

Anna Feliks **17TH-CENTURY**
 The National Museum **ANTWERP CABINET**
 in Warsaw **FROM THE LUBOMIRSKI'S**
 COLLECTION IN LVOV*

In the Lvov Museum of Ethnography and Arts and Crafts collection there is a small ebony cabinet, decorated with tortoiseshell and brass fittings on the outside, and adorned with silver foil on the inside¹. It was made in Antwerp, in the second quarter of the 17th century. The cabinet's refined ornamentation bears no analogy to any known artifacts from this circle. And, although the cabinet contains numerous decorative element losses and the veneer and bronzes are covered with verdigris, its beauty still remains undeniable².

It is highly probable that that the cabinet used to be a part of the Lubomirski family collection. It arrived in the museum on the turn of 1939 and 1940, as a result of a carried out by this institution campaign aiming at protecting valuable objects.

* I would like to give acknowledgement to Ria Fabri, the Antwerp University professor and the author of numerous studies concerning Antwerp cabinets, including works valuable for the discussed subject matter: Ria Fabrii, *De 17de-eeuwse Antwerpse kunstkast. Typologische en historische aspecten.* /in/: Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, 1991, chap. 53, no. 53. – further as Fabri 1991. Ria Fabri, *De 17de-eeuwse Antwerpse kunstkast Kunsthistorische aspecten.* /in./: Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten, Klasse der Schone kunsten, 1993, chap. 55, no 57. I would also like to express my cordial thanks to workers of two Belgian museum: Zilvermuseum Sterckshof in Deurne and Vleeshuis Museum in Antwerp who sent me comparative photographs enabling the analyses discussed in this article and to the Metropolitan Museum of Art for making available the images presented in this publication.

¹ The cabinet from the Lvov Museum of Ethnography and Arts and Crafts collection, inv. No. EII 10336, dim.: 31,5×42,2×24,4 cm, (ht. 31,5 without legs) MATL.: structure – oak wood; veneer – ebony, mahogany, sycamore; ornamentation: plaques – fruit tree – apple tree, columns, portal frame – tortoiseshell, drawer faces – silver foil, niche interior – paper, drawer lining – felpa, fittings – brass.

² During the restoration works (presumably in the 19th century), the cabinet's missing elements were supplemented.



Il. 1. Cabinet, Antwerp, 1630s–1640s, Museum of Ethnography and Arts and Crafts in Lvov (Ukraine), inv. No. EII 10336. Photographer Stanisław Stefan Mieleszkiewicz.





Il. 2. Ukrainian collection cabinet's corners of the body decorated with placed on the consoles brass busts a) male herm in a turban (on the front left corner) b) and female herm with luxuriant hair resembling a turban (on the back left corner). Photographer Stanisław Stefan Mielezkiewicz.





Il. 3. Cabinet, Antwerp, 1630s–1640s, Zilvermuseum Sterckshof in Deurne (Belgium), inv. No. S66/32. Photographer J. t' Felt.



Il. 4. Cabinet, Antwerp, 1640s–1650s, Metropolitan Museum of Art in New York (USA), Gift of Audrey B. Love, in memory of her husband, C. Ruxton Love Jr., 1975. No. inv. 1975/367. Image © The Metropolitan Museum of Art.



Il. 5. Cabinet, Antwerp, 1630s–1640s, National Museum in Warsaw (Poland), inv. No. SZMb 1894. Photographer Stanisław Stefan Mieleszkiewicz.



Il. 6. Warsaw private collection cabinet, Antwerp, 1630s–1640s. Photo from own collection.



Il. 7. Interior of the cabinet from the Lvov Museum of Ethnography and Arts and Crafts collection.
Photographer Stanisław Stefan Mielezkiewicz.





Il. 8. Sliding panel decorated with broken pediment from the interior of the cabinet from the Lvov Museum of Ethnography and Arts and Crafts collection, analogous panel in the cabinet from the Warsaw private collection. Photographer Stanisław Stefan Mieleszkiewicz.



Il. 9. Interior of the private collection cabinet. Photographer Kaja Werbanowska.



