

## | The Year 1862 in the Pages of *Tygodnik Ilustrowany*, the Magazine of the Polish Intelligentsia in the Second Half of the 19<sup>th</sup> Century

History is happening all the time. The meaning of the turning points whose anniversaries are celebrated by future generations is purely symbolic. These are milestones in historical processes that are constantly progressing, some dynamically, some less so. The things that appear momentous to us now, that the newspapers write about and that we discuss daily, will not always stand the test of time. Events undergo interpretation often in the most extreme sense. Military successes that are not capitalised on become diplomatic failures, and manuscripts once repeatedly rejected become the bedrock of new movements. There is nothing more mutable than history, because the past – like recollections – is interminably created anew.

The year 1862 – the year of the founding of the Museum of Fine Arts in Warsaw<sup>1</sup> – abounds in events that would prove elemental in the process of modern nation states being created and would precipitate links in the chain of social changes like those of the positions of peasants, slaves, and women (**fig. 1**). While Italy and Germany experienced processes of unification and the United States of America were fighting the Civil War, the Polish people were clandestinely setting the stage for the January Uprising. The observers of these events, sometimes also participants therein, were the creators and future audiences of the newly-established museum. One of the main sources of knowledge and information was newspapers and magazines, of which playing an especially significant and influential role was Warsaw's *Tygodnik Ilustrowany* [Illustrated Weekly], read by the Polish intelligentsia in all three partitions. The aim of this article is to trace how and to what degree events of key historical meaning were discussed in its pages.

### *Tygodnik Ilustrowany*

Illustrated magazines appeared on a broader scale in Europe in the 1840s, with the early publications of the London *Illustrated News* and the Parisian *L'Illustration*. The phenomenon was somewhat delayed in Polish lands, where Warsaw became the centre of publishing

<sup>1</sup> Stanisław Lorentz, "Muzeum Narodowe w Warszawie. Zarys historyczny," *Rocznik Muzeum Narodowego w Warszawie*, vol. 1 (1938), pp. 1–68; id., "Dzieje Muzeum Narodowego w Warszawie," *Rocznik Muzeum Narodowego w Warszawie*, vol. 6 (1962), pp. 7–101; see also Jacek Dehnel, *Proteusz, czyli o przemianach. Spacerownik po historii Muzeum Narodowego w Warszawie* (Warsaw, 2015).

and spawned *Tygodnik Ilustrowany* (1859–1939),<sup>2</sup> the first meaningful illustrated periodical.<sup>3</sup> Through subscriptions, the magazine spread to towns and estates not only in the Russian partition but also in the territories controlled by Austria and Prussia.<sup>4</sup>

*Tygodnik Ilustrowany* was part of a wider phenomenon that was the popularity of the Polish illustrated press, which – relying in equal measure on the pens of writers and the pencils and burins of draughtsmen and engravers (illustrations were made via the technique of wood engraving)<sup>5</sup> – played a substantial role in maintaining Polish cultural solidarity in the partitions. Its pages were a venue for philosophical disputes as well as for ones concerning the future shape of society. Published were reviews and reports on artistic life, and information on events around the world kept readers abreast of the goings-on in Europe's political powers. There were serialised publications of novels by the day's notable authors and reproductions of paintings by Polish and European artists. It is difficult to identify a 19<sup>th</sup>-century writer or visual artist who did not work with the illustrated press. Those who did include writers like Józef Ignacy Kraszewski, Henryk Sienkiewicz, Bolesław Prus, and Eliza Orzeszkowa, and the painters Jan Matejko, Juliusz Kossak, Wojciech Gerson, and Aleksander Gieryski, to name but a few.

*Tygodnik Ilustrowany*'s first editorial board was assembled on 17 May 1859 and included Franciszek Maksymilian Sobieszczański and Józef Unger (the magazine's publisher in 1859–86) alongside the artists Jan Feliks Piwarski, Ksawery Kaniewski, Józef Polkowski, Wojciech Gerson, Henryk Pillati and Franciszek Kostrzewski.<sup>6</sup> The first editor-in-chief was Ludwik Jenike (until 1886) joined by Piwarski (in 1859) in the role of artistic director, who designed the magazine's first vignette, with a view of Warsaw from the direction of Praga district<sup>7</sup> (fig. 2), and founded an engraving workshop that would serve the magazine. After Piwarski's death, his post was taken over by Jan Nepomucen Lewicki, and in 1862 by Juliusz Kossak, who went

