

MARCIN STARZYŃSKI

*Stanisław Samostrzelnik's Renaissance heraldic
decoration in the Cistercian monastery at Mogiła,
outside Cracow*

Stanisław Samostrzelnik (ca. 1480–1541), a burgher of Cracow and monk at the Cistercian monastery of Mogiła near the city, was undoubtedly one of the greatest artists in Poland active during the first half of the 16th century. Reference is made to him in preserved sources dating from 1506 as *pictor de Mogiła*. As a novice working on the monastery's walls, it is likely he would have been actively involved in illustrating the abbey's chronicle authored by brother Mikołaj of Cracow. From around 1510, he joined the court of Krzysztof Szydłowiecki, an important associate to king Sigismund the Old. It may be assumed that some of Samostrzelnik's works had become known by this time, almost certainly representing a high level of artistry, since Szydłowiecki took on the responsibility of having him released from his monastic vows and subsequent employment as a court painter. In 1516, Samostrzelnik illuminated a no longer extant missal on Piotr Tomicki's commission, as well as serving as one of the illuminators employed prior to 1518 to decorate the missal of Erazm Ciołek, bishop of Płock. In 1519, the artist decorated the privilege bestowed by Szydłowiecki upon the collegiate church at Opatów. He is also supposed to have illuminated the lost manuscript recording the history of the painting at the Jasna Góra monastery, donated in 1517 by Mikołaj Lanckoroński to Sigismund I on the occasion of the king's marriage to Bona Sforza. From 1520 to 1535, Samostrzelnik lived and ran his own miniaturist's workshop in Cracow, in which he experienced financial difficulties and did not always successfully complete orders. In 1524, he illuminated the prayer-book used by Sigismund the Old that led on to a number of years of cooperation with the royal court, involving a prayer-book for queen Bona (1527) and no longer existing one for the king's oldest daughter, Hedwig Jagiellonian (1535). He worked in conjunction with the painter known as Jan on the decoration of the banner submitted during the act of homage paid on Cracow's market square by Albrecht Hohenzollern to Sigismund I in 1525. He was also intended to decorate with miniatures the documents presented at the peace treaty with the Ottoman Empire in 1533. He had worked on prayer-books for his first protector,

Szydłowiecki (1524) as well as the Lithuanian Chancellor, Wojciech Gasztold (1528). Samostrzelnik is known to have designed prior to 1532 the miniatures contained in the Szydłowiecki family chronicle, as well as the interior polychrome decoration of the castle at Szydłowiec. Furthermore, he and Tomicki renewed their collaborative work to carry out a monumental retinue of miniatures depicting the succession of archbishops of Gniezno intended to adorn Jan Długosz's *Katalog arcybiskupów*.

In the years 1533-34, again on Tomicki's request, the artist illuminated a Book of Gospels, four-volume Pontifical and a dialogue on Zbigniew Oleśnicki. With regard to stylistics, the illuminations contained in these codices are considered to represent Samostrzelnik's most highly achieved heraldic compositions. In addition, he was commissioned by Tomicki to carry out a pattern for the latter's own family coat-of-arms envisaged as adorning the lattice work before the entrance to the burial chapel ordered from Hans Visscher's Nuremberg workshop. It is possible that the miniaturist was also employed to work on the said chapel's painted decoration. He was responsible for the polychrome decorating the wax figures depicting Oleśnicki that were placed in a number of churches as votive offerings following the miraculous healing. Also at this time, Samostrzelnik designed embroidery patterns to adorn the bishop Tomasz Strzemiński's coronet as restored on Tomicki's request, and, almost with equal certainty, the S-shaped figure in a pastoral currently housed in the treasury of Cracow's St. Mary's parish church. The same artist is regarded as being responsible for creating the portrait of Piotr Tomicki placed in the cloisters of the city's Franciscan monastery, as well as likely author of a painting depicting St. George from the Wawel cathedral treasury. Following Tomicki's death, Samostrzelnik returned to the abbey at Mogiła where, on the commission of Erazm Ciołek, he carried out the monastery interiors' monumental polychrome decoration, completed around 1538. He died at Mogiła in 1541 at around the age of 70.

In his main article, the author aims to familiarise the so-called Master of Mogiła's last-known works,

which were polychrome decorations in the convent church, walls and vaulting of the monastery cloisters and vaulting of the library hall in the same abbey. In carrying out this commission, the artist focused on the heraldic decorations worked into this interior decoration, which can be read as a symbolic map of this religious house's contacts within the Church structure of Małopolska, as well as representing the group of potential intimate friends and protectors of abbot Erazm Ciołek, the canon of Cracow and Laodician bishop; a humanist fascinated by Erasmus of Rotterdam's writings and closely connected to the royal court as well as Cracow University. Found here, next to the royal family's, was the coat-of-arms of Piotr Gamrat, a trusted associate of queen Bona's, bibliophile, art collector and patron of learning, as well as those of the canons of Cracow

associated with the crown chancellery and diplomatic service to Sigismund I. Each of the above-named personages belonged to the most distinguished representatives of humanism among the Polish episcopate of the first half of the 16th century.