Il. 10. Interior of the cabinet from the Warsaw National Museum collection. Photographer Stanisław Stefan Mieleszkiewicz.



Il. 11. Interior of the cabinet from the Deurne Zilvermuseum Sterckshof collection. Photographer J. t' Felt.



Il. 12. Interior of the cabinet from the New York Metropolitan Museum of Art collection. Image © The Metropolitan Museum of Art.

Cabinets are box-shaped pieces of furniture with numerous drawers inside. They are usually closed with a lid or double doors. Cabinets originated in 15th century Italy and then they became widely used in 17th and 18th century Europe³. Due to the application of precious materials in cabinet making, they were luxury furniture which reflected affluence and a high status of their owners. As cabinets were, above all, used for writing and storing correspondence, especially in a journey, they were also called *escritoires* or *cantors*⁴. They also served decorative, collector's and possibly even toilet purposes. Cabinets made in the Netherlands and Germany in the 17th century set an example for similar pieces furniture produced in Gdansk or Cracow.

The research carried out by Professor Ria Fabri revealed the existence of numerous examples of 17th century Antwerp cabinets in European and American collections. Thanks to the preserved archive records it is known that only a group of about 40 craftsmen possessing special privileges were allowed to make cabinets. These artisans were called *ebony workers* – a name derived from the material they worked with⁵. Yet, as cabinets were not signed with their authors' names, it is impossible to match them with their makers.

Several cabinet types characterized by different shapes and decorations can be distinguished here. From among them, there can be singled out a group of objects of a small size and a similar shape. Although they are adorned with analogical ornamental motifs, their individual composition lends them all a different aesthetic expression. All these artifacts were ebony-veneered⁶ and their shape resembled a rectangular box leaning on four rounded legs. The cabinets' fronts were closed with a lid or double doors, the front corners of the body were truncated and the whole was surmounted with a coffered roof (with a pencil-case on the top), which also closed the compartment in the body. The discussed shape was characteristic for cabinets made in 1630s and 1640s.

It is worth mentioning here that, although the Ukrainian cabinet is numbered among the aforementioned group, it stands out from these outwardly modest-looking pieces of furniture. The thing that distinguishes it is its original ornamentation resembling an architectural division of a building, with the

³ Izydor Grzeluk, *Słownik terminologiczny mebli*. Warszawa 2000, p. 16.

⁴ In the archive sources quoted by Ria Fabri they are called *scribanen* or *cantoren*. /in/: Fabri 1991, pp. 19–20.

⁵ Fabri 1991, pp. 39–42.

⁶ Cabinets were almost always ebony-veneered and, according to Ria Fabri, their constructions were made of cedar wood. /in/ Fabri 1991, p. 44. The constructions of the Polish and Ukrainian artifacts which are familiar to me were made of oak wood, a widely used material also in that time Netherlands.



Il. 13. Tree inside drawer' faces from the Ukrainian cabinet. Photographer Stanisław Stefan Mieleszkiewicz.



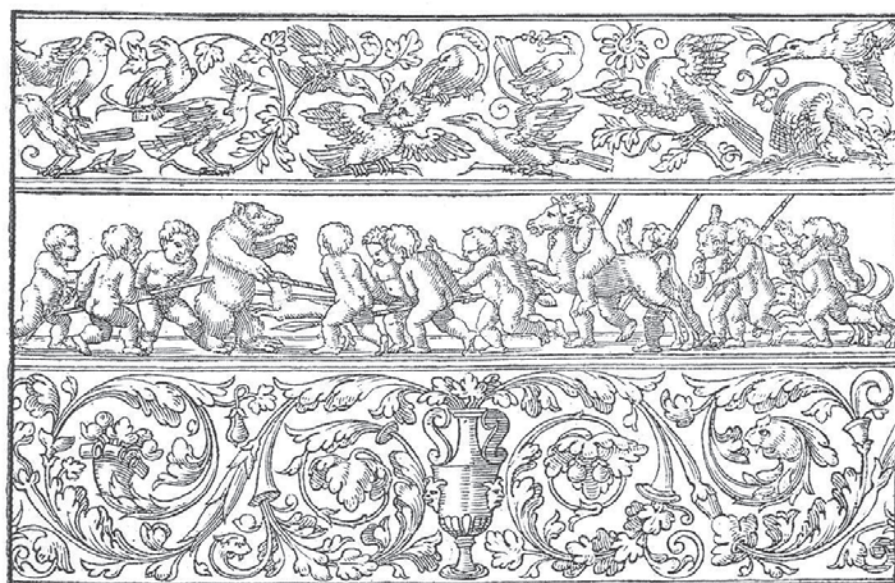
Il. 14. Cabinet drawer's face with a view on a black primer and floral pattern on it from the Warsaw National Museum collection. Photographer Stanisław Stefan Mieleszkiewicz.



