

PIOTR OCZKO

*Brooms and brothels.  
One more voice about the issue of 'disguised symbolism'  
in Dutch art of the seventeenth century  
(genre painting and perspective boxes)*

In this paper the author pays special attention to brooms, which constantly re-appear in Dutch art of the seventeenth century, and their various meanings (signs of womanhood; paragons of virtue; women's weapons; moral and, above all, sexual symbols). The author carefully describes problems connected with interpretations of Dutch genre painting and the issue of so-called hidden meanings/ disguised symbolism. The author proposes several new interpretations of paintings (for example the new interpretation of a peepshow by Samuel van

Hoogstraten as representing the interior of a brothel) and suggests that the broom can also be understood as the symbol of debauchery (based on Dutch phraseologisms such as *de bezem uitsteken* and *over de bezem getrouwd zijn*), hence, not only a symbol concerning moral order, as it had been. The author also discusses two Dutch peepshows from the second half of the seventeenth century as the possible representations of the brothels and shows wide contexts from Dutch genre painting which enable such an interpretation.

KATARZYNA MIKOCKA-RACHUBOWA

*The Palace in Volhynia's Romanów  
and Its Sculptures*

The palace in Volhynia's Romanów (Романів, Ukraine), raised starting from the 1790s until the first decades of the 19<sup>th</sup> century, was the largest Neo-Classical residence in the former eastern territories of the Polish-Lithuanian Commonwealth. It was built by Count Józef August Iliński (1766-1844), owner of vast estates, a Polish and Russian general, a senator, Marshall of the Volhynia gentry, knight of high Polish and Russian orders, Commander of the Order of Malta. In 1796, he moved to St. Petersburg where he became friends with Grand Duke Paul. After Catharina II had passed away and Paul succeeded her, he ranked among the most influential individuals at the court. After the death of Tsar Paul I, Iliński returned to Volhynia and came to live in the Romanów palace; in the evening of his life, he returned to St. Petersburg where he passed away. Romanów was passed on to his son Henryk Iliński (d. 1871) whose only daughter Jadwiga married Henryk Stecki, while their son Henryk Stecki Jr. was the last estate's squire. In December 1876, a fire broke out in the palace, thoroughly devastating the

huge building together with the furnishing never to be rebuilt.

There are three prints and several contemporary descriptions that allow to recreate the looks and furnishing of this building unreserved for almost 140 years now. The view of the palace from the front elevation is shown in a copperplate engraving from ca. 1830 by C. Teubert and dedicated to Senator Iliński, as well as in a coloured lithograph modelled after it from 1854 and published in Jan Kazimierz Wilczyński's *Album de Wilna* dedicated to Senator Iliński's son and Romanów's owner at the time, Henryk Iliński. The most sumptuous of the palace rooms, the so-called 'Golden' hall, is shown in Marcei Wiśniewski's woodcut published in 'Kłosy' ['Ears'] in 1876. The earliest known mention of the palace comes from 'Pamiętnik Lwowski' ['Lwów Diary'] from 1817 titled: *Opisanie zamku romanowskiego w Rossyi* ['Description of the Romanów Castle in Russia']. An extensive description of the palace and its furnishing from ca. 1844 can be found in Jan Duklan Ochocki's diaries; while another was made

by Tadeusz Stecki in 1857; the palace was also described by Edward Chłopicki who had visited Romanów a year before the fire devoured it; additionally, the great-grandson of Senator Iliński, Henryk Stecki described the palace in his memoirs published in the late 19<sup>th</sup> century.

Senator Józef August Iliński extended the Romanów palace raised by his father, adding the third floor to the old main body of the building on a rectangular layout together with two lateral three-storeyed wings on a square layout, communicating with the main body through quarter-circular arches. The façade of the main body crowned with a balustraded attic featured decoration of a six-column portico with the owner's coat-of-arms in the tympanum; five Corinthian half-columns could be seen on each side of the portico. Similar columns also decorated the elevations of the lateral wings, with six from the front and courtyard respectively, while the elevations of the arches connecting the palace main body with the wings were fragmented by half-pilasters. The building wings crowned on three sides with pediments featured the owner's coat-of-arms in tympanums. A wide canal with an isle communicated with the palace courtyard by ferry; some steps with potted shrubs on high plinths alongside, led to the waterfront. On the island 30 statues of white marble placed on marble plinths presented mythological personages. A forest stretched behind the park from the north, while a landscaped garden from the south, the latter featuring marble statues, columns, and obelisks, as well as two monuments: one founded by Józef August Iliński to honour his brother Janusz, showing a granite-hewn pyramid placed on the backs of four eagles, as well as the monument of Senator Iliński himself, with a marble statue of Our Lady standing on the globe and founded in his honour by his son Henryk.