The titular heraldic decoration adorning the monastery interiors under abbot Ciołek's administration constitutes an eloquent example of the degree to which the language of coats-of-arms had begun to spread out throughout the Polish Kingdom at that time, as well as how the original artistic ideals of the Cistercians had altered during the course of the previous half millennium since the order's creation. It is equally a fabulous, if somewhat forgotten, example of mural paintwork in Małopolska from the reign of Sigismund I.

Translated by Peter Martyn

EMILIA STRÖM

The Cloes of the Ring: enigmatic Renaissance portrait from the Swedish National Portrait Gallery, Gripsholm

One of Sweden's finest renaissance portraits has belonged since 1820 to the collection housed in Gripsholm Castle. The oil painting, executed on oak panel and measuring 79x58 cm, depicts a young female beauty. She is portrayed against a neutral black-green background that highlights her light-coloured carnation and greyish blue eyes. The light-red, tightly combed-back hair is hidden under a snood. The woman's body, placed almost frontally and close to the picture frame, in combination with her straight posture, creates a superior perspective to the viewer. The model's exquisitely reproduced and expensive clothing bares traces of the court fashion of the 1560s. The date '1563' is written on the right of her left arm. She is wearing a cap and red velvet outer clothing with enamelled gold adornments. The woman's pearl snood matches the golden cloth of the lower sleeves' which is closely covered with pearls. She is wearing a silk-damask patterned dress. A large gold cross hanging in a solid gold chain round her neck was, for its time, worth an enormous fortune. All the elements and details of her costume interact to form a sophisticated entirety.

All this splendour communicates wealth, magnificence and power at the highest level. Simultaneously, an individual appears behind the idealised and austere mask of 16th-century *decorum*. It is this bal-

ance between the idealisation and the individualisation that makes this portrait so fascinating; the balance between the particular features of the international court style and the individual expression and language of the artist.

Adolf Ludvig Stjerneld and Queen Elizabeth I

The portrait was donated to Gripsholm's portrait collection by Baron Adolf Ludvig Stjerneld (1755-1835). He became governor of Gripsholm in 1822, a court role that he retained until his death. Stjerneld was a passionate collector of documents and historical manuscripts relating to Gustav Vasa. He was convinced that the Stjerneld family was in direct lineal descent from Erik XIV's son, Prince Gustaf. His interest, becoming in time a mania, played a decisive role when he forged documents. In 1817, he founded the *Royal Society for the issuance of manuscripts* in which he published imaginative and skilfully forged manuscripts. Stjerneld's relationship to history was thus very problematic and has had far-reaching consequences, right down to the present day. The many portraits that came to Gripsholm during his time as governor often feature his own signed inscriptions on the back.

Since the English Queen Elizabeth I was an extreme-

ly important person in Erik XIV's marriage negotiations, it may be presumed that Stjerneld wanted to have her represented in the Gripsholm gallery. The inscription on a sheet of paper that Stjerneld had probably personally attached to the back of this actual panel, tells a totally fabricated story about the queen's gift to Erik XIV: *'This, Queen Elizabeth's portrait, with a Ring hanging from a band round her neck, is presumed to be what she sent to her often confused suitor King Eric XIV to give him hope of an engagement...'*

The portrayed woman was long assumed to be Queen Elizabeth, in great part due to this story. The woman's regal finery once made this apparent both to Stjerneld no less than to the modern viewer. It was, however, established almost 20 years ago that the depicted woman does not portray Elizabeth Tudor. The picture shares nothing in common with the English queen's iconography. Nor does the chain hanging round the model's neck have an English provenance. We can also consider the writing in the top left corner: *AE T A. 30.* as being of secondary importance. In fact, it relates to Elizabeth I's age in the year 1563. The confusion relating to the model's identity could even have arisen in the 16th century, to be adopted subsequently by Stjerneld.

The international court style and the Vasa Renaissance

Comparative studies with 16th-century portrait painting reveal that the Gripsholm painting has several formal points in common with portraiture of the Vasa renaissance. The body's erect posture and slight turn in relationship to the picture frame accords with the international court style's composition in general, and in particular to works of the artists active in Sweden at the time: Dominicus Verwilt and Steven van der Meulen.

The portraits ascribed to Jan Baptista van Uther, moreover, show common stylistic features in the execution of some details; e.g. the composition of hand movements in Margareta Leijonhufvud's portrait, although principally Princess Isabella Vasa's portrait from the collection of the Wawel Royal Castle in Cracow. There are also other details that characterise the Vasa portrait and that recur in our painting. The woman wears her pearl snood in a similar fashion to Margareta Leijonhufvud. Both women's hairstyles differ to some degree from those applied throughout the rest of Europe. Her costume of a Spanish cut is not black, as was customary at most European courts, but red like Erik XIV's Spanish costumes in his portraits attributed to Steven van der Meulen and Dominicus Verwilt. Does our model have a Swedish background or connection to the

Swedish court? Her long and heavy chain with a large cross, which she holds in her hand, is reminiscent of Gustav Vasa's long chain on the king's portrait belonging to Bystad Manor in Närke. In particular the shapes of the chain's links are identical. On the Bystad portrait, the king is fingering his gold chain and simultaneously pointing to the link of the chain with the forefinger of his right hand.

