

# ALOJZY OBORNY (1933–2022) IN A POSTHUMOUS TRIBUTE BY HIS WIFE

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A posthumous tribute to a museum curator dedicated to his career as seen from the perspective of the person closest to him has its peculiar qualities. The recollection protagonist is shown through emotions, the memories gaining a subjective dimension. In the case of Alojzy Oborny this is an important value, since the recollection and summing up of his achievements merely through the inventory of professional successes, beyond the context of his personality and circumstances which accompanied important events, would mean showing his accomplishments without any depth, therefore possibly giving an untrue picture. What matter obviously is the activity and its results, however, also what fuelled that activity, what consolidated the man involved for so many years in the fulfilment of his ideas in the field of culture, was also of importance.

He was involved in museology full-time for almost half a century. If we add the time of his activity as a specialist, member of museum councils, and a reviewer in museology, this time will amount to 67 years. Museology was his life; it was museology that focused all his passion, with time the balance point having been shifted to the family. Emotions, love for life, and acting were the major components of his personality stimulating everyday reality both in his career and personal life. The power of a man of the mountains, consistency, optimism, and a sense of humour, helped him create, fulfil his plans, and overcome difficulties. Pragmatic, he insisted on concrete things, having a natural dislike of sham activities that yielded little result, albeit consolidating the output in statistical terms. He enjoyed working only within the selected areas in which he was effective. With openness and ease he used to establish relations, also on the international level,

and in personal life these translated into long-lasting friendships. Eloquence, knowledge, the voice of radio broadcasting quality, and personal charm also opened him way to successes in the area of popularizing art. This basic pack of qualities allowed him to create the Kielce museology almost from scratch; a dozen or so years of his contribution to this field made the Kielce museology reach the national level.

Alojzy Oborny was born on 22 October 1933 in Bielsko-Biała. It was this beautiful industrial city with traces of the former importance revealed in rich architecture of the mainly 19<sup>th</sup>-century historicism that shaped him. He loved that city, returning there on numerous occasions all his life, revisiting the places he was attached to, to meet with his school friends, to hike along the Beskidy trails he had covered in childhood and as a teenager. He was born to a family of Czech descent. His father was a wealthy owner of a service garage. Sufficiently affluent, the family owned two cars: a Tatra and a Mercedes which helped them go on numerous trips. The most memorable was the last one: to Vienna. The outbreak of WWII changed everything. Bielsko was incorporated into the Reich., while Alojzy's father was taken as a forced labourer to Germany from where he never returned. The post-WWII realities implied hardships Alojzy faced with the optimism that won him many friends. His first professional vocation was journalism, however, under the socio-political circumstances of the time such a career choice proved inappropriate for a man of a definite ethical stand. An excellent knowledge of history combined with his love of beauty took him to Krakow where he studied history of art at the Jagiellonian University, at the Collegium Maius listening to the lectures of the outstanding figures



1. Ałojzy Oborny, 2001, family collection

of Polish museology: Vojeslav Molè, Adam Bochnak, Karol Estreicher. Krakow was important. Here, apart from gaining knowledge and shaping his artistic taste, he made friends with fellow museologists, some of the friendships proving really durable. In the future, several of his friends, just like Ałojzy, were to establish museums in Poland, to name only Igor Płazak or Tadeusz Chruścicki. In Krakow he continued to suffer the hardships of the realities of the time, supported by befriended priests and secular staff of the Parish in Kopernika Street, as well as the family Cathedral Parish in Bielsko. This experienced friendliness and the Catholic faith he was raised in left in him life-long respect for the Catholic Church and its representatives.

He graduated in 1955 as a Master of Arts in art history. His first job awaited him at the Pszczyna Museum where he worked as an assistant in 1955–1957, leaving there as his legacy the first monograph on the Pszczyna Castle written based on challenging archival materials in foreign languages.<sup>1</sup> In the subsequent years (1958–1961), he headed the Regional Museum in Racibórz, and he cherished the recollection of this cooperation with a team of several dozen staff, apart from the organizational work, also becoming involved in disseminating knowledge. That period is presented as a breakthrough moment for the Racibórz Museum: the specialists employed then contributed to a proper operation of the Museum departments.<sup>2</sup> During that period he wrote a guide to the Racibórz Region.<sup>3</sup> A job of a museologist took him subsequently to Szklarska Poręba where he

met Wlastimil Hofman, and subsequently consolidated their contacts whose memento he kept in the form of Hofman's pastel picture showing the young director in the romantic convention. Racibórz also meant major changes in Ałojzy's personal life: he met and married there his first life companion Wiesława, a maths teacher thanks to whose support he could in the years to come dedicate himself to his organizational activity as well as to winning renown as an art populariser.

