

A medal minted by the Dutch West India Company in 1637 in honour of Krzysztof Arciszewski as a cartographic source*

Abstract. The author discusses a phenomenon of putting the works of military cartography on medals cast in the 17th century. The analysis focused on a medal presented to Krzysztof Arciszewski (1592–1656) by the Dutch West India Company in 1637. The obverse of this medal features two cartographic images depicting the siege of the Arraial Velho do Bom Jesus fortress (1635) and the battle between Camarigibi and Porto Calvo (1636). They were patterned after two manuscript maps. The maps were made by Arciszewski and attached to a memorandum written and sent to the management of the West India Company on 13 June 1633. They were engraved and published in print only around 1644. The plan of the battle that took place on 18 January 1636 indicates that the engraver (author unknown) used not only the manuscript version but also the medal. The example of the medal minted in 1637 confirms the credibility of cartographic representations featured on numismatic items. It should, naturally, be borne in mind that such representations must have been simplified due to the very nature of the means. Nevertheless, should there be no proper manuscript pattern, such objects may be used successfully as valuable cartographic sources.

Keywords: Krzysztof Arciszewski, 17th-century cartography, medallic art, Brazil, Dutch West India Company

Original works of military cartography in the form of manuscript maps or plans became useless after they were used once or twice. The destruction of fortifications and the building of new ones, as well as moving camps from one location to another, made it necessary to modify existing maps and make new maps and plans that were usually based on the existing ones¹. Hence the original works made during the wars of the 16th and 17th centuries that are preserved until today are exceptions. We usually owe our knowledge about such works to

their dissemination in the form of prints. One example of that is provided by the works of Stanisław Pacholowiecki and military engineers engaged in the Polotsk Campaign in 1579, which were published in print a year later in Rome in the workshop of Giovanni Battista Cavalieri (J. Niedźwiedz 2017, G. Franczak 2017).

There is also another specific phenomenon in the military cartography that consists of embedding its works on various numismatic items commemorating wars and political events (M. Pollak 2010, pp. 4, 17, 99, 144)². Here, the examples include medals and tokens manufactured on the occasion of the three-year-long siege and capture of the Ostende fortress in

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¹ We find an example in the form of the preserved plans of fortifications in Brest-on-the-Bug made in 1657 by Erik Dahlbergh that were based on cartographic sources obtained by Giovanni Giacomo Bonelli, who at the time worked for king John II Casimir Vasa (K. Łopatecki 2009, pp. 77–94)

² See, for example: G. van Loon 1772, pp. 10, 15, 27, 71, 73, 149 and further. One of the earliest cartographic depictions on numismatic items took the form of a medal minted in 1577 that commemorated the demolition of the fortress in Antwerp. See https://www.europeana.eu/portal/pl/record/2021650/memorix_7ae268a9_5838_5fcb_22e5_8917e326190f.html (access 12.01.2018).



Fig. 1. Medals commemorating the capture of Ostende and Sluis in 1604 during the Eighty Years' War [Landesmuseum Württemberg—Inv.Nr: MK 22550, 22552, copyright: CC BY-SA]

Netherlands in 1604 by Spanish, as well as the seizure of the Spanish Sluis fortress by Maurice of Orange³. These works of medallic art undoubtedly used fortification plans made by military engineers and even small-scaled maps used during the wars (fig. 1). Being exclusive and valuable objects made of metal, medals outlived their manuscript originals by centuries. What is more, the transfer of cartographic works into medals suggests that military cartography was regarded an art and highly esteemed just as other arts⁴.

The above described phenomenon that occurred all around Europe did not omit the Polish-Lithuanian Commonwealth. Unfortunately, objects of this kind made in the 16th century are unknown today⁵. Numerous doubts are

³ Landesmuseum Württemberg—Inv. Nr: MK 22550, 22552; see <https://www.museum-digital.de/bawue/index.php?t=objekt&oges=1945> and <https://www.museum-digital.de/bawue/index.php?t=objekt&oges=1946> (access 02.01.2018).