The royal marriage negotiations of 1563

It was normal practice at European courts during the 16th century for portraits to be painted at marriage negotiations. Several of these arose in 1563 at Erik XIV's court. The king negotiated simultaneously with several parties both for himself and for the Vasa princesses. One of Erik's possible contracting parties, Christina of Hesse, was, for example, painted in 1563 by Dominicus Verwilt, but the whereabouts of this portrait is unknown. Erik's half-sister, Princess Elisabet, was promised to her prospective husband Christopher of Mecklenburg in 1562 who was subsequently imprisoned in 1563. Since remarkably few original portraits from this time have been preserved or left reasonably intact over the centuries, the iconographic material is extremely limited. We know what Elisabet looked like from her gravestone in Schwerin and from a medal in the Royal Coin Cabinet. Apart from this, there is a portrait at Gripsholm that is believed to possibly depict Elisabet Vasa. However, this for us still-unknown woman is not Elisabet.

The woman in the Gripsholm portrait wears no rings on her fingers, but does have one that hangs, attached to the band of the ruff. Thus, there is some reason to presume this portrait was commissioned at the time of her ongoing marriage negotiations or, even more likely, her betrothal which is a more binding contract than an engagement and also meant that the partners exchanged gifts.

The year 1563 was a dramatic one for Gustaf Vasa's *'most beautiful and also most brilliant daughter'*, Princess Cecilia (1540-1627). Owing to the prevailing political circumstances, she had been promised by Erik to contracting parties from both east and west. She was still betrothed to the Polish ambassador, Count Jan Tęczyński (1540-1563) at the same time as Erik promised her to the Landgrave of Hesse's eldest son and to the powerful Earl of Arundel, Henry Fitzalan (1511-1580), only to marry her, in 1564, to Christopher of Baden-Rodemachern.

Cecilia and Jan's tragic love story

On 20th May, 1561, the Polish diplomat, Jan Baptista Tęczyński, Count of Tęczyn and Palatine of Belz,

came to Stockholm with a retinue of 100 people. He was to negotiate for the planned marriage between Duke Johan and Katarina Jagellonica. During his sojourn, he and Princess Cecilia took a liking to each other. The Polish count proposed, Erik XIV expressed his approval and the marriage was planned for June 1562.

Then the political scene altered entirely and the marriage was postponed. Poland, together with Denmark, now became Sweden's enemy. The Nordic seven-year war threatened to break out. Erik XIV totally changed his opinion about the wedding just as the Polish King Sigismund August forbade Tęczyński to travel to Stockholm. When Tęczyński sent two noblemen to Sweden to teach Cecilia the Polish language, they were arrested on orders of Erik. The princess protested, claiming that both the king and Council had agreed to her betrothal. On 18th January 1563, she wrote to Queen Elizabeth that the marriage with Jan Baptista had now been broken off. Cecilia adds that now she would like to remain unmarried until '*God decides otherwise*', and also asks the queen for permission to visit her in England. In spite of all this, in July 1563 Jan Baptista decided to sail to Sweden in order to go through with the marriage. Amongst the crew of more than one hundred men was the Englishman, George North. On 17th September, the Polish vessel was fired at and boarded by the Danes. The crew was imprisoned in Copenhagen. On 27th December 1563, Fredrik II Sigismund August was informed that Tęczyński had died of an illness which had also inflicted other crew members.

The unhappy romance between Cecilia and Jan Baptista left a deep impression on their contemporaries in several countries. On 25 February 1564, Queen Elizabeth wrote to Cecilia, mentioning: '*... we feel extreme pain because of the loss you are experiencing following the unjust death that befell the most honourable and for your most precious person...*'. The letter was delivered to Cecilia by George North who had previously served both Cecilia and Tęczyński.

In Poland, the young count's sad fate became a subject over the centuries for many prominent poets, novelists and historians. In Sweden, the romance paled however in the shadow of Cecilia's long, eventful and adventurous life. In 1564, Poland's greatest 16th-century poet, Jan Kochanowski, probably commissioned by the late count's relative, composed a eulogy: titled *To the memory of the most honourable Jan Baptista, count of Tęczyn*.

In one verse, he writes of Tęczyński: '*... others will come to ... cast your face in bronze*'. Kochanowski

is referring here to yet another remembrance of this Polish-Swedish romance; i.e. a medal portraying Jan Baptista on one side and Cecilia on the other, both depicted in half-length profile. The inscriptions state: *IOANNES. COMES.A. TENCIN* and *CECILIA. PRINCEPS* respectively.

The medal and portrait

Most scholars are unanimous in attributing this unsigned medal to Steven van Herwijck, a medal engraver from the Low Countries working in England. His signed pieces, such as the medal of Queen Elizabeth dated ca. 1564, reveal common stylistic characteristics with the Cecilia - Tęczyński medal.

