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The Museum

Iwona Danielewicz, Agnieszka Rosales Rodríguez (The National Museum in Warsaw),
Large Polish Exhibitions in France: 1900 – 1977 – 2019

keywords: Polish painting exhibitions in France, Polish community in France, Polish-French connections, Louvre-Lens, Galerie Georges Petit (Paris), Grand Palais, national identity, history painting, folklore, landscapes, Young Poland, Jan Matejko, Jacek Malczewski, Stanisław Wyspiański, Józef Chełmoński, Henryk Rodakowski, Józef Brandt, Artur Grottger

The article reflects back on the largest exhibitions of Polish painting to ever take place in France within the broader context of the reception of 19th-century art in France and Polish-French artistic relations at the time of the Polish partitions (1795–1918). Presented in it are three model exhibition concepts: in 1900 at the Galerie Georges Petit in Paris (*Exposition rétrospective d'œuvres des peintres polonais 1800–1900*), in 1977 at the Grand Palais (*L'esprit romantique dans l'art polonais XIX^e–XX^e siècles*), and in 2019/20 at the Louvre-Lens Museum in northern France (*Pologne 1840–1918. Peindre l'âme d'une nation*), with consideration given to these exhibitions' role in shaping national community and the Polish paradigm from Romanticism to the Young Poland movement. Analysed are the key premises and narratives as well as the mythic and “foundational” paintings and the constitutive national myths deeply rooted in the Polish imagination. Additionally, the article's reflection on possible definitions of “Polishness” is supplemented with questions regarding international connections and artistic exchange between Polish and European artists, and on artists' attempts to overcome the weight of national issues. Included in the discussion are outstanding artists such as Jan Matejko, Jacek Malczewski, Stanisław Wyspiański, Józef Chełmoński, Henryk Rodakowski, Józef Brandt, Artur Grottger and Leon Wyczółkowski.

Bożena Steinborn (Wrocław–Warsaw), Paintings from the Potocki Family Collection
in Krakow and Krzeszowice

keywords: collecting, Polish collecting, 19th-century collecting, museum work, public museum, Potocki collection, Artur Potocki, Zofia Potocka, née Branicka, Adam Potocki, Katarzyna Potocka, née Branicka, Wieńczysław Potocki, Konstanty Potocki, Stanisław Kostka Potocki, Izabela Lubomirska, née Czartoryska, Franciszek Lubomirski, Jerzy Lubomirski, Konstanty Zamoyski, Józef Chłopicki, Fryderyk August Rutowski, Potockis, Lubomirskis, Branickis, Palace Under the Rams in Krakow, Krzeszowice, Kozłówka, portraiture, portrait, Italian painting, German painting, Netherlandish painting, Dutch painting, Flemish painting, Polish painting, French painting, Giovanni Battista Cima da Conegliano, Giovanni Francesco Penni, Guercino, Giovanni Busi called Cariani, Melchior d'Hondecoeter, August Querfurt, Philips Wouwerman, François Gérard,

Friedrich Wilhelm Schadow, Franz Xavier Winterhalter, Martin Kober, Tommaso Dolabella, Wojciech Stattler, Jan Matejko, viri illustres, gallery of ancestors, copy, Nazarenes, The National Museum in Warsaw

The article discusses the paintings once belonging to the collection of the spouses Artur Potocki (1787–1832) and Zofia Potocka, née Branicka (1790–1879), currently residing at the National Museum in Warsaw. The author outlines the three motivations driving the couple's passion for collecting paintings. The major impulse was the need to enrich life through the presence of fine art, procured in keeping with collecting tendencies of the era. The second motivation arose out of the Enlightened ideas they espoused, absorbed largely as a result of contact with Stanisław Kostka Potocki. The third, though no less significant, motivation was a desire to illustrate common history through portraits, including those of famous individuals, and family history through likenesses of family members: the two spouses, their parents, grandparents, children, grandchildren, relatives and in-laws from the Potocki, Lubomirski and Branicki families. The author emphatically stresses the need for a thorough research catalogue of the collection, one of Poland's most important collections of old paintings.

Old Masters Art

Thomas Fusenig (Aachen), Nicolas Neufchâtel's *Portrait of Joachim Camerarius the Younger* at the National Museum in Warsaw

keywords: Nuremberg, Antwerp, The National Museum in Warsaw, German painting, Flemish painting, Antwerp painting, Nuremberg painting, botany, history of botany, emblem studies, emblem, device, impresa, Joachim Camerarius the Younger, Nicolas Neufchâtel, Ippolito (Hippolito) Roscio (de' Rossi), Pietro Andrea Mattioli

The National Museum in Warsaw owns an exquisite portrait of an anonymous man with books and flowers, until now attributed to an unknown Netherlandish painter. The author of this paper conducts a stylistic, iconographic, and historical analysis to identify the artist and sitter. By comparing the work with graphic representations, he discovers that it depicts Joachim Camerarius the Younger (1534–98), a famous botanist and emblem artist from Nuremberg, and proves that it was painted at the turn of the 1580s by Nicolas Neufchâtel, an eminent portraitist educated in Antwerp and active in Nuremberg. He deciphers the device depicted in the painting and compares it with emblem books, and identifies the flowers held by Camerarius as botanical *raritates*: a narcissus and a hyacinth, presenting the sitter as a humanist scholar of flora, who combines his botanical studies with studies of the Bible. In line with the device and the meaning of the flowers, these studies were to serve as “remedies of the soul” (*pharmaca animae*) and offered solace following the death of his wife (d. 1577; remarried 1580). As an image of a learned man who was an active part of the international network of academic correspondence (the modern *res publica literaria*), the Warsaw portrait is the only painted representation of Camerarius in the iconosphere of early modern science. In artistic terms, compared to the *Portrait of the Nuremberg Goldsmith Hans Lencker and His Son* (1570, Statens Museum for Kunst, Copenhagen), it is a remarkable example of Neufchâtel's work.