The year 1961 was of a breakthrough impact for Ałojzy Oborny: well-known amidst the circles of Krakow museologists, chosen by Prof. Jerzy Szabłowski, Director of the Wawel State Art Collection, he was offered to assume the position of the Director of the Świętokrzyskie Museum in Kielce. It was in Kielce that Oborny set on the new path in his career which turned out to be the most important in his life. The first impressions of the city were not very optimistic. Ałojzy and his wife found accommodation at a very 'cultural' site: in a room backstage of the cinema at the Voivodeship Cultural Centre, in the evenings, whether they wanted or not, apart to films and newsreels, listening also to rehearsals of the cult Yeti Cabaret. The Museum, although located in a voivodeship city, employed merely 17 individuals, far fewer than the county Racibórz Museum. The then premises of the Świętokrzyskie Museum: a burgher tenement house at the Market Square were in a deplorable state. So the new Director's priority was to launch renovation and construction works. These assumed fitting in the central heating, remodelling and modernizing of all the rooms and the displays they contained, creation of a new natural history display focused on geology, modernization of the ethnographic exhibition serving as the source of knowledge of the region, creation of the gallery of Polish painting beginning with the 18<sup>th</sup> century, with a special place taken by the artists who came from the Świętokrzyskie region, and the display of the most recent history of the Kielce region. As soon as in 1962, a newly equipped studio was opened dedicated to carpentry and photography, and a year later the first in Museum's history conservation lab was opened. Subsequently, the Museum acquired an auditorium with a seating capacity of 120 for lectures and showing films on art. Furthermore, the conditions for collection storage were improved, with storage space substantially extended. An important event was the 1963 publication of the first volume of *Rocznik Muzeum Świętokrzyskiego*, an annual publication. It was the first larger collection of academic materials, the first in the region serial publication which provided the local academics, researchers into the Kielce Region, and the Museum staff with an opportunity to publish the results of their research. Beginning with the next volume, a permanent section in the annual was taken by 'The Museum Chronicle', preciously documenting the academic accomplishments of the Museum team. The group of the journal's reviewers contained the names of outstanding specialists, e.g., Profs. Aleksander Gieysztor or Roman Reinfuss. When the tenement house at the Market Square was entirely and thoroughly transformed, it became a venue for temporary and permanent exhibitions dealing with the culture of the Kielce region and home to various studios. However, it proved too small to fit in the visions of the new Director.

From the very beginning of his activity in Kielce Ałojzy

Oborny was trying to take over the Former Palace of Krakow Bishops, at the time housing the Presidium of the Voivodeship National Council (PWRN). He was very articulate about this ambition already in the first volume of the afore-mentioned Museum periodical.<sup>4</sup> He was perfectly aware that the Palace, raised in the first half for the 17<sup>th</sup> century for Bishop Jakub Zadzik, a masterpiece of early Baroque architecture, the best preserved residence of the type from the first half of the 17<sup>th</sup> century in Poland, offered opportunities for creating a museum of an artistic character, supra-regional, echoing the former importance of the city of the Krakow bishops. The Museum's purchase plans thus covered the continuous extension of the collection of the Art Department, including the acquisition of furniture and textiles from the 16<sup>th</sup> and 17<sup>th</sup> centuries. Apart from various concepts, the main intention of the authorities of the time was to allocate the residence to educational purposes: the Palace was to house an engineering school. When coming up with such a proposal, the authorities made reference to the old Mining Academy, the first Polish technological university created in Kielce in 1816, and located in the Palace, overlooking the fact that the Academy's laboratories were not housed in the main building, but in the northern wing of the bishops' residence. However, following debates, diplomatic endeavours, and winning the support of the bigwigs of Polish museology, the Palace was finally acquired for the Museum. In 1968, when the institution was celebrating 60 years of its establishment, as the twentieth oldest museum in Poland, it

