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## The Museum

Jan Białostocki, *Künstlerstube*

**keywords:** Jan Białostocki, Jacek Woźniakowski, Erwin Panofsky, the Second World War, German Nazi concentration camps, the Holocaust, German art history, German cultural history, The National Museum in Warsaw

In the history of the National Museum in Warsaw, Jan Białostocki (1921–88) was the *spiritus movens* of its modern academic and museological format. To this day, research pursued by this scholar as well as the exhibitions and permanent galleries he prepared serve as the founding myth of the Museum, where he worked as a curator between 1956 and 1988. The published text, written at the turn of 1987/88 and dedicated to Prof. Jacek Woźniakowski, is a poignant account of Nazi concentration camps: Gross-Rosen, Mauthausen and Linz III, where Białostocki managed to save himself by working as a graphic artist in the *Künstlerstube* – the camp’s art workshop. The text is supplemented with an extensive introduction by Antoni Ziemba, who analyses the attitude and deliberations of his academic master, recalling Białostocki’s role in defending the great humanist tradition, his relationship with Erwin Panofsky’s thought as well as German art and cultural history.

Zygmunt Miechowski, *Diary from the Warsaw Uprising* (introduced by Alina Kowalczykova, edited by Alina Kowalczykova, Anna Szczepańska)

**keywords:** Warsaw Uprising, diary, saving works of art, Second World War, Warsaw, 20<sup>th</sup>-century history, documentation, The National Museum in Warsaw

The paper is an annotated transcription of a diary written during the Warsaw Uprising (1 August – 2 October 1944) by Zygmunt Miechowski (1913–44). From 1937, Miechowski was employed at the NMW, where he participated in the production of Adam Chmielowski’s exhibition, a presentation of the sketches of Jan Matejko, and the major showcase *Warsaw Yesterday, Today, and Tomorrow*, among other projects. During the Second World War, he contributed to saving cultural heritage and documenting the wreckage of war in Warsaw. In September 1939, he participated in the evacuation of the art collection from the burning Royal Castle. During the Uprising, he was tasked by the Museum’s management with overseeing the “buildings and collections” of the Warsaw Historical Museum (a division of the NMW). On 1 September 1944, he moved through the sewers to Śródmieście, and during that month helped Prof. Jan Zachwatowicz evacuate the documentation of the Warsaw University of Technology’s Faculty of Architecture. Wounded by shrapnel on 24 September, he died the following day at “Sano” Hospital at 13 Lwowska Street. His unique diary is a detailed and at the same time laconic

record of Warsaw's ordeal as well as an extraordinary document of the wartime history of the Museum's collections.

Marcin Romeyko-Hurko (The National Museum in Warsaw), "Noble Rivalry Between People of Good Will." How Citizens Created the National Museum in Warsaw

**keywords:** museums, public collections, private collecting, donators, euergetism, The National Museum in Warsaw

The National Museum in Warsaw holds one of the largest and oldest museum collections in Poland. The majority of the collection derives from donations and bequests made by thousands of Poles living in the country and abroad. Benefactors would donate single works of art or their entire collections to the Museum, the latter ones often purposefully amassed to enrich future national collections. Such provenance of collections permits to categorize the Warsaw Museum – according to Krzysztof Pomian's typology – to the group of euergetic museums. The paper's objective is to discuss the genesis, range and effects of this noble yet universally forgotten social phenomenon on the basis of multiple surviving archive materials and from a modern-day perspective.

### Old Masters Art

Monika Kęsy, Justyna Olszewska-Świetlik (The Nicolaus Copernicus University in Toruń); Aleksandra Janiszewska (The National Museum in Warsaw), Painting Technology and Technique in *Crucifixion* by Pieter Coecke van Aelst's Workshop from the Collection of the National Museum in Warsaw

**keywords:** Pieter Coecke van Aelst, Netherlandish painting, painting technology and technique, Crucifixion of Christ, Antwerp, The National Museum in Warsaw