⁴ The position and assessment of the works of military cartography falls into a broader scope of military art works. As early as in the mid-16th century, Anton Schneeberger emphasized: “arti militari quae ceteris rebus omnibus praestare meritissimo putatur, plurimum profuturum videretur” (the military art “is most deservedly regarded the most important of arts”) (A. Schneeberger 2008, pp. 16–17).

⁵ The oldest example of a medal featuring an element of cartographic nature that I know is a work made in 1573. The obverse represents the bust of Charles IX, king of France, and Henry III, king of Poland. On the reverse, there are two suns casting their rays on the hemisphere with the following circumscription: „CONCORDES SENTIT RADIOS”. British Museum, M.2199; see http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?assetId=1613269709&objectId=943237&partId=1 (access 02.01.2018); Die Reichelsche münzsammlung 1842, p. 52.

raised by source information pertaining to the medal minted in honour of Stephen Báthory's victory over the Tsardom of Muscovy. And so “golden Portuguezes [also known as Lisbonino or Moidore] that featured the King's face on one side and a piteous depiction of the capture of Polotsk and the Livonian Lands on the other one were handed out” at the wedding of Jan Zamoyski and Gryzelda Báthory (E. Dubas-Urwanowicz 2011, p. 247). *Cartographic patterns from Báthory's wars were not used despite their availability giving way to conscious references to antiquity and allegorical representations*. On the preserved medals, there is a woman with tied hands standing under a palm tree and a child in despair next to her⁶. On the other side of the tree, there is an old man sitting on a tree trunk, supporting his head on his hand and regarding a collection of weapons lying in front of him⁷. The reverse side of the medal is complemented with the following inscription: *LIVON[IA] POLOT[IA] Q[UE] RECEP[ITA]* (J. Kowalczyk 1976, p. 331; E. Raczyński 1845, pp. 504–505; J.F. Kluczycki 1835, p. 143). This depiction should be compared with medals minted in the early 18th century on the occasion of the capture of Livonia by Peter the Great that employed the full scope of the cartographic output of the war

⁶ Joachim Bielski placed the reverse side of the coin handed out at the wedding in the marginal annotations in his book. *Kronika polska* 1597, p. 794.

⁷ The image directly refers to the “Judea Capta” series of coins issued by the Emperor Caesar Vespasian Augustus in honour of his son Titus, who captured Judea and demolished the Second Temple in 70 CE (M. Moreland 2014, pp. 27, 30).

period (fig. 2 – see P. Krokosz 2017, pp. 237, 248, 256, 258, 261, 263, 268).

From the perspective of Polish-Lithuanian cartography, two medals minted in the 17th century have particular importance. One of them is a rare exhibit: made in commemoration of the capture of Smoleńsk in 1611 (T. Bogacz, B. Konopska 1995, p. 99; E. Svenberg 2013, pp. 26–27; B.E. Hildebrand 1874, pp. 62–64; E. Raczyński 1845, p. 336; E.Z.M. Czapski-Hutten 1916, p. 20)⁸. The reverse depicts the city map and the siege actions of the Polish-Lithu-

p. 260, no. 187–188). Due to scarcely preserved traces of Polish-Lithuanian military cartography, these items present additional value documenting and confirming the cartographic activity of Polish and Lithuanian military engineers¹⁰.

In the 17th century, one more medal bearing the testimony of cartographic activity of an inhabitant of the Polish-Lithuanian Commonwealth was minted. It is a medal ordered by the Dutch West India Company in 1637 in honour of Krzysztof Arciszewski. The Company honoured the colonel with a silver medallion and a golden



Fig. 2. A medal from 1710 commemorating the capture of Livonia by Peter the Great (P. Krokosz 2017)

anian units, as well as the very moment of seizing the fortifications (J. Czajewski 2011, M. Stahr 1990, pp. 72–73; M. Kupczewska 2010, pp. 36–43). The other one is a medal authored by Jan Höhn Jr., cast in 1659 in Gdańsk (A. Więcek 1972, p. 122; fig. 3). It commemorated the conquest of the fortress of Głowa Gdańska (German: *Danziger Haupt*), besieged since 1657 by the Swedish army⁹. Naturally, these are not the only examples. Other worthy of note include the victorious Battle of Khotyn in 1673, which was commemorated on medals with an interesting depiction of the attack of the Crown army on the Turkish camp (E. Raczyński 1845,



Fig. 3. The fortress of Głowa Gdańska besieged by the army of Jerzy Lubomirski (1659), a photograph from the collection of Karol Łopatecki

⁸ Beside the golden medal cast in 1611, we also know a work of Samuel Ammon patterned after an original and made in 1617.