<sup>2</sup> On *Tygodnik Ilustrowany*, see, i.a.: Jan Muszkowski, „*Tygodnik Ilustrowany*”. *Najstarsza ze współczesnych ilustracji w Polsce 1859–1934* (Warsaw, 1935); Wiktor Gomulicki, „Co wiem o dawnym *Tygodniku Ilustrowanym*,” in id., *Warszawa wczorajsza*, Juliusz Wiktor Gomulicki, ed. (Warsaw, 1961), pp. 177–89; Zenon Kmieciak, „*Tygodnik Ilustrowany* w latach 1886–1904,” *Kwartalnik Historii Prasy Polskiej*, vol. 21, no. 3–4 (1982), pp. 25–42; Ewa Ihnatowicz, „*Tygodnik Ilustrowany* 1856–1886 jako czasopismo integrujące,” *Kwartalnik Historii Prasy Polskiej*, no. 26/2 (1987), pp. 5–31; ead., „*Tygodnik Ilustrowany* a pozytywizm (1856–1886),” *Kwartalnik Historii Prasy Polskiej*, no. 27/1 (1988), pp. 23–38; Cecylia Gajkowska, „*Tygodnik Ilustrowany*,” in *Słownik literatury polskiej XIX wieku*, Józef Bachórz, Alina Kowalczykowa, eds (Wrocław–Warsaw–Kraków, 1991), p. 963; Waldemar Okoń, „*Tygodnik Ilustrowany* – miejsce szczególne,” in *Miejsce rzeczywiste. Miejsce wyobrażone. Studia nad kategorią miejsca w przestrzeni kultury*, Małgorzata Kitowska-Łysiak, Elżbieta Wolicka, eds (Lublin, 1999), pp. 325–33; Grzegorz P. Bąbiak, „*Tygodnik Ilustrowany. Bibliografia zawartości 1890–1899*” (Warsaw, 2015); Alicja Kędziora, *Ikonoграфия teatralna „Tygodnika Ilustrowanego” (1859–1939)* (Kraków, 2018).

<sup>3</sup> The 1862 issues of *Tygodnik Ilustrowany* are kept at the National Museum in Warsaw Library, and are available online, i.a., on the website of the Digital Library of the University of Łódź: <<https://bcu.lib.uni.lodz.pl/dlibra/publication/1504/edition/1172?language=en>>, [retrieved: 13 March 2022].

<sup>4</sup> On *Tygodnik Ilustrowany*'s readership, see Ihnatowicz, „*Tygodnik Ilustrowany* 1856–1886 jako czasopismo integrujące...,” op. cit., pp. 5–31.

<sup>5</sup> Among the earlier graphic-rich publications was the lithograph-illustrated *Przyjaciel Ludu* published in Leszno in the years 1834–44, the wood engraving technique was used earlier, i.a., in the Lviv-published magazines *Przyjaciel Dzieci* (1848–52) and *Przyjaciel Domowy* (1851–86), see Andrzej Banach, *Polska książka ilustrowana 1800–1900* (Kraków, 1959), pp. 462, 464.

<sup>6</sup> Henryk Piątkowski, „Dział artystyczny *Tygodnika Ilustrowanego*,” *Tygodnik Ilustrowany*, no. 50 (1909), pp. 1051–58.

<sup>7</sup> Karol Beyer, Jan Feliks Piwarski, *Projekt winiety „Tygodnika Ilustrowanego”*, photograph and gouache on paper, 17 × 28.6 cm, The National Museum in Warsaw, inv. no. Gr.Pol.17479 MNW.

to great lengths to modernize the magazine's engraving workshop and to enlist popular artists to work with *Tygodnik*. Under Kossak's tenure the magazine flourished.<sup>8</sup>

