



COLLARS AND CHAINS OF LIVERY

(C) Wieslaw George, Marquis de Helon, PNA, JP (Qual.): Australia, 2014

LIVERY, from the Anglo-Norman *liveré*, Old French *livrée* (given over to¹), or *livrer* (to deliver, hand over or give away²): a distinctive badge, emblem, device or outfit dispensed and handed over to, and worn by a retainer, servant or official as an outward sign of recognition,³ fealty, obedience, or association.

Otherwise known as Great Chains of Nobility (łańcuchy z szlachetność) and Grand Collars of Office (kołnierzyki godności), Collars and Chains of Livery convey an outward and discernible sign of one's gentility, regal or nobiliary i.e. status, hereditary, high, State or legal office; they epitomize superior authority, official responsibility, dutifulness and commitment, dignity, grace and majesty.

Worn as a mark of fealty, allegiance or association, and typically consisting of two parts – the Collar or Chain of Livery itself with a unique Badge or Pendant of Honor affixed or suspended from a midpoint – and featuring distinctive and defining symbolic heraldic badges, emblems, signs, elements and tinctures (colors), neckline Insignia (sometimes referred to as Gorgets) are a poignant memento of honorable times past and a symbolic reminder to the wearer of one's inherent obligations and official responsibilities that are indivisible from the ensign.

Usually designating Courtiers (Lat. *famuli aulici**), lesser nobles, retainers and servants, Collars and Chains of Livery were contrived to be worn as a "sign of obedience, for as the gorget encircled the neck to protect it from wounds, so the virtue of obedience kept a Knight within the commands of his sovereign and the order of chivalry."⁴



Above: Portrait of A Polish Nobleman (1637) by the Dutch Painter and Etcher REMBRANDT Harmenszoon van Rijn (15 July 1606 – 4 October 1669). Oil on Panel held at the Andrew W. Mellon Collection, National Gallery of Art: Washington, United States of America.

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NEWS & NOTES WINTER 2014-2015

By Irena Uderska-Galati

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"A CZECH PRINCE SEEKS YOUNG VOTERS"

*New York Times, January 25, 2013, by DAN
BILEFSKY*

Karl Schwarzenberg, who is also the Czech Republic's
foreign minister, hopes that the jarring image—
modeled on a Sex Pistols album cover---will resonate
with young voters and help catapult him to Prague
Castle, the office of president.

Mr. Schwarzenberg, whose full name and title
in German is Karel Johannes Nepomuk Joseph
Norbert Friedrich Antonius Wratistlaw Menas Furst
zu Schwarzenberg, says he prefers Karel. Prince
Schwarzenberg, whose family once ranked among the
wealthiest aristocrats in Europe, is a pro-European
member of the center-right governing coalition.

Wearing a "punk Karel" pin, a supporter of Mr.
Schwarzenberg's said he was voting for the candidate
in part because his wealth would make him immune
from corruption. His advanced age, he added, was no
disadvantage, Mr. Schwarzenberg's supporter said.

**REVELRY IN SARAJEVO, WHERE SHOTS
STARTED A WORLD WAR**

New York Times, June 29, 2014, by JOHN F. BURNS

The assassination of Archduke Franz Ferdinand and
his wife

Sarajevo, Bosnia and Herzegovina—The Austrian
colonel in the field green uniform worn for formal
occasions, was not amused and had no hesitation in
saying so.

(Continued on Page 3)

NEWS & NOTES WINTER 2014-2015

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“It’s not right,” Col. Erwin Fitz said, “It’s a circus.” What unsettled the colonel were shenanigans, deeply disrespectful as he saw it, involving a lineup of joyful, laughing people clambering into the back seat of a mock-up of the open-topped car in which the aristocrats died. Was this part of the carnival that some in Bosnia’s capital made of the centenary on a blazing hot Saturday, similar to the day of the assassinations?

For others in this city of 300,000, the centenary was a more somber occasion. While the bells of the Roman Catholic cathedral pealed across the city at noon to mark the hour of the assassinations.

STANDING GUARD OVER A MONARCHY’S TAINTED LEGACY

*New York Times INTERNATIONAL, August 12, 2014
by ELISABETTA POVOLEDO*

Rome—For 136 years, the Honor Guard to the Royal Tombs of the Pantheon has stood watch over the mortal remains of the Savoy Kings who formerly ruled Italy, paying a discreet, sober tribute to a once-powerful dynasty in recognition of its role in unifying the country.