According to contemporary descriptions, the Romanów palace boasted of 125 or even 154 rooms. From among the stately rooms located downstairs, the first five were decorated with almost 300 paintings by Italian, Flemish, and French masters (e.g. Van Dyck, Pompeo Batoni, Rubens, J.-L. David, C.-J. Vernet, Nicolas Poussin, Salvator Rosa, Jacob Jordaens). The next two halls were the most sumptuous ones in the palace, of rich decors and furnishing including precious works of art. The first one called 'Crimson' from the colour of the walls, contained an impressive set of marble sculptures representing mythological figures and four marble groups coming, according to some contemporary descriptions, from St. Michael's Palace in St. Petersburg; originally imported from Italy, they were works by 'contemporary, but most excellent'

sculptors. The second drawing-room, so-called 'Green' (later also referred to as the 'Golden Hall') featured all around paintings by the most illustrious masters; many pictures were also hanged in subsequent rooms and in Senator Iliński's rooms on the 3<sup>rd</sup> floor (these were by such painters as e.g.: Luca Giordano, Jacopo Bassano, Titian, Rubens, Rembrandt, Jacopo Tintoretto, Philip Wouvermans, Paris Bordone, Antonio Correggio, or Paolo Veronese). Moreover, the palace interiors featured numerous sculptures defined in the descriptions quite generally as 'busts and statues', while in the downstairs stately rooms such statues as marble ones of Venus and Ceres were recorded. There was a library on the first floor of the palace, the second floor housed guest bedrooms, while the third one had a spacious fresco-decorated room meant for walks in autumn and winter. The palace chapel housing many precious liturgical paraphernalia was decorated with frescoes as well as paintings showing scenes from the Bible, as well as with figures of saints and medallions coral-made.

According to contemporary sources, many of the precious objects filling the palace interiors were gifts received by Senator Iliński from Tsar Paul I and Grand Duke Constantine; he purchased many others from St. Michael's Castle (Mikhailovsky zamok), former residence of Paul I closed down by Tsar Alexander I after the sudden death of his brother. It was also in St. Petersburg that Iliński purchased numerous furnishing pieces from the palaces of French monarchs (Versailles, Petit Trianon, and the Saint-Cloud castle) which after the Revolution and the execution of Louis XVI were looted, with some of the furnishing sold and sent abroad, e.g. to St. Petersburg.

The designers of the Romanów palace remain anonymous, while the sumptuous furnishing of the residence recorded by the contemporaries, due to the lack of archival and iconographic sources, cannot really be more thoroughly analyzed. It is only with respect to the sculptures decorating the palace and forming an outstanding collection compared to the decoration of other contemporary palaces, that certain new ascertainments and hypotheses can be formulated. The sculptures were in their majority Italian, some of them may have been purchased by Senator Iliński during his trip to Italy, however most interesting is the provenance of the most exquisite marble statues and groups exposed in the main palace drawing-room, as they reached Romanów from Italy indirectly, via the Tsar's court in St. Petersburg. The only reference point for the attempt at identifying them can be found in the information provided by Jan Duklan Ochocki, which he must have been provided by Senator Iliński himself that

the four marble groups and fifteen statues showing mythological figures displayed in the 'Crimson' drawing-room came from the St. Petersburg St. Michael's Castle and were works of contemporary sculptors; later authors repeating this information added that they came from Italy. What thus remains to be ascertained is which sculptures from the castle could have been purchased by Senator Iliński to finally end up in Romanów.