Kochanowski writes in his eulogy: '*Venus who rules over the luscious Ancona, distorts man's pleasurable moments with troubles!* ...'. Another version of the medal shows Cecilia on one side, while on the other is depicted Aphrodite/Venus. It is a mourning Venus, captured here with swelling waves on a stormy sea in the background. She is sitting on a sarcophagus and is leaning her left arm on an urn. Both versions of the medals were struck many times in different materials, hence the quality varies.

The Cecilia-Aphrodite medal in silver, owned by the Royal Coin Cabinet, is worth comparison with the Gripsholm portrait. Both women have several characteristic facial features in common: a long flat forehead and narrow face, straight and somewhat pointed nose with pronounced nostrils and a small round chin with protruding features under the lips. The coiffure is also very similar. It is also worth pointing out that the medal from the Emeryk Hutten-Czapski collection in Cracow differs from the Cecilia-Aphrodite medal and the Cecilia-Jan Baptista medal from the Royal Coin Cabinet in Stockholm in one detail. On the Cracow medal, there is a small round object on Cecilia's band hanging round her neck, this probably being a ring.

Is the portrait from Gripsholm a depiction of Cecilia Vasa? It is very probable that a portrait of the princess was commissioned in connection with the medal.

Steven van Herwijck had very well documented contacts with John Dymock, jeweller, merchant and adventurer who personally had a good deal in common with George North. Steven van Herwijck's widow and children lived in a house in 1568 that was owned by Dymock. Steven van Herwijck also made a medal representing Dymock's wife, Maria Newce. In addition, John Dymock played an important role as a political representative when he came to Sweden in 1561 as Queen Elizabeth's '*servant*' together with a '*Netherlandish painter*', also called Master Steffan. This person is known as Steven van der Meulen and was the painter of Erik XIV's well-known betrothal portrait from 1561.

In 1561, George North wrote a book about Sweden and visited the country in 1562. Three years later, he accompanied Cecilia and her husband, Christopher of Baden, to London. Dymock and North were both untrustworthy liars. Dymock was imprisoned both in Sweden and England on several occasions. They were both also ruthless creditors to Cecilia both during and after her stay in England.

In his recently published article *The identity of "the famous paynter Steven"*, Bendor Grosvenor claims that Steven van Herwijck was a medal engraver as well as portrait painter. According to Grosvenor, he is identical to the artist known as Steven van der Meulen. Grosvenor's research is of great importance for the hypothesis presented here concerning the Gripsholm portrait. The painting could thus have been commissioned to Steven van Herwijck at the same time as the medal. The commissioner could have been Tęczyński or his family who contacted van Herwijck through John Dymock or George North. It is most probable, however, that Tęczyński met van Herwijck personally during the artist's long sojourn of several months in Poland in 1561/1562; probably in Vilna where he minted medals of Sigismund I, Sigismund August and Bona Sforza. The woman's hanging ring attached to the band of the ruff is the proof that supports the claim.

The ring

In his eulogy, Kochanowski compares Cecilia and Jan Baptista with Theseus and Ariadne who, with her ball of string, saved Theseus from the Minotaur's labyrinth. The poet writes the following at the moment when the count leaves Poland to return to Sweden:

*'But remind yourself of what you promised the beautiful Cecilia,
When you set forth to sail to Sweden,
Hard not to recall, Love carves into the diamond*

Your famous words of praise, and lay these under the heart'.

The woman depicted wears a ring, and the ring rests on her breast near her heart, attached to the band of the ruff. The stone has a pyramidal cut, common in the 16th century. This cut was most suitable for diamonds, the hardest and noblest of precious stones. The ring was a symbol of eternal love while the diamond symbolised perfection, purity and invulnerability. According to popular belief, a diamond could win a woman's favours. The ring on the woman's breast would thus seem to be a gift from the man she loved.

According to Grosvenor, Steven van Herwijck was not just a medal engraver and portrait painter but also a precious gem cutter. He probably worked together with the jeweller, John Dymock. On a portrait that can now possibly be ascribed to him, one of those depicted also wears a ring in a band around the neck. If we presume that Steven van Herwijck painted Cecilia's portrait in 1563, she could not have been the model for the picture. The princess was in Sweden while van Herwijck was in England, following the time he had spent in Poland. The artist probably worked from an older image. Why not a portrait of van Uther after Verwilt? The latter painted Cecilia's portrait for the first time in 1556, the same year he came to Sweden, but this portrait has not been found. Henricus Mollerus mentions in an epigram how it might have looked, while reference is again made to it by Johannes Messenius in *Theatrum nobilitatis Svecanae* 1616. One section reads:

'... This portrait shows the beautiful image of Cecilia, of Swedish royal birth, with her fine features: Her forehead gleaming white as snow, her eyes sparkling like the sun, her delightful lips eclipsing roses when she smiles...'

