

ZBIGNIEW MICHALCZYK

## *Franciszek Smuglewicz, Jan Chrystian Kamsetzer, and Józef Prozor in the Memory of His Sons*

Witebsk Voivode Józef Prozor was neither the most powerful, outstanding, nor the most influential statesman of the 18<sup>th</sup> century. A much more prominent role was played by his eldest son, Karol, Lithuanian Camp Perfect, Marshall of the Lithuanian Tribunal, a political and military activist at the time of the Kościuszko Uprising, an initiator of activities that form the subject of the present study. The name of the Witebsk Voivode and his relatives has been permeated in history of culture and Polish art of Neo-Classicism by Franciszek Smuglewicz, author of the portrait of the Prozor family, a work that despite formal flaws, ranks among the canon of Polish painting from the late 18<sup>th</sup> century. The work features family members grouped around a medallion with the portrait of the late Józef Prozor: his sons Karol, Ignacy, and Antoni, Karol's wife Ludwika née Szujńska, and Franciszek Bukaty (brother-in-law of the deceased, secretary of the Polish diplomatic mission in London), as well as Karol and Ludwika's children: Józef and Marianna.

Source materials found in the Central Archives of Old Records in Warsaw shed some new light on the circumstances how the portrait was created. Commissioned by Karol, the effigy of Józef Prozor (who died on 22 October 1788) was modeled on his death mask (made in Siehniecze in Polesie by a

painter brought from Warsaw); in order to execute it, the body was exhumed (before 5 March or May 1789), which we learn about from Karol's letter to his brother Antoni. As it turns out at the same time the painting does not feature Stanisław Jelski (the deceased's brother-in-law), as it has been thought until now, but Antoni Prozor. Moreover, Karol Prozor commissioned from the royal architect Jan Chrystian Kamsetzer a monumental tomb forming an obelisk, intended to be placed in Siehniecze, possibly somewhere in the vicinity of the Parish Church (10 letters of the architect to the client related to the work, a detailed description of the monument, and its design have been preserved). It was executed at the stonemason's workshop in Dębnik near Kraków, while the figure of the genius of death (gilded bronze) was commissioned in London (most likely through Franciszek Bukaty). The works proceeded sluggishly and it was only in the summer of 1791 that the tomb was transported on two barges from Kraków to Warszawa. In April 1792, preparations were carried out to dispatch the work to Siehniecze and assemble it on site, yet most likely the political developments of the subsequent months, related to the Targowica Confederation, the 1792 Polish-Russian War, and Karol Prozor's emigration prevented the transportation of the monument to Polesie.

*Translated by Magdalena Iwińska*

AGATA WÓJCIK

## *A Drama in Seraglio – Bathing Girl. On Pantaleon Szyndler's Painting (1880)*

The paper aims at shedding some new light on Pantaleon Szyndler's painting *Bathing Girl* displayed for 120 years at the Gallery of Polish 19<sup>th</sup>-Century Art at Kraków's Cloth Hall. The year 1880 has been pointed to as its creation date. The history of the painting, displayed subsequently in Paris, Kraków, St. Petersburg, and Berlin has been reconstructed. Moreover, successive trans-

formations of the composition carried out by the painter have been pointed to. This is followed by the opinions of 19<sup>th</sup>-century art critics on Szyndler's work. In the following parts of the paper *Bathing Girl* and other Szyndler's works on Oriental topics are presented in the context of Orientalism in European painting of the 19<sup>th</sup> century. A broader approach was used when the question of the

influence of the Old Masters, particularly the works by Rembrandt and the 16<sup>th</sup>-century Venetian School was tackled. The Author also aimed at

demonstrating that Szyndler's friend and master Cyprian Kamil Norwid could have inspired the painter with such fascinations.

*Translated by Magdalena Iwińska*

KAMILA KLUDKIEWICZ

## *European Collecting at the Turn of the 19th and 20th Centuries. Sketches on the Variety of Tastes and Collectors' Attitude to Contemporary Art*

Throughout the 19<sup>th</sup> century art collecting became a more and more popular human activity, not restricted as before to a small group – aristocrats, nobility, and scholars-researchers. The universal character of collecting was associated with, e.g., a growing number of museums in the Old Continent, their development and professionalization; however also with the dynamically developing art market and availability of its products. The complex character of private collecting in the 19<sup>th</sup> century is the reason why researchers are only attracted by its single aspects. These including first of all the collecting by new social groups: the bourgeoisie, rich industrialists, and bankers. Art historians are additionally interested in those collecting works of the new breakthrough artistic tendencies (Impressionism, Post-Impressionism, Avant-Garde), therefore those who were involved in creating 'collections looking into the future', as Krzysztof Pomian calls them (*collections tournées vers l'avenir*), setting up benchmarks that future museums would aspire to.