St. Michael's Castle being raised by Paul I in St. Petersburg starting from 1797 had an extremely brief history as a tsar's residence. In February 1797, one of the castle's architects the Italian Vincenzo Brenna, was instructed to transfer to St. Petersburg sculptures from Tsarskoye Selo. In June or July 1797, Brenna commissioned in Italy a large set of marble sculptures for the castle, the majority of them being copies of ancient statues. These reached St. Petersburg by sea from Livorno in November 1798. The ceremonious inauguration of the castle was held on 8 November 1800; three months later the Tsar's family moved in and shortly afterwards, on the night of 11 March, Tsar Paul I was assassinated at St. Michael's. After his death the castle remained unoccupied, while its furnishing was gradually transported to other tsarist residences.

The heyday of the St. Michael's Castle was brief, yet what has survived is its detailed description ordered by Paul I and carried out by the German writer August de Kotzebue who completed the task already after the Tsar's death, in September 1801, publishing the list in 1802. It can be seen that the description contained five sculpture groups executed in white marble, two of which were displayed at the Laocoön Gallery: *The Laocoön Group* copied in Rome after the ancient sculpture, and two groups: *Diana and Endymion* as well as *Cupid and Psyche*, described by Kotzebue as 'copied by Pacetti after Canova's originals'. The two remaining groups were displayed in the apartments of Empress Maria Feodorovna, wife of Paul I: *Apollo and Daphne*, a copy of Gianlorenzo Bernini's work and a copy of the ancient group showing *Castor and Pollux* sculpted by Carlo Albacini. In his description of St. Michael's Castle Kotzebue lists a large number of other marble sculptures of which, if we were to exclude, e.g. ancient pieces and busts, and limit ourselves to the statues executed by contemporary artists only, mention should be made of at least a dozen (e.g. copy of the ancient *Sleeping Ariadne* as well as the statues of Prudence and Justice by the ceremonial staircase; the figures of Justice, Peace, Victory, and Fame in the throne room; copies of ancient statues: *Venus Medici*, *Antinous*, *Germanicus*, *Apollo Medici*, and *Venus Callipyge* placed in the arabesque gallery; as well as the statues

displayed in the great marble hall copied after ancient statues in Rome: *Bacchus*, *Mercury*, *Flora*, and *Venus*; figures of the Muses *Tragedy* and *Comedy*, as well as *Diana* by Houdon in the apartments of Empress Maria Feodorovna; the oval cabinet featured the statue of a Vestal Virgin and of a woman offering sacrifice; in the apartments of Grand Duke Constantine there were copies of: *Hermaphrodite* from Villa Borghese and of *Venus Coming out of her Bath* from the Uffizi Gallery in Florence; in the rooms of Grand Duchess Elisabeth, already Empress at the time, there were two statues in Carrara marble: a woman resting her head on her hand and a young girl playing with a pigeon; while in the stately castle hall there were two statues by Bartolomeo Cavaceppi: *Faunus* and *Bacchante*).

In 1805, the description of St. Michael's Castle by Heinrich Christoph von Reimers was published. To a great extent basing himself on the preceding work, he lists, among others, sculptures adorning the castle interiors, these including: a copy of *Cleopatra* (namely *The Sleeping Ariadne*) 'von Triscotti in Carara verfertigt'; the Laocoön group from the Laocoön Gallery; the copy of the *Apollo and Daphne* group by Bernini and two more groups: *Diana and Endymion* as well as *Cupid and Psyche*, hewn by Pacetti after Canova's originals. Additionally, Von Reimers enumerates a large number of marble statues – copies of ancient sculptures, imported from Italy (e.g. *Venus Medici* and *Antinous*, the Vestal Virgin figure and the woman offering sacrifice, as well as Cavaceppi's statues: *Faunus* and *Bacchante*).

The sculpture decoration of St. Michael's Castle was the topic of studies of Russian researchers who identified some of the sculptures decorating the former residence of Paul I as the sculptures currently at the Hermitage. According to Sergei Androsov, the sculptures commissioned for St. Michael's Castle in Italy in the summer of 1797 which were embarked in Livorno in June 1798 and brought to St. Petersburg in November that year, were executed in Carrara in the studio of Paolo Tricornia. Such an attribution can be accounted for by Tricornia's name mentioned in the title of an undated list of sculptures for St. Michael's Castle (*Vari busti e statue inviate da Roma con Germoli e Tricornia*) and the fact that the boxes with the sculptures for the castle bore the letters: 'T' and 'P' which in Androsov's view stood for Paolo Tricornia's initials, and were additionally addressed to Paolo's brother, dwelling in St. Petersburg, namely Agostino Tricornia. His studies also ascertain that when St. Michael's Castle was being closed down, the sculptures were transferred in 1803 to the Tauride Palace (Tavrishesky dvoret) serving at the time as the store place of the imperial collections; having undergone several translocations,

around mid-19<sup>th</sup> century they ended up in the Winter Palace and are currently in the Hermitage collection.