This source can explain why the painting stylistically refers to the portrait attributed to Dominicus Verwilt but above all Jan Baptista van Uther. The ring can provide Steven van Herwijck's own contribution to the composition.

(Translations of Kochanowski and Messenius from Swedish into English by Agneta Brett-Lingberg)

JACEK ŻUKOWSKI

Ephemeral Architecture for the Coronation of Marie Louise Gonzaga de Nevers (1646)

The present study takes the hitherto unknown drawings from the Gdansk State Archive, complemented by printed and handwritten accounts, as its guides to the artistic language of Polish queen, Marie Louise Gonzaga de Nevers' (Mary Louise of Mantua's) triumphal entries to Gdansk, Elbing and Warsaw, as well as her subsequent coronation in Cracow, July 1646.

Accompanied by occasional decorations, literary works, and – frequently enough – musical pieces, fireworks, and the like, ephemeral architecture entered into dialogue with urban space; it functioned as an expression of state liturgy, a backbone of a composite work of art glorifying the sovereign. All the elements ritualizing ceremonial space, including emblematic language imitating the Divine Book of Nature, created a setting for what might be called 'a theatre of memory', one of whose principal constituents was a heraldry. Referring as it did to mythological tradition of magical shields protecting heroes and the medieval treatment of coats of arms as talismans, court propaganda presented royal emblems as astrological prognostication of the Golden Age. The principal ideological message of a festivity was transferred by honorary triumphal arches. It should be seen as political posters of the period, with its great mass influence designed to mark the culmination point of ceremonial space. One may think of them as the clue constituent of the cultural message inscribed into the mythical space, with all its sacralization and actualization.

The coronation entry was pretext for the manifestation of a sequence of power, legitimized by historical continuity and the will of the people of the Polish-Lithuanian Commonwealth. It should be stressed that the festivities of 1646 was the last initiative of that complexity to be taken by Polish king Ladislas IV of the house of Vasa, a veritable political last will of a monarch with imperial ambitions who styled himself to resemble a Polish Titan, a Whip for the Turkish (*Turca Flagellum*). Among the most appreciated elements of an ephemeral architecture in the early modern period was an obelisk, piercing the sky symbolic representation of the sun's rays. Connected with rich and equivocal representational systems, it was a part of king Ladislas' emblem with the motto VEL SIC ENITAR (the royal Genius climbing a steep obelisk as a sign of thorny and full of sacrifice way chosen by the prince to reach honour and glory) or HONOR VIRTUTIS PRAEMIUM. This evocation of *Virtus Heroica* with its solar (the king) and lunar (the queen) connotation found proper place in the three-dimensional settings risen in the Royal Routes in Gdańsk, Elbing (*Arcus Elbingensium Triumphalis* composed of 2 movable obelisks eventually merged into one), Warsaw and Cracow. In the capital were constructed two triumphal arcs – one with significant inscription: *unde Lux inde Corona*.

Without doubt the subject of this reflections – ceremonial entries of Ladislas IV's second spouse and its artistic decorations – deserves further detailed investigation.

AGNIESZKA WOŁOWICZ

Graphic sources for the bas-reliefs decorating the side wings of Wilanów Palace

In the year 1720, Wilanów passed into the hands of the Elżbieta Sieniawska of the Lubomirskis, Hetman to the Grand Crown. Almost immediately after purchasing the Wilanów estate, conservation and renovation was commenced at Sieniawska's request alongside as extending her new residence. Side

wings were raised down to 1730 that were decorated under the supervision of Pietro Innocente Compertti and Francesco Fumo. In all likelihood, the latter-named of these Italian stucco artists was responsible for the bas-relief work decorating the side-wing elevation archivolts facing the courtyard, dating from

the second half of the 1720s and inspired by Ovid's *Metamorphoses*.

In composing all fifteen representations, the creator of the bas-reliefs drew inspiration from pre-existing graphic materials. The prints made use of by the artist had first appeared in a book published in Paris in 1676 by Isaac de Benserade titled *Métamorphoses d'Ovide en rondeaux imprimez et enrichis de figures par ordre de Sa Majesté et dédiés à Monseigneur le Dauphin*, having been carried out by esteemed French engravers, Sébastien Le Clerc and François Chauveau. The illustrations of both artists enjoyed considerable popularity, reappearing in successive editions of *Métamorphoses d'Ovide en rondeaux* in Amsterdam from 1679, 1697 and 1714.

The same prints, only in mirror reproduction, were placed in the German publication published in Augsburg around 1690: *Die Verwandlungen des Ovidii: in zweyhundert und sechs-und zwanzig Kupffen*.

In the main article, three out of all fifteen bas-reliefs decorating the courtyard-facing side-wings of Wilanów Palace whose graphic sources are to be found in the above-mentioned editions of *Metamorphoses* are dealt with: 'Jupiter and Antiope', 'Neptune and Theophane' and 'The Rape of Europe'. For the obvious reason that the Wilanów bas-reliefs also represent mirror reflections of the French originals, comparative analysis has been carried out on the basis of the Augsburg publication.