Il. 15. Cabinet drawer's faces with a floral pattern from the Warsaw National Museum collection. Photographer Stanisław Stefan Mielezkiewicz.



Il. 16. Patterns of ornaments: a) Heinrich Aldegrever, floral ornament pattern with a vase in the middle, 1532 yr. b) Designs of bordure with birds, putti and botanical ornamentation, drawn up on the basis of H. Aldegrever's patterns, 1591 yr. /in/: The new Holstein German engravings, etchings and woodcuts ca 1400–1700. Heinrich Aldegrever. Rotterdam 1998, p. 200, No. 243, 243b.



pediment divided by tortoiseshell columns, between which there is a portal flanked with tortoiseshell-paneled arcades. On its sides, there were stuck rectangular windows (currently made of thick veneer), surrounded by brass medallions on the top and analogical festoons on the bottom⁷.

The cabinet front corners of the body were decorated with placed on the consoles busts⁸ of nude males in turbans whereas the back corners were ornamented with similar busts of females with luxuriant hair resembling a turban. These elements are the only ones known from two other cabinets: one from the Zilvermuseum Museum in Deurne, Belgium, and the other one from the Metropolitan Museum of Art in New York, USA⁹. The ornaments, in all artifacts depicted very realistically with the knowledge of physiognomy and proportions, were either made of brass, as in case of the Ukrainian cabinet, or carved, as in other cabinets and the only things that make them different are anatomy details or the way of tying a turban or a coiffure. They also differ in the choice of panels. The panels in the artifact form the Museum of Ethnography and Arts and Crafts collection have the simplest angular shape, bulged to the top and convergent to the bottom, which harmonizes with the decorative brass bust, whose hip cover falls revealing the upper part of the console. In other cases, though, the volute-shaped panels are equally decorative in their character as the busts – in the Deurne artifact their openwork structure lends spaciousness to its body, and in the one from New York they are additionally decorated with a placed on a leaf winged head of an angel. The choice of material, the surface structure and different consoles supporting the figures make all the cabinets have a different look.

It can be noted here that similar forms and details, e.g. analogical shape, interior division, as well as one type of columns or similar decorations on the

⁷ It is probable that some decorative elements were damaged and replaced with new ones, made of more humble materials which may have changed the cabinet's appearance. In comparison to the exotic materials used for the cabinet decoration, the thick veneer ornaments imitating windows on the body front and sides seem to be very primitive.

⁸ In other examples of small Antwerp cabinets the corners of the body were decorated with balusters, straight or spiral columns.

⁹ A cabinet from the Zilvermuseum Sterckshof in Deurne (Belgium), inv. No. S66/32, dim. 24.6 × 30.8 × 20.5 cm, MATL.: structure – coniferous wood, oak wood, veneer – ebony, inlay – ivory, fittings – copper. In case of the Deurne cabinet, the male and female busts were placed on the opposite corners of the body, i.e. the male busts on the left back and right front corners, and the female busts on the right back and left front corners. The cabinet from the Metropolitan Museum of Art in New York (USA) collection, inv. No. 1975/367, dim. 37.1 × 41.9 × 29.8 cm, MATL.: structure – pinewood, veneer – ebony, macassar ebony, padauk wood, plaques from painted alabaster, ornamentation – ivory, mirror glass, fittings – brass. Data concerning cabinets comes from articles and museums' Internet websites. The back corners of the cabinet from the Metropolitan Museum of Art are not clearly visible in the photographs yet, basing on the coiffures of the busts I assume that they are females.