The paper presents the results of complex examinations of the painting technique in *Crucifixion* attributed to Pieter Coecke van Aelst (1502–50) from the collection of the NMW. The authors used both non-invasive methods (visual analysis in visible spectrum, analysis of fluorescence under UV light, IR reflectography and the false colour technique, analysis of X-rays, and dendrochronology) and invasive methods (comparative analysis of the cross-sections of samples in visible spectrum, in fluorescence stimulated by UV radiation, in IR reflectography and in the false colour technique, X-ray SEM/EDS analysis, XFR emission spectrum analysis as well as microchemical tests; two samples were subjected to reflectance IR spectroscopy – FTIR). The conducted analyses have confirmed the theory proposed earlier by scholars that the painting was executed by two collaborating artists. They have permitted its more precise dating, and provided a new impulse for the study of its attribution.

Barbara A. Kamińska (Sam Houston State University in Huntsville, Texas), Pieter Aertsen's *Seven Works of Mercy*: Charity and Salvation in the Age of Reform

**keywords:** Pieter Aertsen, 16<sup>th</sup>-century Netherlandish painting, *Huiszittenmeesters*, history of the Netherlands, history of Amsterdam, Sebastiano Serlio, Hans Vredeman de Vries, Pieter Coecke van Aelst, Reformation in the Netherlands, Protestantism, Catholicism, salvation through works, almsgiving, works of mercy, The National Museum in Warsaw

The author analyses the last painting by Pieter Aertsen (1508–75) and proposes that it was commissioned by the Amsterdam Masters of the Resident Poor, a charity organization which supported local impoverished citizens. She investigates three themes central to the painting's iconography and functions. First, she analyses Aertsen's *Seven Works of Mercy* in the context of 16<sup>th</sup>-century discourses of charity and attempts at reforming poor relief in the Low Countries. Second, she examines the panel as a response to the Reformation image debate and the 1566 Iconoclastic Fury, as well as the changing attitude towards meritorious almsgiving among the Protestants. And third, she interprets the *Seven Works of Mercy* as a site of architectural innovation. By relating the composition to Early Modern architectural treatises, she shows that Aertsen skilfully used Serlian designs to delineate a path to salvation marked by the acts of mercy. At the same time, his sophisticated allusions to symbolic meanings of architectural orders would have made his painting particularly appealing to the growing number of Dutch enthusiasts of architecture. Ultimately, the author presents the *Seven Works of Mercy* in the NMW as a complex argument on the religious and social importance of charity, and as an artistically innovative depiction of a traditional Catholic theme.

Dorota Juszczak (Royal Łazienki Muzeum in Warsaw), The Self-Portraits of Marcello Bacciarelli: Dating and Attributions

**keywords:** Marcello Bacciarelli, self-portraits, 18<sup>th</sup>-century portraits, The National Museum in Warsaw, Muzeum Sztuki w Łodzi

The paper is devoted to Marcello Bacciarelli's (1731–1818) self-portraits and paintings described as such in literature, their attribution and dating. According to the author, only three of Bacciarelli's paintings currently regarded as his self-portraits are accurately labelled as such: *Self-Portrait in a Brown Coat* (1788–89, NMW), most likely painted with a view to being donated to the Roman Academy of Saint Luke; *Self-Portrait in a Confederate Cap* (Konfederatka) (1793, NMW), commissioned by Stanislaus Augustus at the difficult time of Poland's second partition, and *Self-Portrait in a Redingote* (c. 1785–88, Muzeum Sztuki in Łódź). The author argues that none of the other alleged self-portraits of the master demonstrate features of his style.

Konrad Niemira (Warsaw University), "Più bravo Pittore che fosse in Vienna," or Marcello Bacciarelli at the Habsburg Court and in Viennese Salons

**keywords:** Marcello Bacciarelli, Stanislaus Augustus, Maria Theresa, Vienna, 18<sup>th</sup>-century painting, portraits of the Habsburgs, The National Museum in Warsaw

Marcello Bacciarelli (1731–1818), a Roman painter and draughtsman active in Dresden and Warsaw, was invited by Empress Maria Theresa to Vienna, where he stayed between April 1764 and October 1766. According to his son's account of this time, Bacciarelli was to have painted a large-format portrait of the four archduchesses represented as three Muses and Apollo [sic] on the Parnassus. The author suggests that the painting in question corresponds to a composition displayed in Hofburg and attributed to Johann Franz Greipel. Bacciarelli's letters, published here for the first time, shed light on the circle of his Viennese acquaintances and clients, which included two painters active at the court of Maria Theresa, Jean Baptiste Pillement and Joseph Rosa, the writer Pietro Metastasio as well as ambassadors, princes and erudites frequenting Viennese salons. New findings concerning Bacciarelli's biography are interesting in the context of the social and salon nature of 18<sup>th</sup>-century artistic culture.