Translated by Peter Martyn

MAGDALENA M. OLSZEWSKA

The artistry arising from Stanislaus Augustus Poniatowski's journey to Kaniów (Ukr.: Kaniv) in 1787

Poniatowski commenced his journey from Warsaw across Poland-Lithuania to meet the tsarina Catherine II the Great at Kaniów (Ukr.: Kaniv), which had lain since the Treaty of Andruszów (Rus.: Andrushovo) on the Polish Kingdom's eastern border with Russia. The five-month journey concluded on 22nd July 1787 required exhaustive preparation, the king being accompanied at the moment of departure by an entourage of around 350 people. The luggage transported on these travels amounted to 45 carriages. Close-on 400 places received royal visits, of which ten received the monarch on his return trip to the court capital. The total distance covered from Warsaw to Kaniów would have been around 1000km, whereas the return journey was considerably greater, amounting to almost 1500km. Reaching the border meeting place took 30 days, whereas the return to Warsaw lasted more than a month.

The main, Polish-language article reveals how the royal trip to Kaniów in 1787 would have looked like, depicting the extent to which contemporaneous citizens received the monarch during his journey in their towns and homes. Reference is made to the forms of ceremonial architecture raised especially to greet the king's arrival, including the triumphal arch at Lachowce from the same year in accordance with a design by August Dobrogost Jabłoński (1769-1791) and the gateway before Potok by Jan Lindsey (1759-1822). Fireworks, concerts and theatrical perfor-

mances would have been arranged for the king's entertainment (cf. Voltaire's *Charlotte, cela veut dire Baronnette de Gyori* at Wiśniowiec and the contatti *Solomon on his Throne* at Waclaw Sierakowski's palace in Cracow).

The culmination to the journey involved meeting the tsarina on her galley on the River Dnieper on 6th May 1787, for which the royal architect, Jakub Kubicki, prepared a ceremony in honour of her majesty, while illuminations and firework displays were put on depicting an obelisk bearing the tsarina's name, to be followed by a further set of fireworks arranged to show an outline of Vitruvius.

The final Polish monarch resided in Cracow from 16th to 29th June 1787, during which ceremonies were enacted connected with his coronation (which, exceptionally, had taken place in Warsaw in 1764). Among numerous other events, a procession was staged in honour of the mediaeval bishop St. Stanislaus from the Wawel to the Church on the Cliff, while the king made a point of visiting a number of important sites associated with the country's history; in particular, the royal tombs in the crypt of Wawel Cathedral, Cracow Academy, etc.

The monarch paid visits to factories and foundries, such as the Pomyków factory, where a colossus was placed on display made of armaments produced there. At Beresteczko (Ukr.: Berestečko), he viewed the site where the Troki (Lith. Trakai) *castellan*, Aleksander

Fryderyk Proński (ok. 1550 - ok. 1595) had been buried.

The text also brings up the question of the exchange of gifts between the two heads of state, as well as their inferiors, at Kaniów. Stanislaus Augustus is known to have received the order of Saint Andrew, a gold medal depicting likenesses of the tsarina on one side and depiction of a monument to Peter the Great on the reverse, along with a gold tobacco box decorated with one further image of his former lover. He even received a portrait of the tsarina, but only on arriving back in Warsaw. Catherine's gift from the Polish monarch came in the form of the Order of the White Eagle, little flowers and a stone salver. Reference in the text is also made to gifts presented to the Polish monarch by his subjects.

The royal trip of 1787 also came to be associated with buildings in which the king stayed. At Kaniów, a complex was raised in accordance with J. Kubicki's design especially for the purpose of receiving the monarch and his entourage, servants and guests invited to meet him there. At Korsuń (Ukr.: Korsun'), on the other hand, a wooden version of the palace which the king's nephew, Stanislaus Poniatowski, had wished to build was constructed.

It has proven possible to discover a dozen or more iconographic recordings of the ceremonies organised during the course of the 1787 royal trip, as well as works of art recalling the same; e.g. two paintings depicting the events at Kaniów, carried out in all likelihood by Jan Bogumił Plersch which are housed in the L'viv (formerly Lwów) Art Gallery. Of those gifts preserved to the present day, particular reference should be made to two inscribed tablets from the ex-Piarists' church dedicated to the Dormition at Opole Lubelski and former Sierakowski palace at Cracow, as well as Zygmunt Vogel's views of various

places in modern-day Ukraine as well as Poland visited during the course of the royal trip by Stanislaus Augustus. In addition, there arose a building in the gardens at Kościelniki a post-glacial bolder inscribed with information pertaining to the king's stop over in Mała Wieś and an inscription preserved in the church of St. James at Żółkiew (Ukr.: Żukva). Research has been carried out on the basis of primary sources and the rich literature subsequently published on the subject. Prior to this the publishing of this article, the thus-far unreviewed *Dyaryusz Podróży Najjaśniejszego Stanisława Augusta Króla Polskiego Na Ukrainę i bytność w Krakowie, aż do powrotu do Warszawy dnia 22 lipca 1787*, published by P. Dufour after 22nd July, 1787 by Adam Naruszewicz and its subsequent editions have been all but totally ignored.