⁹ M. Stahr 1990, pp. 175–178 argues that this medal became the pattern source for an engraving made for the purposes of the following work: S. Pufendorf 1696; a critical edition in Polish: S. Pufendorf 2013. See https://foto.wcn.pl/48/full/48_1296a.jpg; <https://kolekcja.zamek-krolewski.pl/obiekt/id/ZKW.N.5497> (access 02.01.2018).

¹⁰ The practice consisting in placing cartographic works on numismatic items has not yet been studied by Polish scholars. In this paper, I do not analyze medals featuring panoramas (like frequently made panoramas of cities), depicting modern bastion fortifications and the defense or siege actions. The phenomenon noted in: M. Stahr 1990, p. 73; J.G. Rokita 2015, p. 466.

chain in recognition of his military merits from the years 1634–1637 and was supposed to keep Arciszewski in the Dutch service (A. Kraushar 1893, p. 76)¹¹.

The author presents an analysis of this medal conducted from a cartographic perspective. I attempt to identify sources after which the obverse of this medal was patterned. I also demonstrate the significance of medallic art in the studies of old cartography. The title item was repeatedly listed and schematically characterized in numismatic catalogues as it is one of the earliest objects connected to the colonization of Americas (figs. 4 and 5). In catalogues, the medal was associated with Krzysztof Arci-

This numismatic item has also been shortly discussed in English, French and Polish (J.W. Adams, D. Verschoor 2011; G. van Loon 1772, pp. 234–235; E. Raczyński 1838, pp. 184–191; M. Stahr 1990, p. 76; Albertrandy 1809, p. 94).

The obverse features a lot of details that may pose interpretative problems. In the foreground, there is a centrally placed column commemorating a victory on which there is a shield with the coat of arms of Portugal¹³, a panoply and a laurel wreath. Thus the artist depicts the triumph of the conquest of Brazil and at the same time divides the surface into two parts. Contrary to the suggestions found in literature



Fig. 4. A medal minted in honour of Krzysztof Arciszewski, 63 mm in diameter and weighing 55.1 g [the specimen auctioned in 2011 (J.W. Adams, D. Verschoor 2011, p. 6)

szewski and his capture of the Larrayal fortress (International Medal Auction 1983, p. 28, no. 406; Early American Medals 1951, p. 90, item 37; C.W. Betts 1894, pp. 21–22). Putting it up for auction in 2011 for the first time since 1888 was a significant numismatic event (see fig. 4)¹².

¹¹ Gold medals were very rarely ordered by the Company. Admiral Hendrik Loncq was an exception. In 1630, he led the fleet of 67 ships and 7000 people that captured the cities of Recife and Olinda (G. Röell 2015, p. 4; P.H. Wilson 2009, p. 658).

¹² Unfortunately, the item auctioned was not the original silver medal but plausibly its bronze copy. It is likely that the item was made in the 18th century, when collectors selling valuable specimens used to make commemorative duplicates. The item was priced at 300–400 pounds and reached the value of 2600 pounds at the auction; https://www.dnw.co.uk/auction-archive/lot-archive/lot.php?department=Medallions&lot_id=202610 (access 02.01.2017).

according to which it is only a representation of the victorious siege of Arraijal Velho do Bom Jesus (that is the Village of Good Jesus; the Dutch used the name Fort Real or Fort Royal) (A. Barreto 1958, pp. 149–150; L.A.H.C. Hulsmann 2015, pp. 37–38), the medal depicts two different events. On the right side, it presents the seizure of the above mentioned fortress, while on the left side there is the victorious battle fought by Arciszewski's army on 18 January 1636. The circumscription emphasizes the colonel's achievements. In the upper part, there is the following inscription: *VICTRICEM ACCIPE LAURUM* (collect your victory laurel), while the

¹³ The coat of arms of the Kingdom of Portugal included five shields with silver circles. Around the shields, there is a red bordure with seven golden castles.

bottom part inscription reads as follows: *HOSTIS HISPAN[US] PROFLIGAT[US]* (the Spanish enemy defeated).

