

JERZY KOWALCZYK

The Statue of the Jordans. Dating and Attribution

The statue of Spytek Wawrzyniec Jordan and his family is located in the southern nave of St. Catherine's Church in Cracow. He founded it for himself and the family. Spytek Wawrzyniec Jordan of Zakliczyn and Melsztyn, Cracow castellan, the first Senator in the Polish Kingdom, died on 11 March 1568. His monument is one of the most accomplished High Renaissance ones in Polish art. In view of its high artistic quality, the work has for a century and a half been inciting interest of the most outstanding art historians. There have been a lot of discrepancies as for the dating of the work and its attribution, hence coined in the research has been the concept of the 'Mystery of Spytek Jordan's tomb' introduced as the title in the considerations of Krystyna Sinko-Popielowa published in 1937. The illustrious scholar's supposition that the work was executed only in 1603, thus many years after Spytko Jordan had passed away, was accepted after her by

some authors (Tadeusz Dobrowolski, Andrzej Fischinger, Helena Kozakiewiczowa, Katarzyna Mikocka). The late dating of the statue accounted for a low evaluation of its artistic quality. An early dating of the work was introduced by Witold Kieszkowski and Stefan Komornicki who associated it with Santi Gucci's oeuvre. In the paper, the dating has been specified for a year before 1593 (on the grounds of the inscription on the tomb side). The attribution of the work to Santi Gucci is the result of its thorough analysis by the paper's Author. The monument coincides with the first stage of Santi Gucci's activity in Poland. Its final phase is represented by the monumental statue of King Stephen Batory at the Cracow Cathedral. Both works are comparable as for their scale and artistic quality. The 30 years separating their execution manifest the evolution of style forms in Polish art tending towards Mannerism.

Translated by Magdalena Iwińska

ALEKSANDRA BERNATOWICZ

*Pompeiana.**Decorations of the Sterdyń and Korczew Palaces*

The article is dedicated to the wall decoration inspired by Pompeian paintings in two Polish palaces: the Ossoliński residence in Sterdyń (1809) and the Ostrowski one in Korczew (1893). On the example of those two chronologically distant projects, the Author analyses the questions of neo-Pompeian stylization, very popular in the palace interior decoration from the late 18th century until the decline of the following one. Fascination with Pompeii, Herculaneum, and other cities annihilated by the Vesuvius' eruption adopted various forms and reflected the dynamics of the excavations. Subsequent archaeological discoveries enriched the cognitive perspective and the knowledge of the art of the Antique, particularly of decorative painting. Different sources served as inspiration for it at the turn of the 18th and 19th centuries than those at the end of the latter, although certain models proved to be

universally attractive, such as dancing maenads found on the walls of Cicero's Villa in Pompeii and exploited with incessant interest, also in the Sterdyń Palace. In the painting decoration adorning seven residences' interiors, you come across a compendium of Neo-Classical forms derived from various sources. Interlaced here are the motifs known from various Raphael's Vatican Palace Loggias popularized by the famous *Loggie di Raffaele nel Vaticano*, with the models published in *Vestigia delle Terme di Tito e le loro interne pitture*, or *Antichità di Ercolano esposte*. The alleged author of the polychrome in Sterdynia (as well as in nearby Radziejowice) is Adam Byczkowski, disciple and co-worker of Vincenzo Brenna, known as the painter of grotesques and flowers (his only identified today and documented work is the painting of garden motifs in the outbuilding of the Potocki Palace in Natolin, ca. 1807-8).

In Sterdyń, the artist could resort to models popular already in the last two decades of the 19th century; contrariwise, the modest painting decoration of the Pompeian Drawing Room in the Korczew Palace reveals new sources of inspiration. The models were provided by the paintings found only in the Casa del Centenario in Pompeii in 1879. The relatively

legible date which survived on one of the walls of the Pompeian Drawing Room in Korczew points to 1893 as the date of completing the decoration. Unfortunately, the painter's signature, preserved only fragmentarily, does not allow for the time being to even hypothetically identify the name of the author of the polychrome.

Translated by Magdalena Iwińska

ZBIGNIEW MICHALCZYK

*Towards Modernity. Around a Certain Cracow
'Competition' from 1825. Józef Sonntag, Jan Nepomucen
Głowacki, Jan Nepomucen Danielski, Teodor Baltazar
Stachowicz, Leon Łabęcki*

The painter Michał Stachowicz, popular in Cracow, died there on 26 March 1825 and thus leaving the position of a drawing teacher at St. Barbara's Secondary School vacant. The position did not only provide a regular salary, but was also associated with a certain prestige. Two secondary schools: that of St. Anne's (I) and St. Barbara's (II) were administratively subordinated to the Jagiellonian University and they implemented a similar curriculum as the one at the University School of Fine Arts, thus the episodes from the history of both schools over the period should be perceived as a part of the academic history of artistic teaching in Cracow.