The phenomenon of the artistry connected with Stanislaus Augustus's travels to Kaniów, which came into existence in the 18th century, gave light to considerable additional information concerning the Polish monarchy, court, customs, the overall political situation in Poland, as well as contacts between the monarch and his subjects; all this, in spite of the comparatively poor visual documentation. Further investigations, however, demand analysis of the remaining sources still available in archives both within and outside this country. These sources should provide further information relating to the course of the journey to and from Kaniów and the organisation it required. Themes not touched on in the current text concerning the course of ceremonial gift presentation, alongside the relations between all personages involved, including those receiving the monarch into their households, require a separate study, lying as they do beyond the scope of the current article.

Translated by Peter Martyn

PIOTR ŁUGOWSKI

The Warsaw Monastery of the Order of St. John of God: reasons behind researching 18th-century monastic architecture

In 1726, as a result of extensions made to the royal residence on the Krakowskie Przedmieście, the Warsaw-based Order of St. John of God (Italian: *Fatebenefratelli*) were forced to sell part of their real estate and thus relocate their monastery to another site. The order signed a contract with architects An-

toni Solari (1700-1763) and Józef Fontana (1676-1739) for the construction of a new church, monastery and hospital on lands acquired in the modern-day district of Muranów. The ensuing design was never carried out in full, being limited to the actual temple and small-scale wings attached to

it. The absence of a hospital ward of sufficient proportions seriously hampered the monks in carrying out their mission, in connection with which a further enlargement ensued in accordance with the design of Jakub Fontana (1710-1773). Of the intended two three-storey buildings, the northern extension was supposed to function as a hospital, while the southern side accommodated a pharmacists' and flats. The new buildings added onto the previously raised wings gave rise to the arrangement of a gradually

receding elevation centred on the axially placed church. However, not even this later extension was ever fully carried through until the second quarter of the 19th century, and thus bearing a contrasting architectural form.

Jakub Fontana's design is recorded in a drawing discovered by the author of this article originating from 1760 which has served as a key source in rereading the building history and design phases of the monastery complex.

Translated by Peter Martyn

SIERGIEJ ANDROSOW

On Cupid and Psyche at the Hermitage and the first owner of this sculptural group

The life-size and artistically high-quality marble group depicting Cupid and Psyche is exhibited at the foot of the main staircase in the New Hermitage. The theme, drawn from Apuleius' *Metamorphoses*, was particularly popular at the end of the 18th and beginning of the 19th centuries. The sculptor is traditionally regarded as having must have been the Bolognese Cincinnato Baruzi (1796-1878), employed in the workshop of Antonio Canova. This continually unconfirmed attribution was made by Florian Gille in his *Musée de l'Ermitage Imperial*, published in Saint Petersburg in 1860.

This assumption was first undermined by the Polish researcher, Katarzyna Mikocka-Rachubowa in her monograph, *Canova, jego krag i Polacy*, published in 2001. Here she presented her hypothesis that the sculpture in question should be identified with Domenico Cardelli (1767-1797), having been purchased in Rome in 1804 by the Ukrainian, Valerian Stroynovski. This Senator of the pre-partition Polish Kingdom travelled to Italy on a number of occasions, and in 1803-4 specifically with his daughter, Valeria (1782-1849) and her husband, Jan Feliks Tarnowski (1779-1842), when, among other places, they visited Rome.

In her diary, Valeria Tarnowska recorded for 5th May 1804: *un groupe charmant d'Amour et de Psyche, que mon père a acheté du sculpteur Cardelli (ouvrage d'un jeune homme nommé Marchetti, mort à 24 ans) et dont la beauté approche de près des ouvrages de Canova*. Arguing that Cardelli was the sculptor, Mikocka-Rachubowa draws upon a description of the work by this young Roman sculptor

commissioned by the archaeologist, Giorgio Zoëga: *„Raffigura Amore e Psyche in grandezza naturalne, ambedue nudi. Il primo è sdraiato sulla schiena e sorride nel sonno, mentre Psyche, seduta accanto alla sua testa con la lampada nella mano alzata, si china su di lui con l'evidente desiderio di baciare le labbra del bel fanciullo. Se l'artista, nel tradurre il gruppo in marmo, avesse ovviato a una certa magrezza del corpo d'Amore e avesse dato alle teste una maggiore nobiltà, egli avrebbe senza dubbio creato il più bello dei tanti gruppi d'Amore e Psyche eseguiti da qualche anno a questa parte a Roma”*.

The author of the Polish article has been able to affirm the fact that the sculpture was transported from Rome, as well as establish its subsequent fate. On 7th March 1804, Dominico's brother, Giuseppe Cardelli (1769-1822), was given permission to have an entire collection of sculptures transported by ship from Rome, among which was included a pair in white marble depicting Cupid and Psyche. According to Mikocka-Rachubowa, this sculpture remained at Horochów until 1821 at the earliest, when Stroynovski bequeathed the property to Valeria, while having part of his art collection, together with *Cupid and Psyche*, moved to his new abode in St. Petersburg, where in 1819 he had married the daughter of general Alexander Butkevich, Ekaterina. Stroynovski died on 12th November, 1834 and his widowed wife remarried a year later to general Elpidifor Zurov who sold *Cupid and Psyche* as a 'Canova sculpture' to the Hermitage for 5,000 roubles.