On the reverse of the medal, there is a text providing the reasons for minting and granting



Fig. 5. The obverse of the medal minted by the Dutch West India Company in 1637 in honour of Krzysztof Arciszewski in 1637 (a replica: F. Dekker 1938, fig. 133, after p. 278)

FIDEI HOC / MONUMENTUM ESSE VOLUIT / ANNO A CHR[ISTO] NATO / CICIJCXXXVII (To a knight noble due to his knowledge of the military art and other arts, Krzysztof of Arciszew Arciszewski, in commemoration of actions performed for three years with characteristic prudence, valour and fortune in Brazil, the American Society wished to leave this token of their gratitude and his valour, in the year of Christ 1637). The name "Societas Americana" pertains, obviously, to the Dutch West India Company, under whose flag Krzysztof Arciszewski served since 1629¹⁴. His most praised journey to Brazil took place in the years 1634–1637 and included the capture of the city of Paraiba, the seizure of power over nearly 200 km of the sea coast, the capture of the Arraial Velho do Bom Jesus fortress and Porto Calvo, as well as the victorious battle with the Spanish army on 18 January, 1636¹⁵.

The colonel's service obtained an unequivocally positive assessment. His achievements were commemorated by placing two events from the years 1635–1636 on the obverse of

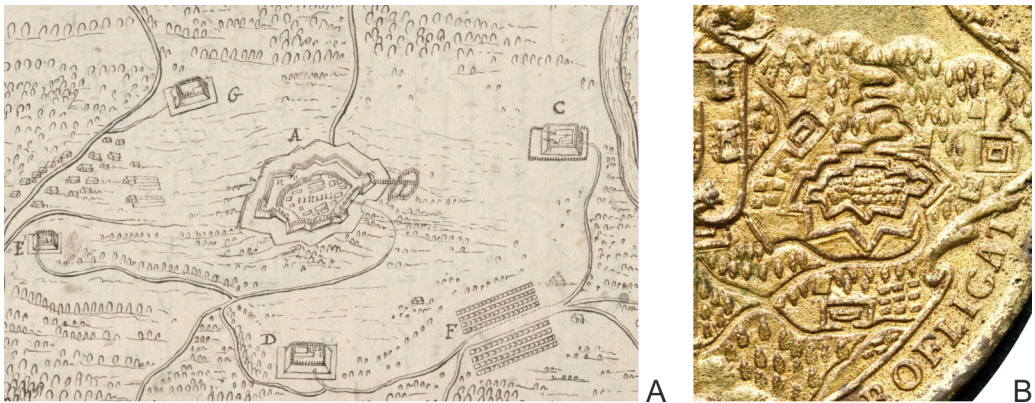


Fig. 6. The juxtaposition of the siege of the Arraial Velho do Bom Jesus fortress on the drawing (National Archives in the Hague, Dutch West India Company, 51, No. 65, p. 37) and the medal

the decoration. *HEROI / GENERIS NOBILITATE / ARMORUM ET LITTERARUM / SCIENTIA LONGE PRAESTANTISSIMO / CHRISTOPH[ORO] : AB ARTISCHAU ARCHI / SZEWSKI REB[US] IN BRASILIA PER TRIENNI[UM] / PRUDENTISS[IME] FORTISS[IME] FELICISS[IME] GESTIS / SOCIETAS AMERICANA / SUAE GRATITUDINIS ET IPSIUS / FORTITUDINIS AC*

¹⁴ The departure for Brazil took place on 16 November 1629, which was a result of an affair referred to as the Orléans conspiracy in literature. K. Arciszewski to K. Radziwiłł, Wicht 26 November 1629, Central Archives of Historical Records, the Radziwiłł Archive, V, No. 190, pp. 76–77: "I made this pitiful resolution to join the Dutch expedition to America (that they call Westindia) and boarded the ship. [...] I undertook to serve there for three years".