was officially planning how to use the Palace interior. In the presence of the Minister of Culture, the Museum received from the Director of the National Museum in Warsaw Prof. Stanisław Lorentz the first symbolic exhibit for its new facility: a silver Augsburg vase from the first half of the 18<sup>th</sup> century. Furthermore, precious goldsmithery, pottery, and textile collections were deposited with the Świętokrzyskie Museum, to later become its property.<sup>5</sup> In 1970, the whole effort of the Museum team focused on collecting materials for the scenario of the exhibition of the historic interiors. Based on the preserved Palace inventories from the 17<sup>th</sup>–19<sup>th</sup> centuries, the original functions of the rooms were identified, while the information on their furnishing was acquired; the staff penetrated the antiquarian market, objects were conserved, this in cooperation with specialists from national museums in Warsaw and Krakow. Finally, on 15 January 1971, PWRN in Kielce proclaimed a resolution which transferred the whole Palace complex with all the buildings and plots that belonged to it to the Świętokrzyskie Museum. The above act coincided with the Jubilee of Nine Centuries of Kielce. As desired by the authorities, the launch of the new exhibitions placed in the acquired facility was brought forward. The Museum team had merely eight months to prepare two large displays on the surface of over 1.300 sq m. Let us illustrate the difficulty of the undertaking with the fact that the Social Insurance Institution, ZUS, operating on the ground floor, left the premises as late as in June. The museum exhibits amassed by the Director for



2. Ceremony of the official promoting of the Świętokrzyskie Museum to become the National Museum, 20 November 1975, Kielce Palace, archives of the National Museum in Kielce, [https://mnki.pl/palac/pl/edukacja/cykl:\\_historyczna\\_kartka\\_z\\_kalendarza/20\\_listopada](https://mnki.pl/palac/pl/edukacja/cykl:_historyczna_kartka_z_kalendarza/20_listopada)



3. Opening of the exhibition of etchings of the Dutch etcher and sculptor Ru van Rossem, 1980, family collection



4. Visit of John Paul II to the Kielce Palace, 3 June 1991, family collection

years were unable to fully fill in the Palace interior. What were missing were objects of an adequate artistic quality, particularly representing textiles and pottery. And in this respect what yielded fruit was the cooperation with the National Museum in Warsaw and its branch at Wilanów, the National Museum in Krakow, the Metropolitan Curia in Krakow, the Polish Army Museum, or with the Historical Museum of the Capital City of Warsaw. The promotor of the idea of locating the Świętokrzyskie Museum in the former Bishop Palace Prof. Lorentz donated a valuable collection of decorative art, textiles, and furniture to the Palace, including unique Flemish tapestries. The National Museum in Warsaw donated the tapestry depicting the Battle of Granicus.<sup>6</sup> The opening of the museum display in the Palace took place on 18 September 1971. Appreciating greatly those who carried out the titanic work and brought about those events, let us recall that they found their artistic commentary in the oil portrait of Alojzy Oborny by Krzysztof Jackowski. Resorting to the undertone of grotesque and satire, so typical of Jackowski, the Director is shown against the Palace and van

Dyck-style draperies, wearing a Louis XIV-style wig. In his left hand with the imperious grace he is holding a Baroque mirror in which he can see himself as the old owner of the Palace Bishop Zadzik, stretching out his right hand as if negligently to Prof. Lorentz generously handing him the treasures of Polish culture which he takes out of his jewellery case. The painting renders the event, the context, and the chief arranger very much to the point. Although Prof. Lorentz supported with deposits not just Kielce, but also Płock, Szczecin, or Toruń benefitted from them, the number and quality of the objects acquired for the Kielce Palace and his commitment to the Kielce Museum were impressive. The Director's work is also the output of the Museum team. Let us mention the pillars on which 'the leader' of the time could lean on, and whose support he greatly appreciated. Among them let us mention Aleksandra Dobrowolska, the organizer of the Museums: of Henryk Sienkiewicz at Oblęgorek, Stefan Żeromski in Kielce, and of Jan Kochanowski at Czarnolas, which under Director Oborny became the Świętokrzyskie Museum's branches; the archaeologist Janusz Kuczyński, author of excellent academic papers, e.g., on the Kielce former Bishop residence, and with whom Alojzy Oborny was to write a guide to the Palace;<sup>7</sup> or Barbara Modrzejewska with whom he was to later prepare a publication on the collection of Polish painting.<sup>8</sup>