The leadership of the House of Savoy is bitterly contested by two cousins: Prince Amedeo, Duke of Aosta, and Vittorio Emanuele, Prince of Naples, who drew headlines after his return to Italy from exile, when he was arrested in 2006 on corruption and prostitution charges resulting in an acquittal.

His son, Emanuele Filiberto, has become a popular television personality who has taken part in the Italian version of “Dancing with the Stars,” and in the San Remo song festival. Supporters of the monarchy rue that the young prince has shown little inclination to adopt a more regal role.

“He likes to see himself as a man of the people. He doesn’t realize he has 1,000 years of history on his back. He’s not doing his job,” said Franca Sciaraffia a retired university professor who is a member of the Milan chapter of the National Institute for the Honor Guard of the Royal Tombs of the Pantheon.

BUCKINGHAM PALACE

19th August, 2014

Dear Dr. Polubinski,

I write to thank you for sending the summer 2014 edition of the Polish Nobility Association Foundation Journal “White Eagle,” as a gift for the Queen.

Your thoughtfulness is appreciated and I send my good wishes to you and to all concerned, for your continuing success in the future.

Yours sincerely,

Mrs. Sonia Bonici
Senior Correspondence Officer

H.R.H. ALEXANDER, PRINCE OF SAXONY--- **June 27, 2014**

Alexander Prinz von Sachsen Herzog zu Sachsen

Dear Friends,

Thank you for sending us your information about the nobility in Poland! We read them with interest. As my family had the historical opportunity to rule your homeland for some 70 years, we are interested to learn what happens in Poland today.

Best regards from the South

Family Link: www.markgraf-von-meissen.de
(As of the above date Prince Alexander and his family were at their home in Mexico)

FROM THE DESK OF THE CHAIRMAN

Dr. Roger Chylinski-Polubinski



ELECTRONIC JOURNAL

We have heard from a number of members and friends regarding the electronic delivery of the “White Eagle Journal”. The electronic version uses color pictures sent in with articles on all pages. The links which can be activated allow the reader to easily continue with additional information related to the article.

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DUES 2015

Thank you all for those who sent in the 2014 dues during the PNAF’s second request and those who sent in additional donations and members who have already sent in Dues and Donations for 2015. PLEASE USE THE ENCLOSED ENVELOPE FOR THE 2015 DUES/DONATIONS CONTRIBUTIONS. Thank you all so very much for your continued support.

PLEASE SEND IN ARTICLES AND PICTURES OF INTEREST WITH YOUR NAME AND PHOTO OF YOURSELF FOR POSSIBLE PUBLICATION IN THE “WHITE EAGLE JOURNAL”.

Sometimes when I reflect on the past and the wonderful members and friends of the PNAF I am reminded of the common core of friendship, culture and history which we all share. I have always been a believer that birth or wealth alone is insufficient to lay any claim for a legacy which might have been created by a relative bearing the same surname. Money

however can help! Knowledge of our ancestors and what they may have accomplished can be of great assistance in setting our own goals in life. Those who share in notable surnames are not necessarily worthy of the legacy of those who became known for outstanding deeds.

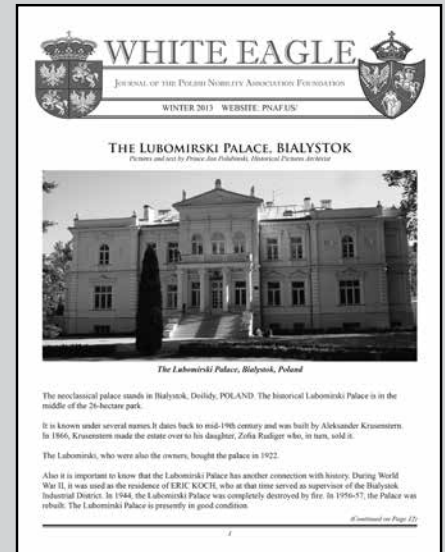
I had occasion some time ago to meet members of the DuPont de Nemours family. Only a handful shared in the great wealth created in the past. Of the few thousand descendants most were working people and all shared the DuPont name. I believe this is probably more common with all families famous or not.