Il. 17. "Love" allegory in the cabinet from the Warsaw National Museum collection, analogous patterns in cabinets from private Warsaw and Rockoxhuis Museum collection. Photographer Stanisław Stefan Mielezkiewicz.



Il. 18. "Winter" personification on a drawer's face in the cabinet from Warsaw private collection.
Photo from own collection.





Il. 19. Pull-out compartment from the interior of the Lvov Museum of Ethnography and Art Industry collection cabinet. Photographer Stanisław Stefan Mieleszkiewicz.



Il. 20. Pull-out compartment from the interior of the Warsaw National Museum collection cabinet. Photographer Stanisław Stefan Mielezkiewicz.



Il. 21. Interior of the pencil-case placed on the roof's cabinet from the Warsaw National Museum collection, pencil case with analogous division in the cabinet from Warsaw private collection. Photo from own collection.



drawers faces. Yet, two identical examples of cabinets never occurred. Repetitiveness was avoided due to the individuation of the final touch. This practice at, one could say, simultaneous mass production must have been deliberate and intended to make every single cabinet a unique piece of furniture. Taking into consideration the fact that cabinet purchasers descended from European and Latin American aristocracy¹⁰ (which is known thanks to the preserved archives), this uniqueness must have been crucial for cabinet buyers.

These cabinets' interiors, just as in the artifact form the Lvov Museum of Ethnography and Arts and Crafts, were filled with numerous drawers, frequently enclosing situated in the center slide niche with a double arcade. The niche's interior, usually made of paper, imitated a ballroom with mirrors on the walls and a two-colored marble floor¹¹.

The inside drawers' faces were decorated in various ways, using ivory, tortoiseshell, noble wood and gems, fittings, painted ornaments and other materials and decorations. In the 1630s, silver foil became a popular decorative element applied in the Antwerp cabinets¹². This type of ornamentation distinguishes not only the already discussed herms but the also described here cabinet. Till now it has preserved on only three hidden inside drawer faces but originally it covered the whole cabinet's interior. As far as I know, in Polish collections there are only three other cabinet examples which were decorated in an analogical way: the cabinet from the National Museum in Warsaw¹³, the Warsaw private collection cabinet¹⁴ and the non-preserved cabinet from the pre-war museum collection in Gdańsk¹⁵. There also ought to be mentioned

¹⁰ This information was given to me by Ria Fabri in a letter sent on 27/07/10.

¹¹ I suppose that the niche of the Ukrainian cabinet originally could look the same as the niche of the cabinet from New York and also cabinet from Warsaw private collection. They have the same three-sided shape, by Fabri specified as Type 3 perspective. The cabinets' niches were probably also decorated in a similar way, with mirrors on the walls and a black and white diamond pattern on the floor, which is by Fabri described as Type 2 floor pattern. This scenery (peculiarly) preserved behind the niche in the Ukrainian cabinet (mirrors on the walls and wallpaper on the floor). It probably reflects the original appearance of the non-preserved inside decoration of the niche. /in/: Fabri 1991, p. 82, tabl. I, p. 86, tabl. II.

¹² Apart from the silver foil there was also (less frequently) used gilded copper foil. /in/: Fabri 1991, pp. 47–48.

¹³ The cabinet from the National Museum in Warsaw, inv. No. SZMb 1894, dim. 32×37×24.7 cm, MATL.: structure – oak wood, veneer – ebony, fittings – brass

¹⁴ The cabinet from the Warsaw private collection, dim.: 34.3×40.3×26.7 cm, MATL.: structure – oak wood, veneer – ebony, fittings – brass.

¹⁵ Possibly this cabinet comes from one of two museums in Gdańsk: the City Museum or Museum Art and Crafts. /in/: *Straty wojenne Muzeum Miejskiego i Muzeum Rzemiosł Artystycznych w Gdańsku. Straty w dziedzinie rzemiosła artystycznego. Meble, bursztyny, metale*. Gdańsk 2005, vol. II, p. 59, CAT. 293.

an artifact described by Ria Fabri in her article – a cabinet from the Antwerp Rockoxhuis Museum collection¹⁶ which is very similar to the Gdansk one.

