimedia.org/wiki/File:August_Poniatowski.jpg).
- ▶ Detail from the English *Gorleston Psalter* from the first half of the 14th century: <http://s.ciekawostkihistoryczne.pl/uploads/2016/05/wystaw.jpg>.
- ▶ Walking fish from the 13th-century English *Bible*: [https://i.kinja-img.com/gawker-media/image/upload/s--y2Jb65Z8--/c\\_scale,f\\_auto,fl\\_progressive,q\\_80,w\\_800/194xb1staggqyjpg.jpg](https://i.kinja-img.com/gawker-media/image/upload/s--y2Jb65Z8--/c_scale,f_auto,fl_progressive,q_80,w_800/194xb1staggqyjpg.jpg).



- *Knight v Snail V: Revenge of the Snail, The Smithsfield Decretals*, Toulouse, c.1300: [https://i.kinja-img.com/gawker-media/image/upload/s--laXxX1MJ--/c\\_scale,f\\_auto,fl\\_progressive,q\\_80,w\\_800/194x70g7d pq4cjpg.jpg](https://i.kinja-img.com/gawker-media/image/upload/s--laXxX1MJ--/c_scale,f_auto,fl_progressive,q_80,w_800/194x70g7d pq4cjpg.jpg).
- *A Rabbit with an Axe* from the 14th-century English *Gorleston Psalter*: [https://i.kinja-img.com/gawker-media/image/upload/s--Ak7eT\\_UD--/c\\_scale,f\\_auto,fl\\_progressive,q\\_80,w\\_800/194x8dzv9iaqjpg.jpg](https://i.kinja-img.com/gawker-media/image/upload/s--Ak7eT_UD--/c_scale,f_auto,fl_progressive,q_80,w_800/194x8dzv9iaqjpg.jpg).
- Creatures from *Livres du roi Modus et de la reine Ratio*, France, 15th century: [https://i.kinja-img.com/gawker-media/image/upload/s--bl7rFIP\\_--/c\\_scale,f\\_auto,fl\\_progressive,q\\_80,w\\_800/194x8kkn2a8qkjpg.jpg](https://i.kinja-img.com/gawker-media/image/upload/s--bl7rFIP_--/c_scale,f_auto,fl_progressive,q_80,w_800/194x8kkn2a8qkjpg.jpg)
- and from *Book of Hours*, England, the beginning of the 14th century: <http://www.lazerhorse.org/wp-content/uploads/2015/05/Weird-Medieval-Art-Book-Of-Hours-England-early-14th-century.jpg>
- Frederic Chopin's portraits: (1) Photo by Louis August Bisson taken in Paris in 1847: [https://upload.wikimedia.org/wikipedia/commons/e/e8/Frederic\\_Chopin\\_photo.jpeg](https://upload.wikimedia.org/wikipedia/commons/e/e8/Frederic_Chopin_photo.jpeg); (2) Watercolour from 1835 by Maria Wodzińska: [https://pl.wikimedia.org/wiki/Plik:Chopin,\\_by\\_Wodzinska.JPG](https://pl.wikimedia.org/wiki/Plik:Chopin,_by_Wodzinska.JPG); (3) Graphics by Eugene Delacroix from 1838: <https://evivid.ru/wp-content/uploads/2018/04/YEzhen-Delakrua-SHopen-1838.jpg>.

#### Churches in the USA:

- St. Stanislaus Bishop and Martyr Church in New York City, Manhattan (view from 2011): [https://commons.wikimedia.org/wiki/File:St.\\_Stanislaus\\_Bishop\\_&\\_Martyr\\_Church.jpg](https://commons.wikimedia.org/wiki/File:St._Stanislaus_Bishop_&_Martyr_Church.jpg).
- Holy Trinity Church in Chicago (2009): [https://upload.wikimedia.org/wikipedia/commons/thumb/2/27/Holy\\_Trinity\\_Polish\\_Mission\\_facade\\_090321.jpg/577px-Holy\\_Trinity\\_Polish\\_Mission\\_facade\\_090321.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/2/27/Holy_Trinity_Polish_Mission_facade_090321.jpg/577px-Holy_Trinity_Polish_Mission_facade_090321.jpg)
- Basilica of St. Josaphat in Milwaukee (2009): [https://upload.wikimedia.org/wikipedia/commons/a/a5/Basilica\\_of\\_St.\\_Josaphat.jpg](https://upload.wikimedia.org/wikipedia/commons/a/a5/Basilica_of_St._Josaphat.jpg), [https://4.bp.blogspot.com/-rzzfrz3fV40/WgHiWgoZlXI/AAAAAAAAAsRI/cnzG5NTUHWsOe-VOQAnaA1vxzeKa0E5QAClcBGAs/s1600/23213391\\_708378559371691\\_3659183958479289209\\_o.jpg](https://4.bp.blogspot.com/-rzzfrz3fV40/WgHiWgoZlXI/AAAAAAAAAsRI/cnzG5NTUHWsOe-VOQAnaA1vxzeKa0E5QAClcBGAs/s1600/23213391_708378559371691_3659183958479289209_o.jpg).
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- Church of St. Louis of the French in Moscow: [https://upload.wikimedia.org/wikipedia/commons/0/06/Saint\\_Louis\\_Moscou.jpg](https://upload.wikimedia.org/wikipedia/commons/0/06/Saint_Louis_Moscou.jpg).
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- ▶ Emblem of Slovakia: [https://pl.wikipedia.org/wiki/Plik:Coat\\_of\\_arms\\_of\\_Slovakia.svg](https://pl.wikipedia.org/wiki/Plik:Coat_of_arms_of_Slovakia.svg).
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- ▶ Cover illustration: [https://commons.wikimedia.org/wiki/File:Catalan-Estense\\_World\\_Map-1.jpg](https://commons.wikimedia.org/wiki/File:Catalan-Estense_World_Map-1.jpg)
- ▶ Table of contents illustration: [https://commons.wikimedia.org/wiki/File:Ortelius\\_-\\_Maris\\_Pacifi\\_ci\\_1589.jpg](https://commons.wikimedia.org/wiki/File:Ortelius_-_Maris_Pacifi_ci_1589.jpg)
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