All have members who become motivated, are self-starters and are able to build their own life style. My own relatives during WW11 lived in Warsaw, owned pharmacies and lost all. Began to re-establish themselves in the pharmaceutical business, pill manufacturing and held a CIBA franchise for Warsaw Province. Again, they lost everything in the communist takeover after WW11. When they came to live with us they always held onto the idea that they would start all over again and be successful in business. Even when they were in their late 60’s, they tried to register/patent pharmaceutical formulas that they had brought from Poland/Russia. They always knew who they were and they never sat back and waited for anyone to give them anything. They worked very hard to make a new life in Maryland. We never know what will spark someone into action to do something outstanding, from what background, or what economic resources available to someone will help to bring about another great person. Time and time again we can see, in the media, people from difficult economic backgrounds show that bright star of brilliance. I guess what I am saying is that we all have a chance if we love what we are doing and we are willing to work hard to achieve goals.

DUES PAID IN 2014-2015

Thank you one and all – members and friends – who have sent in 2014 and 2015 Dues and Contributions. For those on the membership mailing list, if you missed the Summer 2014 Dues Letter and Return Envelope folded into the Journal, a second direct mailing will be sent to those we have not heard from as yet. *(As of December 28, 2014)*

Thank you for your continued support.



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THE POLISH IRISHMAN: KAZIMIERZ DUNIN-MARKIEWICZ

Article Submitted By Thomas Czerwina-Hollowak, Archivist



Self Portrait - 1908

Ireland's Liffey Press published a sympathetic biography of Count Kazimierz Markiewicz in 2012, written by Patrick Quigley, longtime President of the Polish Irish Society, who depicts Markiewicz as, "a Polish count who fell in love with Ireland's Joan of Arc."¹ Quigley dispels the long-held belief that Markiewicz lived in the shadows of his more famous wife Constance Gore-Booth and asserts that he may have inspired her nationalism through the prism of Poland's failed uprisings.

Kazimierz Dunin-Markiewicz was born into a Polish land-owning family, on March 15, 1874 at Denhofówka that today is part of the Ukraine. In 1895 he transferred to the Academy of Arts in Paris after studying law at the University of Kiev. His first wife, Jadwiga Splawa Neyman, whom he married after she followed him to Paris, gave birth to their son, Stanisław in 1896. The following year another son, Ryszard was born, but when she became ill with consumption in 1898 Jadwiga returned to her parents' home with the couple's two sons; both she and Ryszard died later that year.² Kazimierz remained in Paris where he met another art student, Constance Gore-

Booth. She was a member of the Anglo-Irish landowning gentry. They married in London in 1900 and their daughter, Maeve, was born the following year. In 1902, he took his wife and daughter to meet his surviving son Stanisław and Dunin-Markiewicz family at their estate in Zywtowka. That visit and subsequent ones would have a lasting impression on the future Irish revolutionary.³

At the end of the 1902 visit to Zywtowka the couple took his son Stanisław and settled in Dublin, Ireland. Kazimierz divided his time as an artist painting portraits and landscapes, and as a playwright and theatre director. Markiewicz (as he was known in Ireland) was part of the literary circle that centered on W. B. Yeats and the Abbey Theatre. In 1910 he formed his own theatre company, the Independent Dramatic Company, which staged plays written by him and starring his wife, Constance. His most successful play, *The Memory of the Dead*, was performed at the Abbey Theatre. It served as the perfect vehicle for the increasingly revolutionary Constance and it differed from the nationalistic melodramas at the time in that it cast the female figure as a dynamic persona in the nationalist cause. Eoin McWhite would write of the playwright, "Casi displayed a broad knowledge of Irish history and the parallels between Ireland and Poland. It is time to give him his due as an important figure in Con's political development. The image of a "weightless" pleasure lover came to be applied in opposition to Con's growing militancy, but the reality was more nuanced."⁴

His influence and Poland's history on this militancy were observed a year earlier in March 1909 in a speech the Countess Mickiewicz gave to the Students National Literary Society. Throughout the speech she demonstrated her knowledge of the 1863 Polish Uprising, at one point telling her audience, "The '63 revolution in



Coat of Arms

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Poland was chiefly organized by students. Cannot the young men and women [of Ireland] realize their strength?"⁵ The speech combined religious imagery and nationalist fervor that was reminiscent of Adam Mickiewicz's view of Poland as the Christ of nations, when she alluded to Irish resistance to English oppression paralleling Polish resistance to Russian oppression.