Preserved in the Jagiellonian University Archives are job applications and curricula vitae of five painters applying for the position of the drawing teacher: Józef Sonntag, Jan Nepomucen Głowacki, Jan Nepomucen Danielski, Teodor Baltazar Stachowicz, Leon Łabęcki. These documents provided us with unknown information on the above artists, additionally stimulating a more general reflection. The painters' applications show the image of their hopes, aspirations, and situations in which they operated throughout important social-cultural transformations. Although the fact that the teacher's position was taken over by Sonntag was generally known, the data provided by the quoted documents allow to specify certain dates from his biography: studies at the Dresden Academy of Fine Arts in ca. 1797-1804; a trip he made, possibly to Switzerland (ca. 1804-06); work on the Polish territories starting

from 1809 (Warsaw, Lvov, Cracow); efforts to obtain the academic position at the Fine Arts Branch at Warsaw University (1816). The recovered documents tell us that Jan Nepomucen Głowacki when trying to get the position at St. Barbara's Secondary School, was at the same time asking for a scholarship to continue studies in Vienna. The circumstances of him acquiring the chance to continue education in the capital of Austria have been previously unknown. Meanwhile, the artist's stay in Vienna (1825-27) was of key importance for his career development. On the occasion of those analyses we present the so-far unknown painting by Głowacki: *View of Morskie Oko*, sold at the Vienna Im Kinsky Auction House (attributed to Vienna painters, initially to Franz Steinfeld, later to Friedrich Gauer mann). From among the information on the three remaining artists (much less renown), it is interesting to learn that Jan Nepomucen Danielski worked around ca. 1825 on an unidentified theoretical text on painting, interestingly one of the first in Polish.

As the backdrop to the described events there emerge questions important for the artistic culture around ca. 1825, such as e.g. career opportunities and directions; role of the state patronage; importance of education and professionalism; influence of the Vienna circle on Polish art; development of theoretical writings and manuals; reevaluation in the hierarchy of painting genres; gradual elimination of the traditional guild system; and finally the role of the secondary-level education.

Translated by Magdalena Iwińska

DARIUSZ KONSTANTYNÓW

Art and Artists in Warsaw in the Mid-19th Century

The knowledge of the material status and living conditions of Warsaw painters or sculptors from the mid-19th century is quite limited. Only a few succeeded in reaching a relatively high economic status, or at least guaranteeing affluent existence, yet in general artists were not a professional group standing out for their wealth. Painting or sculpture did not yield any substantial profit; additionally, in the mid-19th century, artistic professions (also those associated with fine arts) were mainly cultivated by people who came from petty bourgeoisie or even from among the commoners who could hardly boast of any financial security, forced to make their living exclusively with their own work. What we can see from the available sources is quite a sad financial standing of the artists. Feature writers dealing with the issue remarked that their living standard was modest to say the least. They also mused that despite this there were still young people ready to dedicate to one of the disciplines of fine arts.

An important challenge facing Warsaw artists was also to find the client and satisfactory remuneration for their work. They often had to win clients at the price of rejecting their idealist dreams of creating grand serious works and accepting the tough challenges of everyday existence. What dominated in their oeuvre were portraits; these continued to be in demand despite a growing competition on part of a technologically cheaper and more efficient photography. Unquestionably less numerous were religious paintings; this was accounted for with the decline of religious feelings in contemporary society who preferred landscapes, and actually first of all realistic genre scenes to holy pictures. Unable to count on private patrons or public commissions, painters also abandoned historical topics and sought inspiration in family tales, recollections, or folk stories. Subsequently, the works no longer expressed historical ideas, but told historical anecdotes or simply presented genre scenes in historical costumes. Highly ranking and sought after were the works whose understanding did not require any special intellectual background. What sufficed was basic historical knowledge or knowledge of popular literary works on historical topics, and in some cases mattered only a reference made to the most basic feelings or emotions. For this reason not only 'genre' historical paintings were particularly popular, but

also all the 'native' topics, especially native landscapes often added genre staffage.