Domenico Cardelli, son of the widely-known sculptor, Lorenzo Cardelli (ca.1733-1794) had developed

contacts with the Polish royal court, carrying out commissions for Stanislaus Augustus Poniatowski as well as a number of Polish aristocrats. In 1786, the sculptor created a bust of the Polish monarch, currently housed in Warsaw's Łazienki Palace, while in the following year he received the title of official sculptor to the Polish royal court. In 1797, Cardelli younger was invited to Naples, where soon after he died unexpectedly. One contemporary interpretation has it that Cardelli created a plaster model of *Cupid and Psyche* which had been ordered by a certain "Pan Fage", but

he never had the opportunity to sculpt the full-scale work in marble, which was completed by the husband of the dead sculptor's sister, Pietro Marchetti. This version of events would account for Valeria Tarnowska's alongside her father's references to Marchetti as the sculptural group's creator.

Thanks to this change of attribution, it can now be appreciated that the *Cupid and Psyche* sculpture belonging to the Hermitage is a half-century older than previously believed, and the work of a young, highly promising artist.

Translated by Peter Martyn

ALEKSANDRA HOLA

Secrets behind the painting collections of father Michał Lewak discovered in the Conservation and Preservation of Art Works section at the Cracow Academy of Fine Arts

The collection acquired in 1965-66 by the Museum of Tarnowskie Góry comprises 24 mainly unsigned paintings dating from between the 16th and 20th centuries. These works were made into a single group by the longstanding vicar of the town's Saint Peter and Paul parish, father and doctor Michał Lewek, a national and regional activist working from 1911 until 1920 in Berlin, where it may be assumed he came into possession of the most valuable paintings. A key figure involved in the collection's establishing was Szczesny Dettloff, a Poznań (Posen) university professor with whom Lewicki consulted in the question of every work purchased. The same scholar was most likely responsible for both dating and attributing the paintings. Father Lewek took the decision of donating his collection to the museum in Tarnowskie Góry in 1959. On 20th November, 1964, at the said museum's bequest, and in agreement with professor Jan Białostocki, a custodian from the Department of Foreign Painting at the Warsaw National Museum, Andrzej Chudzikowski (MA) carried out a survey of the collection. Evaluation of such widely varying works on 'the day before purchasing', while somewhat inevitably circumstantial, did make it possible to distinguish a number of schools from within the group; i.e. Flemish, Dutch and Italian, as well as to suggest hypothetical attributions. Individual works from the 19th and first half of the 20th centuries on the margins of clearly defined groupings could, on the whole, be authorised.

The group of undoubtedly excellent quality pre-modern painting, based on sparse documented mate-

rials, represents a fascinating challenge for both the conservationist and art historian alike. In 2003, the Museum signed an agreement of cooperation with the Arts Works Conservation and Restoration Section of the Academy of Fine Arts in Cracow, which gave rise to a project for conservationist research lasting a number of years that encompassed the whole collection. Detailed identification of the pictures' origins, their painters, artistic *milieu* and date of origin was covered by the postdoctoral thesis prepared by the main article's author, prepared under the supervision of professor Grażyna Korpala.

The collection includes three excellent portraits: *Man in a collar*, connected with the workshop of Peter Paul Rubens; *Man in a frilled collar*, formerly attributed to Cornelis de Vos and, of particular interest here, *Men in an interior*, which had been previously associated with the workshop of Caspar Netscher (1635-1684).

The results of research into the last of these three portraits proved to be greatly unexpected. An initial attempt to date the picture, based on analysis of costume immediately produced disturbing results. The European character of the toga in which the man had been depicted, patterned on a silk kimono, does not appear anywhere else in male portraiture until well after Netscher's death; i.e. at the very end of the 17th century. The minor retouches to the painting, almost invisible in daylight, that had been applied towards the lower right-hand corner were subjected to ultra-violet X-raying. As already assumed, the alterations had not been added with an aim to concealing dam-

age to the painting but instead revealed the signature: T. VAN DER WILT 1703. With the help of specialists employed at the Rijksbureau voor Kunsthistorische Documentatie (RKD) in The Hague, it ultimately proved possible to establish that the painting had been catalogued there as a portrait of doctor Hendrick van Deventer painted by Thomas van der Wilt in 1703 and sold via Christie's on

14th December, 1934 both dated and signed. During the ensuing 31 years, down to the purchase by the Museum of Tarnowskie Góry, in 1965, the painting must have changed hands at least two times. It is not clear when father Michał Lewek came into possession of the picture, although it is apparent enough that at the moment of purchase the author's identity could not have been known.

Translated by Peter Martyn