In 1862 *Tygodnik Ilustrowany* had a monopoly on the illustrated magazine market, though other titles, like *Kłosy*, *Biesiada Literacka*, and *Tygodnik Powszechny*, appeared after the January Uprising. Also joining the fray at that time were magazines of a radically positivistic slant, like *Niwa* and *Przegląd Tygodniowy*. *Tygodnik* may be regarded as a centrist publication – targeting the largest possible pool of readers and covering all areas of Polish life. Aimed chiefly at urbanites (Varsovians) and inhabitants of larger noble estates, and catering to the gentry and intelligentsia, the wealthy and affluent bourgeoisie, the magazine did find a contingent of commoners among its readership. Though wealth was a certain prerequisite for access to the magazine, it reached other readers via cafes and through social engagements. The range of subjects covered in *Tygodnik* meant that all members of a household, regardless of gender and age, could find in it something of interest.<sup>9</sup> By 1862, the weekly boasted an impressive 3300 subscribers.<sup>10</sup>

In 1859, a publisher's brochure heralded coverage of subjects related mainly to the national cause<sup>11</sup> and the issues that readers had in their hands in 1862 dealt precisely with such themes, becoming something of a handbook on Polish history and geography. Stories on Polish "antiquity" were illustrated with wood engravings showing historical monuments (mainly of the architectural variety, like St Mary's Church in Krakow<sup>12</sup> or the Mickiewicz House in Nowogrodek<sup>13</sup>). Figuring prominently was Juliusz Kossak's costume series titled "Old Clothing and Armour," published over a number of weeks (fig. 3). Nearly every issue opened with a portrait and story of an outstanding or historically significant Pole. Through this "gallery of ancestors"<sup>14</sup> readers learned about the lives of important individuals like the

<sup>8</sup> Piątkowski, "Dział artystyczny...", op. cit., p. 1053.

<sup>9</sup> Ihnatowicz, "Tygodnik Ilustrowany' 1856–1886 jako czasopismo integrujące...", op. cit., pp. 14, 17.

<sup>10</sup> After the January Uprising, due to the general economic collapse, the *Tygodnik Ilustrowany* subscriber base fell to 1600; in 1876 it was up to 5500, and in 1878 – to 7500. A significant rise to 11 000 subscribers occurred toward the end of the 19<sup>th</sup> century. For comparison, the most widely read Warsaw daily, *Kurier Warszawski*, had a print run of 12 000 copies in 1878, while in 1875 *Tygodnik Ilustrowany*'s rival *Kłosy* reached 4500 subscribers, see Kmiecik, *Prasa polska...*, op. cit., p. 17; Gajkowska, "Tygodnik Ilustrowany", op. cit., p. 963; Okoń, "Tygodnik Ilustrowany – miejsce szczególne...", op. cit., p. 412.

<sup>11</sup> Listed were the sections which were to appear in the magazine: 1. The past week and Warsaw life; 2. Biographies of illustrious individuals from Poland and abroad; 3. Short stories and poetry; 4. Tidbits from domestic and foreign travel; 5. Descriptions of significant contemporary events and interesting locations in Poland and abroad, with illustrations; 6. Archaeology, descriptions and views of churches, castles, historical monuments and other artefacts of the past; 7. Fine arts chronicle; 8. Theatre review; 9. Reports on progress in the study of nature, industry and innovation, with particular attention to the application thereof in agriculture; 10. Current literature review; 11. Humorous and amusing sketches; 12. Miscellany, human types, clothing, costumes, etc.; 13. Rebuses and chess puzzles". The magazine's mission was described as: "Except for contemporary events, biographies, progress in the study of nature, industry and innovation, and fine arts, which are sections that by nature must include information from abroad, the tone of *Tygodnik* is to be exclusively domestic. Collecting and preserving from oblivion all that is connected with the past and all in which the life of our nation flows, the magazine will one day become a complete collection of noteworthy historical recollections, descriptions and drawings, a rich depot of the legacy passed down by our forebears, in looking at which we will learn about us ourselves."; *Prospekt wydawniczy „Tygodnika Ilustrowanego”*, 20 August 1859.

<sup>12</sup> "Kościół Panny Marii," *Tygodnik Ilustrowany*, no. 120 (1862), p. 16 (description of the print, pp. 16–17).

<sup>13</sup> "Dom Mickiewiczów w Nowogrodzku; Wieś Tuhanowicze miejsce młodocianych wspomnień Adama," *Tygodnik Ilustrowany*, no. 140 (1862), p. 217, Edward Chłopicki's article "Wieś Tuhanowicze miejsce najdroższych młodocianych wspomnień Adama," p. 216.