Marek Płuciniczak (The National Museum in Warsaw), *The Last Judgement* by Wolfgang Krodel the Elder: Printed Sources, Dating and Provenance of the Painting

keywords: Last Judgement, Wolfgang Krodel the Elder, Lucas Cranach the Elder, Michelangelo, Giulio Bonasone, Niccolò della Casa, Giorgio Ghisi, Nicolas Beatrizet, Georg Pencz, Hans Mielich, Cornelis Bos, reception of graphic arts, prints, Renaissance prints, church of St Wolfgang in Schneeberg, Sistine Chapel, Museum of King Jan III's Palace at Wilanów in Warsaw

The subject of the article is the genesis of the *Last Judgement* by Wolfgang Krodel the Elder, a painting from the collection of the Museum of King Jan III's Palace at Wilanów in Warsaw. The work, dated to 1538, displays strong ties with the art of Lucas Cranach the Elder and his workshop, in particular with the altarpiece from the church of St Wolfgang in Schneeberg. Analysis of particular motifs also reveals a dependence on Michelangelo's depiction of the *Last Judgement* in the Sistine Chapel. The indication of this source of inspiration, exceptional in Krodel's art, provokes questions about the reception path and possible meaning of the reference to Buonarroti's work. This also implies challenging the present dating of the Wilanów painting. The identification of the graphic composition to which the artist referred makes it possible to track the manner of the prototype's adaptation. The influence of the Italian work, unique in Krodel's art, is analysed in the context of other 16th-century examples of the reception of Michelangelo's art in northern Europe.

Joanna Sikorska (The National Museum in Warsaw), *The Reception of Portrait of a Young Man* in Prints. Exploring the Sources of Interpretive Myths

keywords: Raphael, interpretive printmaking, artists' self-portraits, Princes Czartoryski Museum, *Portrait of a Young Man*, printmaking, Paulus Pontius, the Czartoryskis, The National Museum in Warsaw

Portrait of a Young Man, attributed to Raphael and until the Second World War kept in the Czartoryski collection, occupies a special place in the history of Polish culture. It has become something of a symbol of the wartime losses suffered by Poland. An important role in the history of interpreting and analysing this work was played by prints. An investigation into the printed reception of the portrait shows how differently the painted work was translated into the language of printmaking throughout the centuries, depending on the employed techniques as well as the printmakers' skills and intentions. Above all, however, it demonstrates that this transposition to a different medium often went beyond simple repetition, reflecting the key artistic and aesthetic dilemmas of a given era or milieu. What is more, prints made after *Portrait of a Young Man* brilliantly showcase the ambiguous nature of so-called interpretive printmaking: while it resulted from the popularity of certain works, it simultaneously contributed to their fame. An analysis of the presented examples leads to the conclusion that prints, and more specifically the inscriptions accompanying them, emphasized what – according to printmakers and publishers – rendered the painting attractive to its viewers. Most of them highlighted the fact they were made after the image of “divine” Raphael painted by his own hand. The same issues, i.e., the identification of the portrayed sitter and the attribution of the unsigned work, later troubled art experts and historians, who attempted to academically analyse *Portrait of a Young Man* starting from the first half of the 19th century.

Art of the Nineteenth and Twentieth Century

Anna Masłowska (The National Museum in Warsaw), Photographic Portraits of Henryk Siemiradzki

keywords: Henryk Siemiradzki, photography, portrait photography, portraits, portraits of painters, The National Museum in Warsaw

The article presents an overview of the official photographic likenesses of Henryk Siemiradzki (1843–1902) produced throughout the artist's lifetime by professional photographers and distributed in public circulation as original photographic prints and as print or photo-mechanical reproductions. Over Siemiradzki's three-decade-long career, there were about 15 photographic portraits of the painter in official circulation. Most of these were taken in Polish studios, chiefly in Warsaw but also in Lviv, Krakow, Szczawnica and Łódź. Only two photographic portraits of Siemiradzki by foreign photographers have been identified. The overwhelming majority of the artist's official portraits adhere to the traditional manner of a conventional likeness against a neutral background with no attributes of the artist's profession in sight. The artist's first official portrait photograph was published by the Warsaw-based weekly *Kłosa* in January 1874 following the success of his painting *The Harlot*. The last portrait of Siemiradzki to enter public circulation is a 1902 post-mortem photo taken in Strzałków. The article was conceived as an iconographic source pool to aid in the study of the functioning of artists' photographic portraits in the Polish art market and as a catalyst for further research on the role of the nascent medium in image-creation and self-representation.

Ewa Ziemińska (The National Museum in Warsaw), Why the Józef Piłsudski Memorial Failed to Be Installed in Warsaw Before the Second World War

keywords: memorials, Warsaw, Józef Piłsudski, monument competition, Ivan Meštrović

The article presents the outcome of research on the 1936 and 1939 competitions for a Józef Piłsudski memorial in Warsaw. On the basis of discovered archival documentation, drawings and photographs (of which part had never been examined before 2018), the author analysed the proceedings of the ultimately unresolved competition – the votings, the process of discerning the best entries, the argumentation of the jury members – and discussed the submitted design proposals and maquettes. Queries in museums and archives in Zagreb led to the author's discovery of previously unknown guidelines and designs for a Józef Piłsudski memorial by the Croatian sculptor Ivan Meštrović. His design proposal was assessed outside of the competition, but was nonetheless exhibited along with the submitted works at a show on 6 August 1939 at the National Museum in Warsaw. Since that time, Meštrović's sculptures have remained part of the NMW's collection.