Constance's growing role in Irish politics is often cited as the main reason the marriage faltered and Kazimierz left Ireland in late 1913 to return to Poland. He participated in the First World War and after the war, found himself in Warsaw where he was once again active in the theatre writing comedies and directing.

Although he would never return to his Ireland to live he did correspond with his wife in Dublin and returned to Ireland to be at her side when she died in 1927.

Towards the end of his life Dudin-Markiewicz was active in Warsaw, as well as a correspondent for English magazines, including the London Daily News. He also wrote the screenplay of a 1920 Polish film, *Powrót*, directed by Aleksander Hertz. The largest part of his art collection is held in Dublin, although some of his works remain in Poland at the National Museum in Kraków, as well as in private collections. He died in Warsaw on December 2, 1932⁶ and his death was treated as a major news story in Ireland where the Irish Free Press' headline read, "Death of Count Markiewicz – Artist, Playwright and Patriot – Worked in Ireland." The Irish Independent's article on his death noted, "During the period immediately preceding the war, Count Markiewicz was one of the best-known figures in Dublin. A painter of outstanding merit, he was also a dramatist and producer, being artistically associated with the Dublin Repertory Theatre."⁷



Constance with Maeve and Stanisław

To continue, go to <http://en.wikipedia.org/wiki/Duninowie>

1 Patrick Quigley, *The Polish Irishman: The Life and Times of County Casimir Markiewicz* (Dublin: Liffey Press, 2012).

2 *Ibid.*, pp. 13-30.

3 *Ibid.*, pp. 44-58.

4 *Ibid.*, p. 118.

5 *Ibid.*, pp. 110-111.

6 http://en.wikipedia.org/wiki/Casimir_Markiewicz

7 Quigley, *The Polish Irishman*, p. 233.

ON HERALDRY AND HERALDIC SNOBBERY

****Continued from the White Eagle Summer 2014 issue.****

At the same time, the same people struggled very diligently in their effort to research the above mentioned and much despised papers and diplomas (Patent invasions). Sometimes they reached as far back as to the time before the partition of Poland. Therefore, we even encounter the Swedish titles of Prince or Count. The titled ones should not be held accountable for the fact that the archives department failed to gather or preserve proper documentation.

Many authors of “miraculously found authentic documents” lived in prosperity for the rest of their lives. I already mentioned the tradition. Now the time has come to deal with the subject of Heraldic Poachers, whose names and whose work survive to the present time. I would like to divide them into two groups: The first group includes those who, without much personal gain, forged documents in order to make the history of their families more interesting and appealing. They could have truly believed in what they created. Or, maybe they did it out of concern for their patriotic spirit. Into this category I include Paprocki. It is not completely clear, however, that as an historian and a person who catalogued the history of countless noble families, Mr. Bartoz did not profit in it somehow. In the same category of “not so guilty” Guilty, we can include Okolski, Stupnicki, and also the author known only from his initials “G.B.” (Notices of the Principle Polish families. Dresden 1862). Last, but not least, there is Count Seweryn Uruski, (Notices and Titles of famous Polish Families, Paris/Brussels, 1862) i.e. whose considerable contributions to Polish genealogical literature should not be forgotten. As far as Paprocki, Okolski, Stupnicki, and Uruski are concerned, the mitigating circumstances in their cases make it possible to justify their acts. Kasper Niesiecki was a leader in preserving the integrity of genealogical literature. When Niesiecki decided to publish his scrupulously gathered materials and documents, it was not difficult to find knowledgeable and affluent people who would be willing to subsidize his project. Niesiecki was quite familiar with this present state of affairs. He realized that it would be very difficult and even impossible, to be able to present his work in a

way that it could be understood. Niesiecki realized that his goals would be achieved only at the price of indulging human conceit at the unfortunate but necessary expense of the truth. Niesiecki decided to compromise. In order to present the history in a truthful manner (at least in the last century), he decided to start at all the families from Cezar, Korwin, Popiel or Leszek. Niesiecki believed that it was a relatively small price to pay.