¹⁵ Arciszewski's military operations were discussed in detail: K. Łopatecki 2016, pp. 685–702.

the medal discussed. Where were the patterns for it drawn from? Or maybe they are only fantastic images based on written accounts?

The answers to these questions are to be found in the documents of the Dutch West India Company kept in the National Archives in the Hague. This collection also preserved a memorandum written by Arciszewski on 13 June 1636 and addressed to the Company's management (the Council of the Nineteen). Both events depicted on the medal have been meticulously described and two plans that constituted the patterns for the medal were attached¹⁶. Their juxtaposition demonstrates a satisfactory accuracy of the reproduction:

a) greater in case of the siege of the Arraial Velho do Bom Jesus fortress, with four out of five sconces, the fortress itself, the road network and the military camp marked in the image (fig. 6);

b) less detailed in case of the battle fought between Camarigibi and Porto Calvo, where the *ordre bataille* was misshapen, particularly with reference to the positioning of the military units in four lines (fig. 7).

image (J. de Laet 1664, after p. 504), while the medal's arrangement corresponds with the drawing. This proves that the medal was made before the engraving. What is more, it seems that the print constitutes a combination of images depicted both in the drawing and the medal's obverse. The medal contributed the woody hill from the foreground, while the drawing provided the proper positioning of military units (fig. 7).

The West India Company did not restrain itself to presenting the medal and chain; they also ensured the proper propagandistic substance suited for the addressee's taste. Firstly, the medal evidenced that the Council regarded Arciszewski's treatise to be a particularly accurate analysis of the situation in Brazil¹⁷. Secondly, that they recognized his cartographic skills, since his drawings had become the pattern for the medal. And thirdly, that they considered the colonel's merits to be of key importance for both victories. The psychological context is particularly tangible in the memorandum. Writing to the Council of the Nineteen, Arciszewski notified them that he had received "the kind

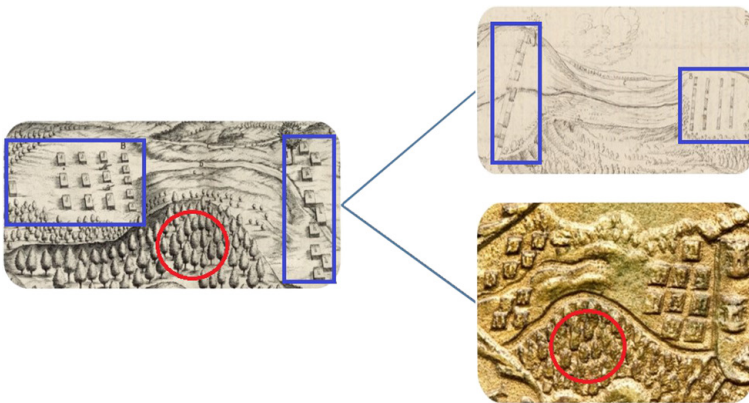


Fig. 7. The juxtaposition of the drawing (National Archives in the Hague, Dutch West India Company, 51, No. 65, p. 14) and the medal with a print depicting the battle between Camarigibi and Porto Calvo (17–18 Jan. 1636)

An analysis of the depiction of the battle reveals one more significant detail. A print issued on the basis of Arciszewski's drawing (made no later than in 1644) was made as its mirror

letters with the request to send the Honourable Gentlemen the log of the siege of Real". The author then explains why he could not meet the request. "Several months back, Dutch ships

¹⁶ K. Arciszewski to the Council of the Nineteen of the West India Company, Serinheim, 13 June 1636, National Archives in the Hague, Dutch West India Company, 51, no. 65, pp. 14, 37.

¹⁷ K. Arciszewski to the Council of the Nineteen of the West India Company, Serinheim, 13 June 1636, National Archives in the Hague, Dutch West India Company, 51, no. 65, pp. 1–54.