Stanisław Stefan Mieleszkiewicz (The National Museum in Warsaw), A Biedermeier Table for Displaying Geological and Dendrological Specimens from the Collection of the National Museum in Warsaw

**keywords:** geology, dendrology, Kingdom of Poland, Stanisław Staszic, Warsaw furniture-making in the early 19<sup>th</sup> century, Warsaw Royal Society of Friends of Science, Wojciech Kubicki, Józef Berlinerblau, Aniela Steinsberg, The National Museum in Warsaw

A table donated to the NMW by the Board of Trustees in 2017 is one of a few examples of furniture designed to display natural specimens – in this case, samples of 144 minerals and 16 varieties of wood. This is the oldest existing collection of this kind in Poland today. The idea behind the table arose out of the 18<sup>th</sup> century's enlightened interest in nature, out of the tendency toward encyclopaedic classification of the world and attempts to compile synthetic knowledge on the natural world, continuing through the 19<sup>th</sup> century. The table was produced in 1825 for someone associated with the Warsaw Society of Friends of Science and the Royal University of Warsaw, in the circle of Stanisław Staszic, at a time of dynamic advancements in geology and botany. That scientific progress was closely tied to widespread economic and business initiatives undertaken at the time. The paper analyses artistic, technical and historical issues pertaining to this spectacular piece of furniture.

### Polish Design

Anna Demska, Anna Maga (The National Museum in Warsaw), The Gallery of Polish Design at the National Museum in Warsaw

**keywords:** Polish design history, National Museum in Warsaw design collection, Zakopane style, "Polish Applied Art" Association, Krakow Workshops, 1925 Paris Exposition, "Ład" Artists Cooperative, Wanda Telakowska, 1940s, post-1955 design, organic forms, Institute of Industrial Design, post-1945 Polish glass, post-1989 design, design for children, folk-art inspiration, The National Museum in Warsaw

The paper describes the NMW Gallery of Polish Design, which opened in December 2017. The new exhibition presenting Polish design from the 19<sup>th</sup> and 20<sup>th</sup> centuries to the present

day features completed mass-production objects alongside outstanding works by Polish artists which never saw the light of day and remain only as designs, models or prototypes. The items brought together in the gallery and the archival materials explaining their historical context show how artists shaped people's physical environment through the 20<sup>th</sup> and into the 21<sup>st</sup> century. As visitors proceed through the successive decades, they observe the characteristic stylistic shifts and learn about the various associations, institutions and artistic centres which left their mark on the development of design as we know it today. The main objective behind the gallery is to allow visitors to become better acquainted with what this elusive and often hard to define notion of design really represents.

Agata Szydłowska (Academy of Fine Arts in Warsaw), "Lambrequins Are a No-Go!" Critics', Artists', and Journalists' Interior-Design Discourses During the "Small Stabilization" Era

**keywords:** interior design, home, Polish thaw (also known as Polish October, October 1956, Gomułka's thaw), small stabilization, People's Republic of Poland, The National Museum in Warsaw

Polish thaw and the "small stabilization" era brought a change in the official stance on consumption and private life in Poland. After the Stalinist period, when private life and citizens' individual needs were subordinated to the tasks of post-war reconstruction, building socialism, and development of the heavy industry, in the mid-1950s the fulfilment of individual needs was permitted again. As a result, the home and interior design became the subject of renewed interest from the mass media, experts, and artists. The paper is devoted to reflection on expert discourses related to interior design. In keeping with Grace Lees-Maffe's paradigm of consumption in design history, the author analyses the various media that mediated between producers and consumers: the popular and trade press, "how-to" books, exhibitions, or films. Based on an analysis of source materials, she concludes that there was a class-related and normative dimension to how the home-décor tastes of the citizens of People's Poland were shaped.