The Gallery of Polish Painting was being created by Alojzy Oborny from the beginning of his Kielce career. The collection that was available there at the point of his arrival was of regional character. Painting was represented mainly by portraits from the so-called former manorial property or by Józef Szermentowski's charming landscapes. One of the Director's priorities was to extend the collection of Polish painting. Resorting to his expertise as an art historian and intuition, he was capable of fishing out and acquiring high-class objects for the collection. It was anecdotal how he anticipated specialists representing national museums in acquiring the more precious objects. Winning in such a race, he succeeded in acquiring *A Girl in a Red Dress* by Józef Pankiewicz, the Gallery's icon, Director's most beloved painting, *Paganini* by Felicjan Szczyński Kowarski, or the 18<sup>th</sup>-century tapestry *Athena's Triumph*. What went down into the annals of history was the recovery of the *Sesame Treasures* by Stanisław Wyspiański, previously considered lost: a famous wedding gift for Dagna and Stanisław Przybyszewski which Oborny pulled out from behind the wardrobe of a Krakow art dealer, the work recommended by its owner as a 'lemon'.<sup>9</sup> When today we analyse the number and the artistic quality of the collection purchased at the time for the Kielce museum, after all a modest regional museum at first, one can really be left speechless with astonishment bordering on admiration not inspired by romantic egotism of the author of these recollection in a years' long relationship with its protagonist. It is worthwhile analysing the chronicles of *Rocznik Świętokrzyski*, a pile of issues of the Kielce *Echo Dnia* or other papers and magazines with Alojzy Oborny's articles on art, or radio programmes talking about the details of the scale and value of the works acquired for the collection, as well as the circumstances that accompanied them. Grassi, Michałowski, Kostrzewski, Gerson, Brandt, A. Gierymski, Wyczółkowski,





5. Gallery of Polish painting from the Cracow Cloth Hall at the National Museum in Kielce, Opening on 18 January 1991, family collection

M. Gottlieb, Malczewski, Boznańska, Wyspiański, Pankiewicz, Krzyżanowski, Wojtkiewicz, Gwoźdecki, Weiss, Frycz, or Zak are the names for years composing the Kielce Palace gallery of painting, nationally classified as fifth or sixth in the country. These accomplishments: collection amassing, acquiring of the Palace, and organization of its interior, as well as novel proposals and educational activity, the level of knowledge and the effort of the Museum team allowed the Director to lead the Świętokrzyskie Museum to the level of a national museum.

It happened on 15 October 1975 with the order of the Minister of Culture and Art. The official ceremony took place on 20 November that very year. The sumptuous Upper Dining Room was filled on that occasion with visitors among whom the most illustrious representatives of science and culture could be found: above-mentioned Prof. Jerzy Szabłowski, Director of the Wawel State Art Collection or Prof. Kazimierz Michałowski, Deputy Director of the National Museum in Warsaw, who donated the 17<sup>th</sup>-century tapestry *The Holy Family against Garden Landscape*<sup>10</sup> to the Kielce Museum. The significance of this event can today be fully appreciated only by those who remember Kielce from that time. The city was given a supra-regional importance boasting the eighth national museum in Poland with an artistic collection, closing the list of Polish national museums for 38 years.

The quality which the Kielce museology had reached allowed the Director and the authorities of the time to act with a bigger momentum gathered, and locate the Kielce museum offer within European cultural sphere. In subsequent years, the National Museum in Kielce shared its exhibitions with Athens, Berlin, London, Prague, Helsinki,

Nuremberg, Chemnitz, or Höxter. At the National Pinakothek in Athens the exhibition titled *Polish Landscape and Genre Painting of the 19<sup>th</sup> and 20<sup>th</sup> Centuries* was a success of Polish art shown in the home country of Phidias for the first time on such a large scale, resounding widely in a dozen or so papers and weeklies, yielding a 'revisit' of Greek art in Kielce.<sup>11</sup> What struck the public in London, in turn, was the *Polish Official Portrait of the 17<sup>th</sup> and 18<sup>th</sup> Centuries*. The cultural exchange and wide European contacts also enabled to present foreign collections in Kielce. The exhibition of the prints by the outstanding Dutch etcher Ru van Rossem, of Greek art, or of German collections, boosted the quality of the Kielce Museum's offer. The Museum had actually been within Europe before Poland formally joined the EU. Its collection and the facility in which it was displayed were appreciated internationally, while the openness of Director Oborny to enter cooperation translated into his long-lasting contacts and friendships with directors and artists from Athens, Helsinki, Germany, and the Netherlands where Oborny spent a month as a grant holder in art history in the 1970s. The durability of those relations affected in a way the personal life and the career of the author of the present paper who accompanied the Director as his spouse, and shared his passions as of 1993. The 1980s also were for the National Museum in Kielce the period of valuable exhibitions and publications highly appreciated by the Jury of the Sybilla Competition for the Museum Event of the Year, such as the exhibitions: *Inspiration Drawn from Japanese Art in Painting and Printmaking of Polish Modernists*, *Wojciech Weiss's Landscapes* (Łukasz Kossowski), catalogue of arms (Ryszard de Latour), reconstruction projects (e.g., renovation