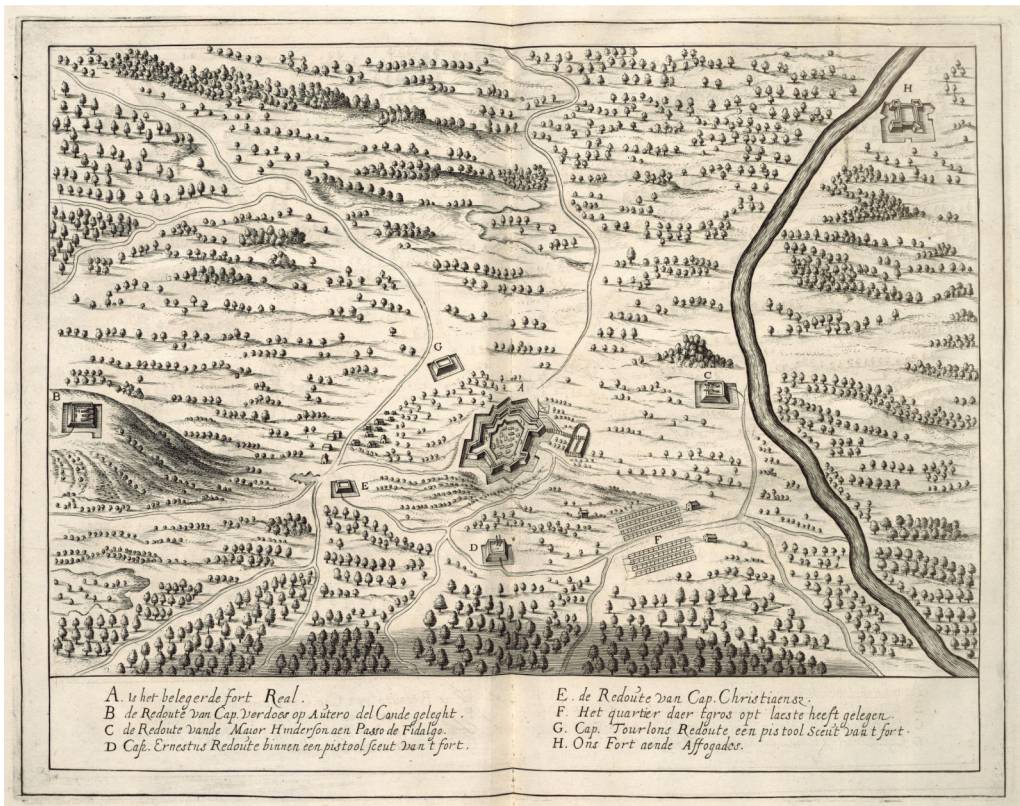


Fig. 8. The siege of Arraiual Velho do Bom Jesus. J. de Laet 1644, after p. 460

brought here a few printed brochures in which I read that Sir Stanhouwer, having besieged Real, acquitted himself so bravely that he forced the fortress to capitulate. These writings mentioned me as some spare addition. [...] incensed by such a wrong and outraged, I ripped my log into pieces and threw it into fire. I had no intention of engaging in a contest with scribblers (A. Kraushar 1893, pp. 43–44).” The reception of the medal on which his direct contribution to the victory was marked was undoubtedly welcome by the colonel who had a vehement character and was excessively sensitive when it came to his honour (M. Paradowska 1987, p. 26; U. Augustyniak 2004, pp. 150–151).

The depiction of the siege and the battle on the medal presented to Arciszewski is not the end of the history of the imagery of these two events. Shortly afterwards, in 1644, a book published in Leiden by a Dutch geographer and historian, Johannes de Laet, included prints

patterned after Arciszewski’s drawings (figs. 7 and 8 – J. de Laet 1644, after pp. 460 and 504)¹⁸. Unfortunately, they were not signed by the engraver, nor did they feature the author of the drawings. Thus, even in today’s academic and