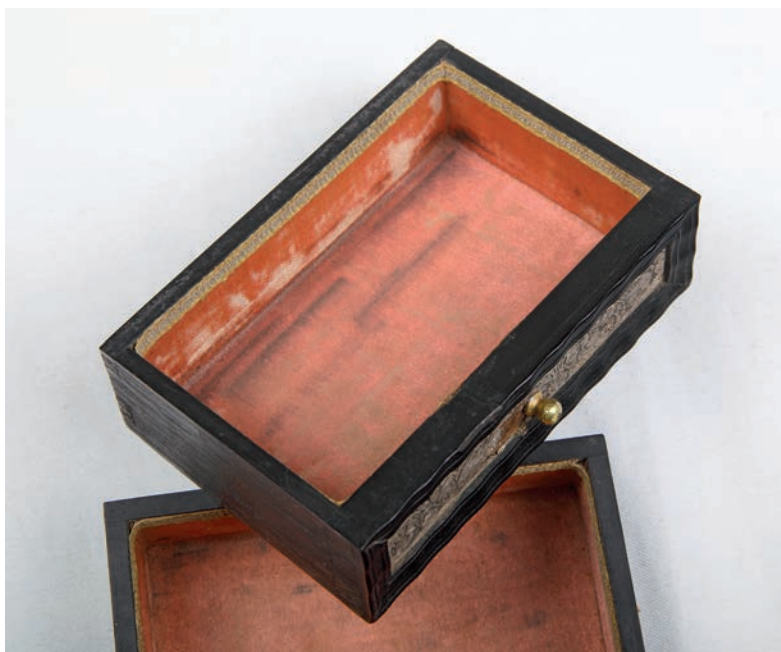
The silver foil, which was produced in Antwerp, was decorated with floral patterns and various kinds of allegories derived from graphics of working in the Netherlands artists. In the archive records quoted by the Antwerp researcher there appears a name of *master Goltzius* (probably Hendrick Goltzius; 1558–1617), an outstanding Dutch engraver, a representative of the Netherlandish Mannerism who is thought to have been the author of the figure sketches (probably allegories)¹⁷. Many of the figural patterns were probably also influenced by much earlier works of Albrecht Dürer (1471–1528). It is also probable that they were inspired by the works of a so called Neo-Dürer group which united working in the Netherlands much earlier, in 1540s–1570s. The known floral patterns most closely resemble engravings by Heinrich Aldegrever, Jacob Binck, and Bartel and Sebald Beham brothers¹⁸. Various characters of ornamentation used in one interior were probably a result of the application of pictures by different artists, belonging or working for the same artistic circle. It is also possible that the pictures were not even created at the same time.

The foil decoration technique was based on embossing it with a pattern which was previously prepared on a matrix (stamp), just as it was done in graphic arts. A pattern was embossed before, as well as after putting the foil on the primer covering the faces or panels. This assumption can be proved by the embossed on the primers patterns which preserved on the drawer faces of the artifacts from the Polish and Ukrainian museums. The drawer faces' ornaments frequently do not make full, closed pictures but are broken in different places which indicates that the floral pattern stamps were usually longer than the drawer faces. Such an incomplete composition remained on one of the Ukrainian cabinet's drawer face while on, for example, the long drawer of the cabinet from the Warsaw Museum collection a full mould was used. It happened that in one interior there were applied two different decorative patterns as, for instance, in the Lvov Museum of Ethnography and Arts and Crafts artifact, where, next to a dead vine with minute leaves and birds intertwined in them there is a covering the whole space lush leaved vine with

¹⁶ The cabinet from the Rockoxhuis Museum, dim.: 27 × 23.5 × 14 cm. /in./: Fabri 1991, CAT. 23.

¹⁷ Apart from Goltzius there is also unidentified *master Rosier*. /in/: Fabri 1991, p. 46.