Painters did not only adjust to the tastes of the potential buyers, but also to their financial capacities, e.g. by reducing painting sizes. As easel works were hard to sell, Warsaw painters were ready to execute decorative paintings, more and more frequently ordered for public facilities. A job that entailed some income was making copies of the works of the Old Master. Some artists made these occasionally, others would resort to that over the period when they had no other commissions, yet others still considered their job of a copyist as the main way of making a living. Artists often accepted small jobs, such as painting effigies of the saints on church flags; neither did they frown upon Warsaw merchants and craftsmen commissioning their shop and workshop signs. Additionally, Warsaw painters in the mid-15th century worked on conservation of old paintings, first of all paintings from churches, but also from private collections. For many painters, both older and younger, cooperation with publisher and graphic workshops was also a source of income. They made drawings, later copied as book illustrations or in albums: on antiquity or tourism, covers for sheet music collections, as well as loose prints, and popular drawing calendars. Facing the continuously more challenging competition of photography, some painters decided to set up their own photography studios, others focused on retouching and colouring of the prints. Furthermore, they were often employed as drawing teachers in schools. The latter job guaranteed both a regular salary, as well as all the privileges appropriate for state clerks. Teaching, however, was time-consuming, which significantly hindered or even fully eliminated one's own creativity.

The situation of sculptors seemed even more difficult. Understandably, due to the necessary work input and material costs, they could not create any major pieces for an indefinite recipient. Therefore, they had to limit their art exclusively to the commissioned works: sculptures and architectural detail, religious sculpture, tomb statues, but first of all to small figures, some dozen centimetres high meant to serve as models for later casts made of plaster or other cheap materials, sold in great numbers in shops with fashion accessories. The

statuettes most often represented individuals of merit to Polish history and culture.

Artists creating their works in the mid-19th century Warsaw had to cope with the challenges brought about by the modernizing reality which they happened to be living in. They were obliged to seek clients or those wishing to buy ready-made works. They adjusted to the needs and mechanisms of the market; they extended the field of their professional activity, faced the competition of other artists, as well as of new technologies. Under the changing circumstances they could no longer be merely 'priests at the altar of art', since they needed to transform into producers responsible for selling their products, adjusting their skills and expertise to the needs and financial capacities of their potential clients. They had to

embrace modern economy with its rules and laws. And it was this economy that particularly determined the situation of 'mediocre artists', who after all predominated among the group. Meanwhile, almost all the feature writers and reviewers continued to perceive in the artist an individual who 'pours the spirit' into the material form, in order to 'bestow immortality to the work and to appeal to the soul', therefore 'he must nurture in himself the holy flame and respect the priest'. In brief, the artist active in the Warsaw of the mid-19th century was like a seaman forced to sail between the Scylla of the requirements that modern reality brought about and Charybdis of the continuously vivid romantic perception of art as the sphere of a flawless ideal, while of art's creators as its faithful and invincible worshippers.

Translated by Magdalena Iwińska

MAREK ZGÓRNIAK

Matejko at the 1875 Paris Salon: 'Christening of the Sigismund Bell'

The article deals with a critical reception of one of the lesser known paintings by Jan Matejko (1838-93) displayed at the 1875 Paris Salon and titled *Baptême de la cloche Sigismond, à Cracovie, en 1521* (1874/75, National Museum in Warsaw). Matejko who already for his debut in 1865 was awarded a medal in Paris, after the 1867 Universal Exhibition while residing in Cracow displayed his oeuvre in the French capital for many years *hors concours*. The reception

of the *Bell* at the 1875 Salon became a turning point in Matejko's Paris career: more appropriately said, a beginning to its end. The Author analyses whether this turn resulted from the transformation taking place in Matejko's art; from the transformed artistic realities; or possibly due to some other circumstances. He discusses various aspects of the Salon as well as the reviewers' opinions on Matejko and other participating artists.

Translated by Magdalena Iwińska

AGATA ROME-DZIDA

Otto Dix in Riesengebirge - zwischen alten Meistern und Populärkunst

In den Jahren 1941 bis 1942 während des Aufenthaltes im Riesengebirge malte Otto Dix 12 Landschaftsbilder und 8 Gemälde mit religiösen Sujets. Bereits zum ersten Mal erscheint im Schaffen des Künstlers eine dichte Gruppe von Werken, deren Leitmotiv alt- und neutestamentliche vor der realistisch dargestellten, einfach zu erkennenden Landschaft platzierte Szenen sind. Durch die deutliche Stilisierung zu niederländischen und

deutschen Meistern um die Wende vom 15. zum 16. Jahrhundert und zu deutschen Romantikern gehören diese Bilder zu den konventionellsten, traditionellsten und monumentalsten Gemälden des Künstlers. Ihr Erscheinen in dem bisher skandalisierenden und bilderstürmerischen Œuvre des Schöpfers löst bis heute Kontroversen und unversöhnliche Auseinandersetzungen zwischen Forschern seines Schaffens aus. Dieser Konflikt oszilliert um die Frage, ob diese