of the southern wing and its western part and of another Palace building, moving the administration, academic studios, and collection storage into that facility, renovation of the main body of the Palace, in subsequent years, renovation of the Sienkiewicz Obłęgorek manor). The Director's reluctance to fraternize with the Polish authorities of the time and his unconcealed contacts with the then ordinary ended with him being 'punished' in 1987 with a three-years' exile to Krakow where he was Deputy Director for Research at the National Museum.<sup>12</sup> Under the new socio-political circumstances he returned three years later to the National Museum in Kielce continuing not only the museum mission he had embarked upon years earlier. Apart from his Museum duties he continued working as a lecturer in art history at the Higher Teachers' School in Kielce; he also cooperated with journalists, culture periodicals, and the Kielce Radio as a feature author promoting art. Furthermore, he co-founded the Rotary Club in Kielce of which he was a member; he was also a member of the Association of Art Historians whose Kielce branch he had co-organized several decades earlier, and of ICOM Poland.

On 3 June 1991, Alojzy Oborny hosted John Paul II who outside the official programme of the pilgrimage to Poland visited the Kielce Palace as the successor to Krakow bishops, showing vivid interest in the local collection and recalling the previous encounter with Director Oborny in Krakow when he had still been cardinal, the Metropolitan of Krakow. The fruit of this visit were heraldic portières of Bishop Jakub Zadzik borrowed to the Kielce Palace. The 1990s, the transition period, were a challenging time for cultural institutions

operating with limited budgets, without the possibility to acquire EU funding; yet, for the Kielce Museum it was a propitious time. It implied new renovation projects and display successes appreciated by juries of international contests: *German Art in Polish Collections* (Anna Gliwińska); the first monograph exhibitions of painting by an outstanding Polish landscapist Władysław Aleksander Malecki (Exhibition's scenario and catalogue by Alojzy Oborny); *Ornamenta Ecclesiae: Sacral Art of the Kielce Diocese* (Krzysztof Myśliński). Of the above particularly the first two were of fundamental impact for the Kielce Museum. The excellent Munich Academy artist, a landscape painter of a unique brushstroke, born at Masłów near Kielce, Malecki was rescued from oblivion and restored to the world. *German Art...* in the view of observers from those years, as was recalled during the funerary ceremony in the Kielce Cathedral by Juliusz Braun, a journalist in the 1980s, then deputy to the Sejm, member of the National Broadcasting Council, President of the Board of Polish Television, revealed Director's courage in overcoming the reluctance to the sensitive difficult topic, and contributed to building a bridge of understanding with Poland's Western neighbour. When talking about that period mention should also be made, among others, of the exhibition showing the Polish painting from the Museum Gallery displayed at the Krakow Cloth Hall (1991), the creation of a new scenario for the Gallery of Polish Painting, and moving it to the Palace's northern wing following its renovation after the conservation and construction works conducted with the financing the Director had acquired from the Foundation



6. Władysław Aleksander Malecki; *Poet of Landscape*: Alojzy Oborny's lecture as part of the *Malecki: Enchanted with Landscape* Project promoting the painting *Landscape from around Szydłowiec* by W.A. Malecki purchased for the Szydłowiec Museum, 21 March 2016, Museum of Folk Musical Instruments in Szydłowiec: Castle, Museum's archives

for German-Polish Cooperation, restoring the splendour to the Palace interior, or of the recreation of the Italian Palace garden with the financing obtained from the city.

Having retired, Alojzy Oborny continued active, working as a specialist, member and president of museum councils, member of the Council for Museums at the Ministry of Culture. However, he dedicated most of his time to the family and travelling, enjoying life in the most minute, at times seemingly very down-to-earth symptoms. He was a great fan of individuals embodying Polish success. He fervently supported Iga Świątek, Korona Kielce, and everybody whose

talent rose Poland to the international arena. He admired and promoted the beauty of Polish art, architecture; in the latter domain he revealed a hidden romantic note. Until the end he loved the Kielce Palace. He rejoiced in every successful project which consolidated and enhanced the dignity of this historic facility. He showed enormous care for his family which mattered to him enormously. Not grandiloquent in private life, he always considered acts to be an expression of his feelings, of his devotion. Having remained active until the very end, he departed this life as a personality which belonged to the old world of responsibility, passion, and ethical values.