From among the listed sculptures which were sent from Italy to St. Petersburg in 1798, Sergei Androsov identifies four groups and five statues as the works which were first at St. Michael's Castle and are currently at the Hermitage. The groups in question are: a copy of the *Laocoön Group* from the Vatican Museums, signed and dated '1798' by Paolo Triscornia; two groups signed by Paolo Triscornia: *Diana and Endymion* and *Cupid and Psyche*, as well as the unsigned group *Apollo and Daphne*, the latter a copy of Bernini's sculpture from the Galleria Borghese. Apart from them, St. Michael's Castle was also decorated with a copy of the ancient group *Castor and Pollux*, a work by Carlo Albacini listed by August von Kotzeube as displayed in the apartments of Empress Maria Feodorovna; the latter is also identified by the Russian scholar as currently displayed at the Hermitage.

It could be assumed that in view of identifying all the five marble groups formerly displayed at St. Michael's Castle as the sculptures currently in the collection of the Hermitage, the question of transferring the groups from the castle to Romanów is closed. It seems, however, that both the identification and the future history of the sculptures adorning St. Michael's Castle in Paul I's times were slightly different than presented in the works of Russian researchers.

First of all, there is no justified reason not to believe in the contemporary testimonies based most likely on the personal information provided by Józef August Iliński according to whom the set of marble sculptures adorning one of the major drawing-rooms in the Romanów palace, but most importantly the four marble groups, had been purchased in St. Petersburg and came from St. Michael's Castle. As for the sculptures in the latter, one cannot doubt in the records of August von Kotzebue and Heinrich von Reimers who defined the two marble groups standing in the Tapestry Room (also called the Laocoön Gallery) and showing *Diana and Endymion* as well as *Cupid and Psyche* as 'copied by Pacetti after Canova's originals'. On the other hand, it is true that Sergei Androsov identifies those groups with the sculptures of the same topic currently at the Hermitage and signed by Paolo Triscornia. It seems very unlikely, however, that both authors, knowing the sculptures at St. Michael's Castle from autopsy, have failed to notice the signatures and to attribute them to Pacetti, all the more so as e.g. von Reimers clearly writes about the statue of

*Sleeping Ariadne* signed by the artist that it is the work of Triscornia of Carrara. Androsov is tempted to date the *Cupid and Psyche* group by Triscornia and currently at the Hermitage to the first decade of the 19<sup>th</sup> century; interestingly, Nikolai Vrangeli too dated it to 1810; maybe thus the two groups sculpted by Triscornia and currently at the Hermitage were created later than the works meant to formerly decorate St. Michael's Castle? In any case, it seems quite unlikely that the Hermitage sculptures were identical with the two marble groups of the same topic imported in 1798 from Livorno to St. Petersburg and placed in the residence of Paul I.

On the other hand, also the issue that the sculptures brought then from Italy to St. Petersburg were executed in Carrara is not finally determined. The document listing them was titled *Vari busti e statue inviate da Roma*, thus the sculptures had been sent from Rome where they had been most likely commissioned. Livorno was merely the port in which they were embarked; maybe on the occasion several sculptures and marble blocks from nearby Carrara were added to the cargo. The set of sculptures listed in the document could have been commissioned in Rome together with another transaction, namely the planned purchase of a collection of ancient sculptures from the renowned Roman sculptor, restorer, and copyist Vincenzo Pacetti. The description of the commission from Pacetti can be found in *Memorie enciclopediche romane sulle belle arti* published by Giuseppe Antonio Guattani in 1806. The negotiations on the issue with the court in St. Petersburg began on 10 February 1797, and on 17 July Vincenzo Brenna placed a commission to purchase 12 ancient statues asking for their drawings and price estimates. However, although Paul I approved of the commission, the transaction did not go through due to his sudden death. Yet, not Vincenzo Pacetti was the artist considered as a likely author of two marble groups adorning the interiors of St. Michael's Castle. In the detailed list of the sculptor's works provided by Guattani the sculptures were not included; neither is there any mention of them in the diary written by Pacetti himself. It can be, however, assumed with great likelihood that the groups identified with the name of 'Pacetti' in contemporary reports, can be attributed to Vincenzo's junior brother, Camillo Pacetti (1758-1826) active in Rome as a sculptor and restorer of ancient works. He was friends with Antonio Canova who helped him take the chair of sculpture at Milan's Accademia di Belle Arti di Brera in 1805. In his Roman activity, Camillo Pacetti tackled topics based on mythology and Ovid's *Metamorphoses*; these topics, abandoned after his departure to Milan, were presented in the groups dated from the period, which he could have executed for the Russian tsar.