¹⁸ F.W. Hollstein, *German Engravings, Etchings and Woodcuts ca 1400–1700*. Amsterdam 1952, vol. I, pp. 91, 113, 117, 121; vol. III, pp. 135, 141, 275; vol. VI, pp. 84, 85, 94.





Il. 22. Interior of the cabinet's hidden drawers a) drawers behind the niche b) drawer behind sliding panel from the Lvov Museum of Ethnography and Art and Crafts, analogous drawers in cabinet from the Warsaw private collection. Photographer Stanisław Stefan Mielezkiewicz.

parrots entangled in it. The floral decorations were accompanied by allegories of the three theological virtues: Faith, Hope and Love or the four cardinal virtues: Prudence, Justice, Restraint and Courage. These typical for the Baroque art motifs were placed on the arcades on the inside parts of the lid and on the door leaves, as it happened in the artifacts from the National Museum in Warsaw, the Warsaw private collection, the Rockoxhuis Museum in Antwerp and the missing Gdansk cabinet. Another frequently presented motif is the personification of the four seasons of the year appearing on the drawer faces as in, for instance, the cabinet from the Warsaw private collection.

The interior division of the Ukrainian cabinet is identical to the artifact from the Warsaw private collection. Due to this fact it is supposed that the cabinet originally had a similar appearance, and decorations of the virtues and the four seasons of the year.

Among many similarities in the appearance of the two cabinets' interiors¹⁹, the most striking resemblance seems to be an analogous sliding panel (board) decorated with a broken pediment and hiding a shallow drawer²⁰, and the use of an identical fabric for lining the drawers. A genuine decoration preserved in drawer interiors is extremely rare nowadays, not only in cabinets but in all kinds of antique furniture. It is even more surprising in the light of the fact that two similar cabinets, decorated in the same way with faded, muddled felpa rimmed with a silvery-gold tape were discovered by an accident. Felpa is a type of a fleecy fabric with hairs. It was made of silk and wool, as in the Ukrainian cabinet, or from wool only. It was utilized for lining winter dresses and coats, as well as for making male waistcoats. According to Ria Fabri, the pinkish-colored felpa (the color also called 'the color of fire' or 'dawn') was frequently used for the Antwerp cabinets lining. A noble-looking, very thin silvery-gold braid was also made in the first half of the 17th century²¹.

In the museum inventory, under the number which is inscribed on the cabinet itself, there is information concerning the cabinet's provenance and a short note identifying the artifact: "Small ebony cabinet with inserted decoration made of substance imitating tortoiseshell, decoration of architectural structure."²² The inventory number indicates that the cabinet belonged to a famous Polish aristocratic family, the Lubomirski²³. Although the cabinet is decorated with natural tortoiseshell, the note in the museum inventory does not deny its former ownership.

The cabinet probably came from the part of the Lubomirski collection which was kept in the Lvov palace. As Bożena Figiela, the Museum in Przeworsk director and an expert in the Lubomirski family connections and their collections, explained it to me, a large number of furniture and other valuables

¹⁹ Both cabinets have a torn arched pediment on the upper drawer face. In case of the Warsaw private collection cabinet, above the pediment there is a brass oval medallion flanked by shell decoration with a small head of an angel on the top, currently placed on silver foil devoid of any ornamentation, originally probably on embossed silver foil. It can be supposed that the Ukrainian artifact had a similar ornament, too. It is also probable that, by analogy to the Warsaw cabinet, the removable roof of the Ukrainian cabinet was attached with two small chains.

²⁰ The drawer inside of the Lvov Museum of Ethnography and Arts and Crafts cabinet was divided with four shallow and narrow compartments of an unknown purpose (maybe for coins segregation).

²¹ Consulted with Ewa Mianowska-Orlińska, the head of the Textile Division in the National Museum in Warsaw.

²² Original version in Polish: „*Sepecik hebanowy z nakładaną dekoracją z masy imitującej szylkret, dekoracja o strukturze architektonicznej*“.