Emphasizing the innovatory choices of collectors preferring new artistic tendencies leads to narrowing the picture of private collecting in the 19<sup>th</sup> century. What disappears are collections of European aristocrats, for centuries privileged and leading in their position of patrons and collectors, who obviously continued to form their collections still in the 19<sup>th</sup> century. I call the latter 'history collections', as they were characterized by a peculiar approach to the past. For aristocrats the past was the value serving as the grounds for the present. The laws and commitments formulated in the past constituted for them foundations for functioning of society. Such an attitude resulted from the ideology of the 19<sup>th</sup>-century European conservatism, based on two major mottos: history and tradition. 'History collections' were thus made up of objects from the

past turning into carriers of tradition, lasting, and continuity.

History collections included two types of artifacts. The first were objects generally related to history, events, and historic figures, the second included works of art. Contemporary art took an important place in collectors' interest at the turn of the 19<sup>th</sup> and 20<sup>th</sup> century, while aristocrats' interest in contemporary painting most clearly manifest the differences between their taste and predilections of the collectors focusing on the new tendencies. Aristocrats happened to choose works showing a subsequent stage in art development, as what they found in contemporary art were first of all its historic roots. Aristocrats were not interested in new tendencies for which it was impossible to demonstrate sources in art history, and in the late 19<sup>th</sup> century Impressionism, Post-Impressionism, and later Avant-Garde were regarded as such. They were not interested in revolutionary trends, tendencies 'without history'.

Aristocratic predilections for contemporary art are illustrated by the choices of the Greater Poland collector Edward Aleksander Count Raczyński, author of the collection of contemporary Polish and European painting in Rogalin near Poznań. His collection of European painting proves that the collector's taste oscillated around three major phenomena of artistic Paris of the late 19<sup>th</sup> century: exhibitions of Société Nationale des Beaux-Arts; the group referred to as 'la bande noire'; and the Société Nouvelle Association. It was art which found interest among officials: organizers of the 1900 Paris World Exhibition; clerks of the state cultural administration; yet first of all of Léonce Bénédite, director of the Paris museum of living artists, Musée de Luxembourg. It was also art for which models were found in the painting of the previous

generations. Considered as the continuation of the transformation which took place throughout the whole century in French painting, its roots were being found in mid-19<sup>th</sup> century.

Confrontation of the choices of Count Raczyński together with a brief characteristic of European collectors, at the turn of the 19<sup>th</sup> and 20<sup>th</sup> century interested in new artistic trends, proves that the new art was a subject of interest of Paris, Berlin, and

Moscow businessmen, bourgeoisie, and financiers who promoted such values as innovation, novelty, and progress. Meanwhile, aristocracy valued other qualities more (tradition, history, past) and in those European cities (London, Cracow, Vienna) in which aristocracy held a strong position and were committed to cultural activity, collections of pieces of the new tendencies could hardly be found, or were extremely rare.

*Translated by Magdalena Iwińska*

KATARZYNA NOWAKOWSKA-SITO

## *From Demonstration of Paintings to Barricade, Namely on Realisms of Marek Włodarski*

The paper is an attempt at showing different 'realisms' in the oeuvre of Marek Włodarski (Henryk Streng), before 1939 associated with the Lvov group artes, while after 1945 participant of both the famous 1<sup>st</sup> Exhibition of Modern Art in Kraków (1948) and the 1<sup>st</sup> National Exhibition of Fine Arts in Warszawa (1950), the latter manifesting Socialist Realism. The analysis evolves around the two title paintings: *Demonstration of Paintings* and *Barricade* which have their two versions: one painted before and one after the war. Immersing Włodarski's works in the artistic and ideological context and the revision of their interpretations allow to reveal the so-far untouched aspects. These are unveiled in three stages.

*Demonstration of Paintings*, considered to be the only factorealistic composition preserved makes one wonder what the work actually shows. It is all the more justified in view of the essence of factorealism meant to constitute a reaction to current events, reported in a documentary-like editing of facts. An attempt to explain the *Demonstration of Paintings* is associated with the then conflicts among artistic groups and professional organizations which would ostentatiously withdraw their paintings, like

from the Kraków exhibition at the Palace of Art (TPSP Salon 1934).

The drawing *A Clear Goal Ahead* from 1934, so far perceived only in the anti-war context, allows, in turn, to revise the thesis claiming that the transition of the Lvov circle to Factorealism was equivalent with rejecting Surrealist inspirations. The reading of the 'Second Manifesto of Surrealism' (1930) reveals a surprising proximity between the work of Włodarski and the fragment of André Breton's text which it illustrates almost perfectly.

The last part reveals the unknown story of the famous *Barricade* (1949/50) which – considered to be a replica of the pre-WW II composition, honoured at the 1<sup>st</sup> National Exhibition of Fine Arts in Warsaw, seemed to testify to the artist having adhered to Socialist Realism. The vicissitudes of the painting, repainted by the artist probably before the 1956 Biennale in Venice, however, deny Włodarski's sincere commitment to the promotion of the new trend. The 'disappearance' of the Socialist Realism version may have been overlooked due to the fact that its outdated photograph was included in the catalogue of artist's monograph exhibition at the National Museum in Warsaw in 1981.

*Translated by Magdalena Iwińska*