¹⁸ The legend of the plan of the siege of Fort Real: “A Is het belegerde fort Real / B de Redoute van Cap. Verdoes op Autero del Conde geleght. / C de Redoute vande Maior Hmderson aen Passo de Fidalgo / D Cap. Ernestus Redoute binnen een pistool sceut van t fort. / E. de Redoute van cap. Christiaensz. / F. Het quartier daer tgros opt laeste heeft gelegen. / G. Cap Tourlons Redoute een pistool sceut van t fort. / H. Ons Fort aende Affogados”. A legend placed beneath the plan of the battle: “Anno 1636 Afbeeldinghe van de Slagh van onse Troupen onder het beleijdt vande H Colonel Artichau, tegen de Spaensche Troupen onder t' Commando van Don Louys de Rochas e Borgia. A. Den grooten boom daer de Generael don Louys de Rochas e Borgia onderhielt om onse ordre te bespieden. / B. De plaetse daer de Colonel Artichau sich hielt om alles wel te besightighen / C. Regengracht inde welke de vyandt eerst syn musquetiers demancheerde / D Den enghen pass tusschen twee berghen daer de vyand eerst door aequam”.

collectors' circulation, they are treated as anonymous works. This fact makes us put forward questions about the authorship of other maps, plans and drawings included in this book¹⁹.

It should be noted that the 1634–1637 expedition was appreciated in a different manner. In 1642, Arciszewski was honoured by an outstanding cartographer, Joan Blaeu, who published in Amsterdam a map entitled *Brasilia* (K. Zanvliet 2007, p. 1452). In the left bottom corner, he placed a dedication for Krzysztof Arciszewski together with his coat of arm (Prawdzic). The content of the dedication praises the military achievements of the colonel (fig. 9). In the German *Theatrum Europaeum*, in turn, there is his likeness and the plan of the siege

of Porto Calvo (1637)²⁰. Thus Arciszewski became recognizable in the milieu of European elites and his achievements were recognized as heroic.

There is one more mystery related to the circumstances in which the medal was made. Today, we know ten specimens of this medal, four of which are kept in Holland²¹. Some of them, however, were not made of bronze and may actually be copies made in the 18th or 19th century. When it comes to silver medals, one of them is in Poland, in the Hutten-Czapski Museum in Cracow (E.Z.M. Czapski-Hutten 1880, p. CXVII, item 6103; E.Z.M. Czapski-Hutten 1916, p. XXXI, item 6103). As the recent research demonstrates, it is the second variant



Fig. 9. Jan Blaeu, *Brasilia* (fragment) and a portrait of Krzysztof Arciszewski; National Library (Biblioteka Narodowa) in Warsaw, ZSK 23 462, G.21871²² (public domain)

¹⁹ Both plans require to be described in a separate paper. I should like to note, however, that the print depicting the battle plan lost a lot of its credibility (fig. 7). What is even more important than the fact that it was made as a mirror image, is the distorted topography of the presented area. In the original, both armies are placed on hills and there is a valley in between. The print presents a fundamentally different image: the battle field lies on a hill. The siege plan (fig. 8) is also rather imprecise but it does not contain such substantial errors. The most serious one consists in the flattening of the plan. In the drawing, the ratio of the longer side to the shorter side is 1:1.6, while in the print the ratio is 1:1.47.

²⁰ *Theatrum Europaeum*, Bd. III, Franckfurt am Mayn 1639, p. 629, after p. 688.

²¹ An example of an electronic version of a medal cast in silver: <https://www.teylersmuseum.nl/nl/collectie/munten-en-penningen/tmnk-00476-belonging-van-de-west-indische-compagnie-aan-christoph-artichofski-wegens-zijn-verdiens-ten-in-brasilia> (access 03.01.2018). The item has 64.3 mm in diameter, weighs 57.18 g and is kept in Teylers Museum, Collectie Pieter Teyler van der Hulst, TMNK 00476.