²³ The inventory note contains the cabinet dimensions, too (25 × 43 × 26 cm). They are given but not identical. In the museum collection there is also a cabinet decorated with a substance imitating tortoiseshell. Yet, the artifact is much larger in size (56 × 55.6 × 31.5 cm) and black-colored; inv. No. EII 10332.

(including those from Przeworsk) from the former family collection were inherited by a wife of Andrzej, Eleonora Teresa Lubomirski from the House of the Husarzewski (1866–1940). Many valuables secured by the family in their house in Lvov Ossolineum after the World War II outbreak ended up in the city museums. A lot of them disappeared during the turmoil of war. Despite the fact that a few inventories of the family movables and Eleonora's last will with a bequest are known, the trace of the Antwerp cabinet has not been found yet. Besides, it is also a well-known fact that Eleonora possessed her own private collection which was not catalogued. The provenance of the discussed cabinet is still under investigation.

In June, 2013 dr Irena Hoban from the Museum of Ethnography and Arts and Crafts in Lvov informed me that she had found another small ebony cabinet in the Ukrainian public collection. The piece is identical with the cabinet from the National Museum in Warsaw and similar to the analyzed in the above text cabinet from the Lvov collection.

Streszczenie

XVII-wieczny kabinet antwepski ze zbiorów Lubomirskich we Lwowie

W zbiorach Muzeum Etnografii i Przemysłu Artystycznego we Lwowie (Ukraina) znajduje się niewielki kabinet hebanowy, dekorowany szylkretem i mosiężnymi okuciami, a we wnętrzu srebrną folią, powstały w Antwerpii w latach 30.–40. XVII w. Zalicza się go do licznej grupy wykonanych w tym ośrodku obiektów o analogicznych kształtach, którym indywidualnie opracowana dekoracja nadawała niepowtarzalną estetykę. Kabinety te miały formę prostokątnej skrzynki o ściętych przednich narożach, zamykanej od frontu klapą bądź dwuskrzydłowo, zwieńczonej odkładanym kasetonowym daszkiem (z piórnikiem u góry), który wieńczył znajdujący się w jego korpusie pojemnik. Całość wsparta na czterech toczonych nóżkach, fornirowana była hebanem.

Badania przeprowadzone przez prof. Rię Fabrii z Uniwersytetu w Antwerpii (Belgia) wykazały istnienie licznych egzemplarzy w zbiorach europejskich i amerykańskich. Spośród nich kabinet ze zbiorów ukraińskich wyróżnia oryginalna dekoracja przypominająca architektoniczny podział budynku z frontem artykułowanym szylkretowymi kolumnami, między którymi pośrodku umieszczono arkadowo zamknięty portal także ujęty szylkretem, a na jego bokach naklejono prostokątne okna (obecnie z grubego forniru) zwieńczone

mosiężnymi medalionami, z analogicznymi festonami u dołu. Prawdopodobnie pewne elementy dekoracji zastąpiono w późniejszym okresie wykonanymi ze skromniejszych materiałów, co mogło wpłynąć na zmianę estetyki kabinetu. Jedynie dekoracja naroży korpusu z konsolami i osadzonymi na nich hermami w formie nagich popiersi męskich w turbanach na frontowych narożach i kobiecych o bujnych włosach ułożonych na kształt turbanów na tylnych narożach, znana jest także z realizacji zachowanych w belgijskich zbiorach Zilvermuseum Streckshof w Deurne (Belgia) oraz amerykańskich Metropolitan Museum of Art w Nowym Yorku (USA). Ozdoby te we wszystkich egzemplarzach ukazane w realistyczny sposób, ze znajomością fizjonomii i proporcji (w przypadku ukraińskiego egzemplarza wykonano z mosiądzu, a pozostałe wyrzeźbiono) różnią się jedynie szczegółami anatomii, czy związania turbanu lub fryzury.