The nobility liked the idea of its origin from Popiel. However, the fact that Niesiecki treated them all equally was not easy for them to swallow. The nobles became quite upset. They brought a claim against Niesiecki to the general of the Jesuits. He was prosecuted, jailed and physically abused. That, ultimately led to his demise. As a consequence of their actions, Niesiecki’s work was never published. Polish genealogy lost a complete list of government officials and nobles holding positions all the way down to the local level. Perhaps the most important work of Niesiecki was permanently lost. This work was included in the fifth volume of his “Herbarz”. We know very little of the oldest forgers. Krzysztof Stanislaw Janikowski (died in 1680) was, considering the time, a rather skillful paleographer. The deception was discovered and Janikowski was exposed while he was still alive. Then, there was the priest, Stanislaw Wojenski. He died in 1685 in wealth and prosperity; in 1661 he was the Canon of Krakow, in 1679 the Bishop of Kamienic, and was chosen to lead a special commission in charge of inventory of the Treasury Archives of the Crown at the castle of Kracow. There, he planted previously falsified documents. The manuscripts, supposedly from the 1400’s dealt with certain dignities and supposedly received titles for the family Zadorow. Exclusively all were conceived in the author’s imagination. The Wojenskis held a rightful claim to the noble origin of the family created by Wojenski, and these titles served the families until 1930. Przybyslaw Dyamentowski, of the clan Drya, nicknamed “Mutyna,” also became famous by engaging in falsehoods. He was born in 1694, and died in 1774.

COLLARS AND CHAINS OF LIVERY

Continued from Page 1

As they have been for hundreds of years, Collars (kołnierzyki) and Chains (łańcuchy) of Livery (liberia, or strój) were often conferred gratis by the King (Król), an Emperor (Cesarz), a Count Palatine (Lat. Comes Palatinus*), or even by Parliament upon worthy persons of noble (szlachecki) or high-birth (szlachetnego rodu) and persons whom were in, or had distinguished themselves in the service of a Royal, Imperial, Palatine, Noble or Manorial Court.

Instituted during medieval times, Collars and Chains of Livery were made of the most valuable, precious, durable and heaviest of metals in the world: Gold and Silver; their usage ordained by God's command and their use by man's sumptuary indulgences.

Gold – reserved for the dignity of regal, imperial and noble attainment – has all of the properties (of malleability and tarnish resistance⁵) that God finds desirable; whilst Silver – with its attributes of hardness and high-polishing capabilities⁶ – is for those holding a lesser, or acquiescent class:

“AND THE LORD spake unto Moses, saying, Speak unto the children of Israel, that they bring me an offering: of every man that giveth it willingly with his heart ye shall take my offering. And this is the offering which ye shall take of them; gold, and silver, and brass, (KJV Ex. 25:1-3) And let them make me a sanctuary; that I may dwell among them”(KJV Ex. 25:8).

Up to the middle ages, how and what people adorned themselves with was a matter of individual taste and what one could afford – in some cases the extravagant dress and lavish personal attire of the Courtiers bordered on intolerable courtly impertinence; it was insolence for the lower classes to be attired in clothing and adornments more befitting of those above their station.

Class distinction within society that was once evident and obligatory soon became indefinable and the inalienable concept of imperial primacy – that sequestered society into two very divergent classes of people: nobles and commoners – had become somewhat of a fallacy.

To the ruling elite it became clear that sumptuary ordinances would be required to rekindle and restore the quintessential equilibrium of the 'Great Chain of Being' [Lat. scala naturae, or the stairway of nature] - the “ancient belief in an immutable order in creation, ranging from the highest spiritual levels to the lowest inanimate objects on earth.



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COLLARS AND CHAINS OF LIVERY

Continued from Page 9

This chain, or hierarchy, of beings is visualized as stretching as it were from the Throne of God to the very centre of the earth.”⁷

Sumptuary laws (Lat. *sumptuariae leges*) were enacted “and prevailed throughout Europe, in the legislation of all varieties of sovereign authority, from a very early date in the Middle Ages until the opening of the nineteenth century”⁸ in an attempt “to restrict the sumptuousness of dress in order to curb extravagance, protect fortunes, and make clear the necessary and appropriate distinctions between levels of society.”⁹

Laws, ordinances and decrees “were issued from time to time with the intention of restricting different classes of the population in their indulgence of what was thought to be luxury.”¹⁰

The creation of Collars and Chains of Livery became a means to an end; those born into, or attaining hereditary status, perpetual privileges, inheritable wealth, familial prestige and staunch power could be effortlessly distinguished from those born into perpetual poverty, insufferable deprivation, incessant bondage and interminable servitude. The secular hierarchical pecking order of society as illuminated by the ‘Great Chain of Being’ was restored and once again absolute.