Bilder ein Versuch des Künstlers waren, sich in die offizielle Nazi-Politik einzufügen oder ganz im Gegenteil einen Widerstand dagegen ausdrückten. Die Analyse der Bilder aus dem Riesengebirge lässt in denen nicht nur einen Bestandteil des konsequenten künstlerischen Prozesses von Otto Dix in der Periode der sog. "inneren Emigration" sehen, sondern ermöglicht auch den Schwerpunkt der bisherigen Interessen der Forscher zu ver-

schieben von der Frage nach einer eventuellen Fügsamkeit des Künstlers gegenüber dem Faschismus zugunsten eines gelehrten, intertextuellen Wechselspiels von Entlehnungen und Zitaten, sowohl aus den alten Meistern als auch aus der Welt der Populärkunst. Die "innere Emigration" des Künstlers gilt vor allem als die Flucht in die Welt der Kunstgeschichte, in deren Werken sich Otto Dix wie im Spiegel betrachtet.

Übersetzung Jowita Selewska

MAGDALENA DŁUGOSZ

Longing for Paradise in Oskar Kokoschka's 'Die Träumenden Knaben'

The motif of paradise in the culture and art of the turn of the 19th and 20th centuries ranks among the most important ones, while in Vienna, apart from being so meaningful for writers (e.g. Hugo von Hofmannsthal) and artists from the Secession circle (Gustav Klimt, Josef Hoffmann, Josef Maria Olbrich and others), it was also important to Oskar Kokoschka. This can be well seen in the poetical lithograph-illustrated fairy tale *Die Träumenden Knaben*, designed by him as a *Gesamthkunstwerk* in 1907/8. In the text- and image-layer, the youthful work deeply rooted in the tradition, drew inspiration from e.g. the ideas of J. W. von Goethe and Adalbert Stifter. Additionally, it perfectly suited the mood of Vienna from ca. 1900 where gardening art thrived successfully in combination with architecture and fine arts, while the bourgeoisie elites were fleeing from stately historicizing town-houses in city centres to suburban villas furnished in a new light style. This trend remained influenced by the English ideals of William Morris and the Arts & Crafts movement whose continuators were to be found in the Vienna aesthetes grouped around Klimt, Kunstgewerbeschule, and Wiener Werkstätte. This is the circle that Kokoschka too comes from, however already with his first public display during the 1908 Kunstschau exhibition, he was trying to overcome the idyll of the too simple, in his view, thoroughly bourgeois reform. His proposal with *Die Träumenden Knaben* as a part of it in its image layer continued to be strongly Art Nouveau-oriented towards the style valid for Kunstgewerbeschule, while the text already featured a violent, destructive aesthetics of later to come Expressionism. The topics of paradise, of the blissful staying there, or of rebelling against the imposed orders for the sake of unbound human

expression and exploration of the world, serves perfectly well to illustrate its relevant dilemmas. It combines the question of an individual position of an artist who wants to overcome the models valid for the generation of his teachers (the Freudian complex of competing against the father) with this of the public reception of his work: by opposing the popular taste the artist deprives himself of the support of a patron and the interest of potential clients. This romantic conflict between the artist and society revived at the threshold of the 20th century, particularly in the attitude of the Expressionists that with much predilection violated the conventions for the sake of the most often annoying distasteful truth. At the same time, the second ground for interpretation of *Knaben*, equally important for Expressionism and for Kokoschka himself, can be found in the psychological drama of adolescence and the relation of a young boy with his own sexuality and the opposite sex. Next to the artist, another protagonist of the book is the girl called *Li* (Elisabeth 'Lilith' Lang), a young friend Kokoschka adored, and whose reactions either fascinated him or caused his violent outbursts. The whole forms a poetical text of a complex and shredded structure as well as ambiguous aesthetics. What mixes in there are Biblical and mythological motifs; folk and exotic elements; psychology and the need for drastic social change. Despite the nostalgia for the 'lost paradise', for the 'Golden Age of Man', and attempts in ca. 1900 to construct an aesthetical equivalent of such a paradise on earth, the awareness of limitations imposed on man by his or her existence in a closed garden caused the desire to get to know the world which was outside the walls. What can be heard in the context is also a rebellion against utopia, as beautiful as it

might be, but ruling over even the tiniest fragment of a human life. In Kokoschka's personal development sexuality began to play an important role; sexuality which however could hardly occur in the Biblical paradise inhabited by androgynous creatures resembling angels; sexuality also being the reason

for the people's banishment from paradise. However, for a 'run-wild' artist, as he was going to later write about himself, also radical towards people, a fulfilled relationship with a woman, next to professional independence, could become a chance to reach mental maturity and emotional balance.

Translated by Magdalena Iwińska