According to contemporary records, Pacetti executed the groups: *Diana and Endymion* as well as the *Cupid and Psyche* from St. Michael's Castle after Canova's sculptures, which seems very likely also in view of the friendship between both artists, as well as the possibility of pinpointing the prototypes of the sculptures in Canova's oeuvre (e.g. the *Cupid and Psyche* group from 1787-1793, currently at the Louvre, another one from 1794-1793 at the Hermitage; the representation of *Diana and Endymion* with a possible reference to Canova's composition from the late 1880s defined as *Venus and Adonis*). It is highly likely that these two marble groups, possibly executed by Camillo Pacetti in Rome, which were brought to St. Petersburg in November 1798, and placed in St. Michael's Castle, were purchased by Józef August Iliński after the death of Paul I and taken by him to his Romanów palace in Volhynia.

The third of the marble groups brought to Romanów from St. Petersburg was most probably the copy of the ancient *Castor and Pollux* group

executed by Carlo Albacini. In the print showing the 'Golden' Hall in the Romanów palace there is an outline of a two-figure group with a composition showing a similar arrangement, this traceable in the background of the print and placed in the adjacent drawing-room. As for the fourth of the marble groups decorating the Romanów palace, it could have been a copy of the ancient *Laocoön Group* (this one, however, signed and dated by Paolo Tricornia, is at the Hermitage), or the *Apollo and Dafne* group repeating Bernini's composition (also identified with the sculpture at the Hermitage); today, however, we lack any information allowing to solve this problem and unequivocally identify the sculptures. All the four marble groups were most likely destroyed during the fire of the Romanów palace in December 1876. In view of the very scarce records that would allow the recreation of the furnishing of Senator Iliński's residence, it seemed essential to identify their topics, authorship, dating, and the provenance from Rome via Livorno to St. Petersburg, from where they reached Romanów in Volhynia.

*Translated by Magdalena Iwińska*

MICHAŁ MYŚLIŃSKI MONIKA PAŚ

## *Leonard Lepszy's Collection of Goldsmithery and Jewellery at the National Museum in Cracow*

The collection of goldsmithery and jewellery at Cracow's National Museum contains a group of over 40 works donated in 1903-1913 coming from the former collection of Leonard Lepszy, a known researcher into goldsmithery and material culture in Cracow, lover of monuments, author of many publications on history of art. The collection may have been created starting already from the 1880s when Lepszy held the position of the inspector, and later head of the still-then Austro-Hungarian Hallmark Office. It may have been started with the pieces brought to the Office in order to have them melted either to receive the metal or the money in return. Leonard Lepszy tried to purchase as many as he could of the most precious and interesting works, thus saving them from a total destruction. At the same time the works served him as the grounds for pioneer, systematic research into the hallmarks visible in old

silver pieces; e.g. hallmarks cut out from the historic pieces brought to the Hallmark Office in Cracow and Lvov and given to Karl Knies who used them to publish a study on Austrian hallmarks.

A part of Leonard Lepszy's collection was presented in Cracow in 1904 at metal craft exhibition; confrontation of the catalogue notes with the Museum's archival records allowed for a hypothetical reconstruction of the collection from before 1913 as well as identification of respective works in the Museum's collection. Worth emphasizing is the fact that the Lepszy collection, though not really distinguishing itself in view of quantity or quality, constitutes, however, a testimony to the affluence of Cracow's families at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries; their overall wealth was contained in small lay and sacral objects, as well as not so frequent pieces of larger jewellery.

*Translated by Magdalena Iwińska*