Only “dukes, marquises, earls, and their children, viscounts, barons, and knights...could freely wear gold or silver.”¹¹

Today, Collars and Chains of Livery are often seen worn by local government mayors and high-ranking officers of chivalric, religious and fraternal orders, as well as senior university academics.

* This appellation discussed further, What is a Famulus-Aulicus? White Eagle; Spring/Summer 2010, pp. 4-5.

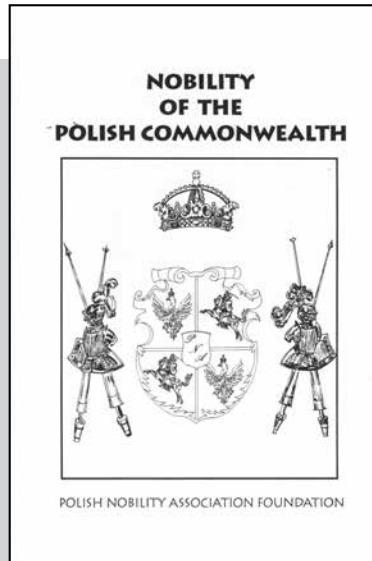
Notes:

- ¹ Shorter Oxford English Dictionary on Historical Principles, 6th Edition. Oxford University Press: Oxford, 2007; Vol. 1: A-M; p. 1622.
- ² GERRARD, Genevieve, Ed. Collins Essential French Dictionary & Grammar in Colour, 3rd Edition. Harper Collins Publishers: Glasgow, 2010; p.176.
- ³ Shorter Oxford English Dictionary; op. cit.
- ⁴ The Freemasons’ Magazine and Masonic Mirror. Vol. XVIII (New Series) January to June 1868. The Freemasons’ Magazine Company Limited: London, 8 February 1868; p. 105.
- ⁵ LOCKYER, Herbert, Ed. Illustrated Dictionary of the Bible. Thomas Nelson Publishers: Nashville, 1986; p. 712.
- ⁶ *ibid.* p. 714.
- ⁷ Geddes & Grosset. Guide to The Occult & Mysticism: New Lanark, 1997; p. 438.
- ⁸ Greenfield, Kent Roberts. Sumptuary Law in Nürnberg: A Study in Paternal Government. A Dissertation submitted to the Board of University Studies of Johns Hopkins University in conformity with the requirements for the Degree of Doctor of Philosophy, 1915; p. 1.
- ⁹ Secara, Maggie. Elizabethan Sumptuary Statutes. Controlling the Uncontrollable (<http://elizabethan.org/sumptuary/>); 14 July 2001.
- ¹⁰ Greenfield, Kent Roberts; op. cit.
- ¹¹ Secara, Maggie. Elizabethan Sumptuary Statutes. Acts of the Privy Council: Who Wears What I - Enforcing Statutes of Apparel: Greenwich, 15 June 1574 / 16 Elizabeth 1. (<http://elizabethan.org/sumptuary/who-wears-what.html>)