### Around Paderewski

Magdalena Pinker, Joanna Popkowska (The National Museum in Warsaw), Paderewski the Orientalist? Ignacy Jan Paderewski's Collection of Chinese *Cloisonné* Enamels at the National Museum in Warsaw

**keywords:** Ignacy Jan Paderewski, collecting, *cloisonné* enamel, Chinese art, China, orientalism, Riond-Bosson, The National Museum in Warsaw

Ignacy Jan Paderewski (1860–1941), one of the fathers of Polish independence, was not only a musician and patriot but also a passionate art collector. What may come as a surprise is that the largest part of his collection was an assortment of works of Far Eastern art, of which an especially noteworthy subsection is an array of metalware decorated with *cloisonné* enamel. Though not much is known about the circumstances under which the collection arose, the artistic quality and sheer quantity of the artefacts attest to Paderewski's exceptional dedication and refined taste. Presumably, what began as an impulse to keep up with the "Oriental trend"

of the era eventually blossomed into a true fascination with Eastern art at large and with *cloisonné* enamels in particular. The study of Paderewski's enamel collection now residing at the NMW also offers an opportunity to review the complicated history of the development of the *cloisonné* technique.

Piotr P. Czyż (The National Museum in Warsaw), The President Thomas Woodrow Wilson Monument. Ignacy Jan Paderewski's Gift to the City of Poznań and its Artistic Implications

**keywords:** drawings, prints, print portfolio, sculpture, monument, Poznań, Greater Poland, art competition, interwar period, photography, Polish art, American art, art society, 20<sup>th</sup>-century history, politics, The National Museum in Warsaw

27 February 1928 marked the announcement of the winning entry in a closed competition for a monument of US President Woodrow Wilson in Poznań, whose benefactor was Ignacy Jan Paderewski. Though the jury awarded first prize to the young sculptor Zofia Trzcińska-Kamińska, in the end, at Paderewski's behest, the famous American sculptor Gutzon Borglum was commissioned to produce the monument. Its unveiling took place on 4 July 1931 in Woodrow Wilson Park in Poznań, in the absence of perhaps the most central figure to the entire undertaking – Paderewski himself. His visit, envisioned by the Sanation government as an opportunity to repair its image, was to be replete with jubilant tributes and meetings. Remaining today as artefacts of these festivities are a number of works of art: most notably an album of lithographs by Leon Wyczółkowski titled *Impressions of Pomerania* that was donated by the University of Poznań (in the NMW collection), a portfolio of works by artist members of the Society for the Encouragement of Fine Art in Warsaw (in the NMW collection), and an album of photographs titled *Woodrow Wilson Park in Poznań* by Roman Ulatowski donated by the mayor of Poznań, Cyryl Ratajski (Central Archives of Modern Records). The essay tells the story of the competition, the development of the monument concept and the circumstances surrounding the selection of gifts received by the composer in connection with his planned visit to the country of his birth.

Petra ten-Doesschate Chu (Seton Hall University), Portrait of the Artist as a Young Celebrity: Ignacy Jan Paderewski by Lawrence Alma-Tadema

**keywords:** The National Museum in Warsaw, Ignacy Jan Paderewski, Lawrence Alma-Tadema, Edward Burne-Jones, portraits of artists

The paper discusses and analyses the remarkable portrait of the pianist Ignacy Jan Paderewski by the British-Dutch painter Lawrence Alma-Tadema, currently in the National Museum in Warsaw. It suggests that the painting is a quintessential celebrity portrait in that it creates at once a sense of proximity and distance, of intimacy and unreachability. It is an image that speaks of Paderewski's interaction with other celebrities – specifically Alma-Tadema himself, who was a star in his own right and whose atelier, as everyone knew, was a gathering place for the rich, the powerful, and the famous. It also is an image, that gains its strength as a celebrity image from interfacing with numerous other images of Paderewski that were in circulation in London at the time – photographs, caricatures, sculptures, and paintings.