²² See <https://polona.pl/item/christoff-artiszewsky-general-leutenant-in-brasilien,ND14ODQ0/0/#item>; <https://polona.pl/item/brasilia,NzA5NDAYNDE/0/#item> (access 12.01.2018).

of the medal (J.W. Adams, D. Verschoor 2011, pp. 5–8). It was minted not much later, although it bears the year 1637. This specimen includes minor alternations: the initials of the author – “SD” – were added, which should be deciphered as Sebastian Dadler. Whereas Dadler did not make medals for the Seventeen Provinces before 1641, he had close relations with the Polish-Lithuanian Commonwealth. As early as in 1628, Janusz Radziwiłł met the medalist in Lipsk and recommended him to his father. In the years 1634–1647/48, Dadler lived in Gdańsk and made medals for Władysław IV Vasa (U. Augustyniak 2001, pp. 344–345)²³. It is, therefore, probable that the medal in question was minted for the second time after a misfortunate last (third) expedition to Brazil in 1639. K. Arciszewski then entered a fierce dispute with the governor Mauritz Johan von Nassau-Siegen, which resulted in his being dismissed and sent to the Seventeen Provinces. This event tarnished Arciszewski’s reputation. For several years, he attempted to defend his name but finally on 2 April 1640 he was discharged from service and given a passport (A. Kraushar 1893, pp. 101–182). It is possible that several specimens of the medal in discussion were made to the order of Władysław IV Vasa, or alternatively by Krzysztof or Janusz Radziwiłł. This might have arisen from the wish to award Arciszewski in the Commonwealth. It could potentially also be made to pursue collectors’ interests. Regardless of the circumstances accompanying the making of it, it proves that the medal – and thus the cartographic content placed on it – reached the military elites of the Commonwealth. And this is evidence that Arciszewski’s cartographic works made in Brazil were known in the Crown and the Grand Duchy of Lithuania.

1. An analysis of the medal minted in honour of Krzysztof Arciszewski indicates that the obverse was patterned after two manuscript maps. These were made by Arciszewski and

attached to a memorandum written and sent to the management of the West India Company on 13 June 1633. The medal was made a year later, while the maps were engraved and published in print only around 1644. The plan of the battle that took place on 18 January 1636 indicates that the engraver (author unknown) used not only the manuscript version but also the medal.

2. The content of the medal cast to order of the Dutch West India Company was targeted individually at the recipient. Arciszewski expressed his concerns that other persons might assume his achievements. The medal was a declaration stating that the Council of the Nineteen deems the colonel’s merits key for both victories and recognizes his cartographic skills, as well as values his analysis of the situation in Brazil described in the memorandum, since his drawings became the model for the medal. The granting of the medal increased the interest in the accomplishments of K. Arciszewski, who was also honoured on Jan Blaeu’s map and in *Theatrum Europeanum*.

3. The example of the medal minted in 1637 confirms the credibility of cartographic representations featured on numismatic items. It should, naturally, be borne in mind that such representations must have been simplified due to the very nature of the means. Nevertheless, should there be no proper manuscript pattern, such objects may be used successfully as valuable cartographic sources.

4. Putting plans and maps on medals provides evidence of interest in cartography and its recognition as a branch of the “military art”. This phenomenon began in Europe in the 1570s and was particularly popular in the 17th and at the beginning of the 18th century. The first appearance of such objects and the prevalence of cartographic elements on numismatic items may be a sign of the dissemination of knowledge and interests related to the mapping of space.

5. This paper indicates the need to study the cartographic output of Krzysztof Arciszewski. Although his preserved works do not directly concern the lands of the Commonwealth, they were known, copied and analyzed both in the Crown and the Grand Duchy of Lithuania, as evidenced by the other variant of the medal currently kept in Cracow. Additionally, since 1646, being the commander of the Crownartil-

²³ An example of a design related to the triumph in the Battle of Smoleńsk in 1634. The Polish Army Museum, No. 16603 Ax.

lery²⁴, Arciszewski had a direct impact on the shaping of military cartography. Meanwhile, the existing studies on the history of cartography

pertaining to Arciszewski are now outdated. There is even no catalogue of cartographic works, not to mention their analysis²⁵.

²⁴ The Central Archives of Historical Records, Polish Crown Metrica (Metryka Koronna), 189, c. 407–408v (nomination and oath taken by Arciszewski).

²⁵ Still the most extensive work on the cartographic activity of Krzysztof Arciszewski: *Materiały do słownika*, p. 170; B. Olszewicz 2004, p. 38, item 52.

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