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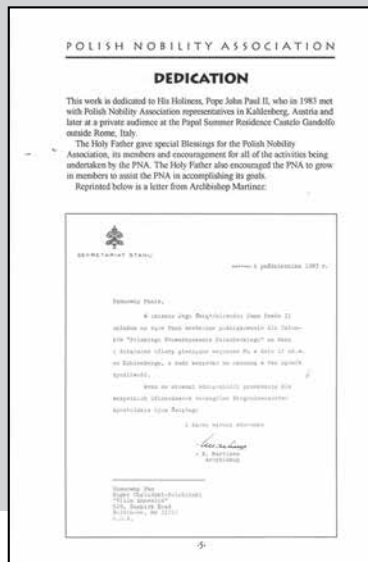
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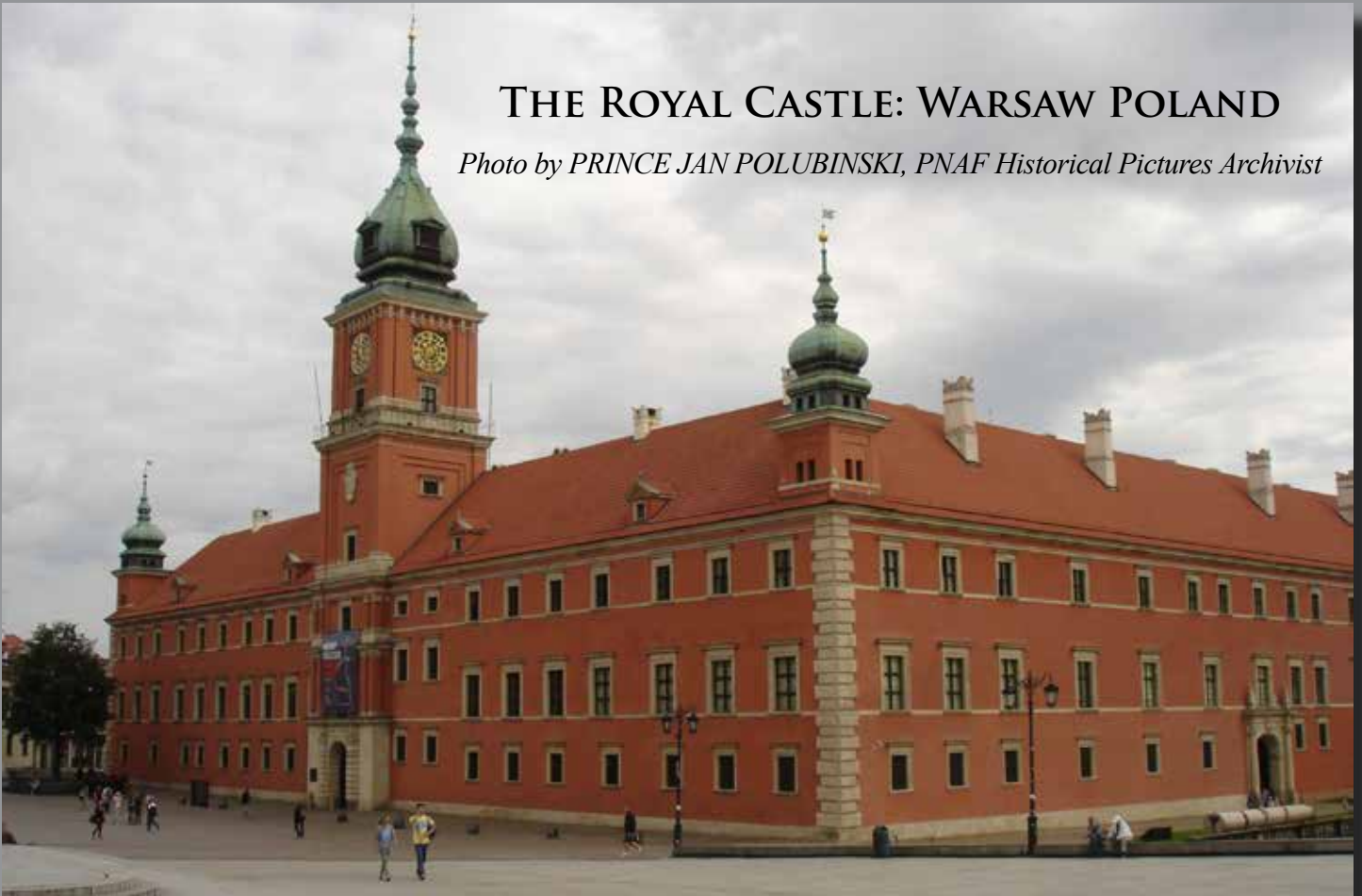
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POLAND: WARSAW, ROYAL ROUTE (PART 1 & 2)

Text and videos by Edward Rozyłowicz from YouTube

The Royal Castle...the royal palace and official residence of the Polish monarchs; a magnificent example of baroque style - it was built in the 14th century. The personal offices of the king, as well as the administrative offices of the Royal Court of Poland were located there until the Partitions of Poland. Between 1926 and World War II the palace was the seat of the Polish president. In 1569 King Zygmunt III Waza moved his residence to the Royal Castle as Warsaw became the capital of Poland. Between 1598 and 1619 the king had the Royal Castle restyled into a polygon by Italian architects. In 18th century King Augustus III turned the East wing into Baroque style while King Stanislaw Poniatowski added the Royal library. The Royal castle served as both a residence for the kings as well as hosted Sejm sessions (Polish parliament).

To view the videos, visit Youtube at <http://youtu.be/ILUuwDDoY44> (Part 1) and <http://youtu.be/A4YaGCi3bNQ> (Part 2)



(Left) PRINCE JAN POLUBINSKI, PNAF Historical Pictures Archivist, Team Manager/Coach for the World Cup Free Flight Contest. Czech Republic, Sezimov Usti