W grupie tych kabinetów obok podobieństw dotyczących ich zewnętrznej powłoki, można dopatrzeć się również analogii w wyglądzie wnętrza, które wypełniano szufladkami, zwykle otaczającymi umieszczony pośrodku wysuwany pojemnik z podwójną arkadą od frontu i wnętrzem imitującym salę balową z lustrami na ścianach i dwubarwną marmurową podłogą. Popularną ozdobą lic szufladek wielu z tych kabinetów była srebrna folia wytłaczana we wzory floralne i figuralne, autorstwa artystów działających na terenie Holandii, często tworzących pod wpływem XVI wiecznych grafik niemieckich. Motywy zastosowane do dekoracji wnętrza kabinetu ze zbiorów ukraińskich (obecnie zachowane jedynie dekoracje floralne na licach trzech szufladek ukrytych za pojemnikiem) najbliższe są rycinom autorstwa Heinricha Aldegravera. Wzór na foli odciskano z matrycy–stempla, zarówno przed, jak i po nałożeniu folii na grunt pokrywający lica lub płyciny. Stemple z wzorami floralnymi były zwykle dłuższe niż lica szufladek, stąd często nie tworzą one zamkniętych rysunków. Zdarzało się, że w jednym wnętrzu stosowano różne wzory dekoracji, jak np. w egzemplarzu ukraińskim, gdzie obok suchej wici z drobnymi liśćmi i wplecionymi w nie ptakami, występuje ulistniona bujna wic wypełniająca całą przestrzeń z wplątanymi w nią papugami. Dekoracjom tym towarzyszyły alegorie trzech cnót boskich Wiary, Nadziei i Miłości, jak również czterech cnót kardynalnych roztropności, umiarkowania, sprawiedliwości i męstwa umieszczone w arkadach na wewnętrznej stronie skrzydeł drzwi oraz wieka, jak ma to miejsce w egzemplarzach z Muzeum Narodowego w Warszawie (Polska), prywatnej kolekcji warszawskiej, Muzeum Rockoxhuis w Antwerpii oraz na niezachowanym obiekcie z przedwojennych zbiorów Kunstgewerbemuseum w Gdańsku. Zdarzały się również personifikacje czterech pór roku umieszczane na licach szufladek, jak na kabinecie z prywatnej kolekcji warszawskiej.

Ponieważ dyspozycja wnętrza kabinetu z Muzeum Etnografii i Przemysłu Artystycznego we Lwowie, jest identyczna z egzemplarzem z warszawskich

zbiorów prywatnych, można przypuszczać, że pierwotnie był on ozdobiony zbliżonym zespołem dekoracji z alegoriami cnót i pór roku. Wśród innych podobieństw o ich wyglądzie interesujący jest także umieszczony w jego górnej partii wysuwany panel (płytcina) ozdobiony przerwany szczytem, kryjący płytką szufladkę, jak również tkanina wełniana – felpa w kolorze zbrudzonego różu o barwie zwanej „kolorem ognia” lub „brzasku” (couleur feu or aurora) ujęta na obrzeżu cieniusieńkim srebrno-złotym galonem.

Omawiany kabinet ze zbiorów ukraińskich może pochodzić z części kolekcji Lubomirskich przechowywanej w pałacu we Lwowie. Liczne meble i inne kosztowności, z dawnych zbiorów rodziny, także część pochodzących z Przeworska, odziedziczyła żona Andrzeja Lubomirskiego Eleonora Teresa z Husarzewskich (1866–1940). Wiele z nich, które familia po rozpoczęciu II wojny światowej zabezpieczyła w mieszkaniu w Ossolineum, trafiło do muzeów lwowskich, wiele z nich także zaginęło w czasie wojny. Choć znanych jest kilka inwentarzy rodzinnych ruchomości, jak również ostatnia wola Eleonory wraz z zapisem dóbr, nie natrafiono dotąd na ślad kabinetu antwerskiego. Poza tym wiadomo, że i Eleonora posiadała własny zbiór, który jednak nie był skatalogowany. W kwestii pochodzenia omawianego kabinetu prowadzone są dalsze badania.

Ostatnio w zbiorach ukraińskich odkryto kolejny niewielki kabinet antwerski o formie i dekoracji bliźniaczej do egzemplarza z Muzeum Narodowego w Warszawie.

Tłumaczenie Anna Feliks