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**Abstract:** Alojzy Oborny (1933–2022) was an art historian (MA 1955), assistant at the Pszczyna Castle Museum (1955–1958), Head of the Raciborz Museum (1958–1961), a long-standing director of the Świętokrzyskie Museum, as of 1975 Director of the National Museum in Kielce (1961–1987, 1990–2002), Deputy Director for Research at the National Museum in Krakow (1987–1990). A co-organizer and honorary member of the Kielce Branch of the Polish Art Historian Association, he was a long-standing member of the Council for Museums at the Ministry of Culture, as well as the president and a member of museum councils. He co-founded the Rotary Club in Kielce of which he was a member. As an art disseminator, he cooperated with Kielce dailies and

cultural periodicals, as well as with the Kielce Radio. It was thanks to his efforts that the Former Palace of Krakow Bishops in Kielce was allocated to the Świętokrzyskie Museum (1971) which he subsequently raised to the dignity of the National Museum (1975). An active organizer of museum life, from the 1970s he initiated and co-organized an international cultural exchange, locating the Kielce museum collection and the offer of the Kielce Museum within the realm of Europeans culture. An expert in Polish painting, he created the Gallery of Polish Painting of the National Museum in Kielce. Oborny authored and co-authored museum exhibitions as well as several dozen publications and books on art, particularly Polish painting.

**Keywords:** art historian, museum curator, art populariser, director, Świętokrzyskie Museum, National Museum in Kielce.

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## Endnotes

<sup>1</sup> A. Oborny, *Pałac w Pszczynie. Dzieje budowlane i artystyczne*, Pszczyna 1972.

<sup>2</sup> See <https://web.archive.org/web/20141020150119/http://muzeum.raciborz.pl/historia.php> [Accessed: 4 October 2022].

<sup>3</sup> A. Oborny, *Ziemia raciborska. Informator*, Warszawa 1958.

<sup>4</sup> *Idem*, 'Muza okręgu kieleckiego. Stan obecny – plany i zamierzenia na przyszłość', *Rocznik Muzeum Świętokrzyskiego*, 1 (1963), p. 11.

<sup>5</sup> *Idem*, 'Kronika muzealna 1968', *Rocznik Muzeum Świętokrzyskiego*, 6 (1970), p. 681.

<sup>6</sup> *Idem*, 'Kronika muzealna 1971', *Rocznik Muzeum Narodowego w Kielcach*, 8 (1973), pp. 421–422.

<sup>7</sup> J. Kuczyński, A. Oborny, *Pałac w Kielcach. Przewodnik*, Kraków 1981.

<sup>8</sup> *Zbiory malarstwa polskiego. Katalog*, comp. by B. Modrzejewska, A. Oborny, Warszawa 1971.

<sup>9</sup> Skarby sezamu. Obiekt tygodnia, [https://mnki.pl/pl/obiekt\\_tygodnia/2012/pokaz/136,skarby\\_sezamu,2](https://mnki.pl/pl/obiekt_tygodnia/2012/pokaz/136,skarby_sezamu,2) [Accessed: 4 October 2022].

<sup>10</sup> A. Oborny, 'Kronika muzealna 1975', *Rocznik Muzeum Narodowego w Kielcach*, 10 (1977), pp. 513–518.

<sup>11</sup> J. Kuczyński, A. Oborny, E. Postoła, 'Kronika muzealna 1979–1982', *Rocznik Muzeum Narodowego w Kielcach*, 13 (1984), p. 386.

<sup>12</sup> In a letter to the authorities expressing the support to Director Alojzy Oborny Prof. Aleksander Gieysztor wrote e.g.: *Thanks to efficient, dedicated, and highly competent work of its Director, the National Museum in Kielce has gained a highly-skilled staff, has amassed a precious collection, has become an academic and display authority, thus establishing useful international contacts.* J. Kuczyński, 'Kronika muzealna 1987', *Rocznik Muzeum Narodowego w Kielcach*, 17 (1993), pp. 337–338.

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