<sup>14</sup> Ihnatowicz, "Tygodnik Ilustrowany' 1856–1886 jako czasopismo integrujące...", op. cit., p. 13.

famous library founder Józef Jędrzej Załuski,<sup>15</sup> the 17<sup>th</sup>-century hetman Wincenty Korwin Gosiewski,<sup>16</sup> the diarist Anna Nakwaska<sup>17</sup> (**fig. 4**) and the poet Elżbieta Drużbacka.<sup>18</sup> The “national matters” also covered ethnographic subjects: folk costumes<sup>19</sup> or legends compiled by Kazimierz Władysław Wójcicki and illustrated by Juliusz Kossak<sup>20</sup> (**fig. 5**). Domestic nature was also represented, in pieces like Kazimierz Łapczyński’s *Pictures of the Tatras. A Summer in the Pieniny and Tatra Mountains*,<sup>21</sup> published in serialised form and illustrated with wood engravings after drawings by Julian Cegliński<sup>22</sup> or after photographs by Walery Rzewuski<sup>23</sup> (**fig. 6**). Also printed in instalments were novels – *Widziadło szczęścia* [Phantasm of happiness] by Felicjan Faleński and *Dziecię Żmudzi* [Children of Samogitia] by Władysław Maleszewski.

In the recollections of writers and painters – especially those who themselves had eventually worked with *Tygodnik Ilustrowany* – we find signs of fascination with this almost mythical magazine that served as a window onto the world and as an inspiration for early artistic endeavours. This is how Wiktor Gomulicki, a poet, novelist, journalist, and collector, describes the moment he would pick up a new issue of *Tygodnik*, which arrived in Pułtusk, where he lived at the time, in the night between Saturday and Sunday: “Oh how my heart raced as I galloped home with the new issue pressed to my chest! How the fresh ink smelled of all the fragrances of Arabia! How vibrant was the rainbow of colours in which the letters and punctuation were dressed! [...] To this day, when I see an old issue of *Tygodnik* with a cover illustrated by Piwarski, I image myself eating the chicken soup with noodles that would usually begin our Sunday dinners... In me, *Tygodnik* had a studious reader, maybe its most studious reader. [...] I inspected all of the wood engravings a hundred times, and some I copied.”<sup>24</sup>

### The 1862 Calendar

What could any person living in the Russian partition in 1862 expect to find in a calendar for that year? A good source on this is *Kalendarz astronomiczno-gospodarski na rok zwyczajny 1862* [Astronomical-economic calendar for the year 1862] published in Warsaw by Jan Jaworski.<sup>25</sup>

<sup>15</sup> “Józef Jędrzej Załuski,” *Tygodnik Ilustrowany*, no. 124 (1862), p. 53.

<sup>16</sup> “Wincenty Gosiewski,” *Tygodnik Ilustrowany*, no. 155 (1862), p. 101 (print). Julian Bartoszewicz’s article “Wincenty Korwin Gosiewski” was published in subsequent issues: no. 155, pp. 101–2; no. 157, pp. 129–30; no. 158, pp. 149–50.

<sup>17</sup> “Anna Nakwaska,” *Tygodnik Ilustrowany*, no. 166 (1862), p. 209 (print). Seweryna Pruszkowa’s article “Anna Nakwaska,” no. 166, pp. 209–210; no. 167, pp. 230–32.

<sup>18</sup> “Elżbieta Drużbacka,” *Tygodnik Ilustrowany*, no. 127 (1862), p. 81.

<sup>19</sup> Like, e.g., “Ubiory włościan z okolic Podlasia Nadbużnego (rysował Franciszek Kostrzewski według szkicu Leona Kunickiego),” *Tygodnik Ilustrowany*, no. 150 (1862), p. 56.

<sup>20</sup> Kazimierz Władysław Wójcicki, “Boruta,” *Tygodnik Ilustrowany*, no. 129 (1862), p. 106; no. 130, pp. 116–17 (illustrations by Juliusz Kossak).

<sup>21</sup> Kazimierz Łapczyński, “Obrazy Tatr. Lato pod Pieninami i w Tatrach,” *Tygodnik Ilustrowany*, no. 175 (1862), pp. 131–32; no. 158, pp. 139–40; no. 159, pp. 146–48; no. 160, pp. 156–59; no. 161, pp. 163–66; no. 162, pp. 175–78; no. 163, pp. 184–88; no. 164, pp. 197–98; no. 165, pp. 206–8; no. 166, pp. 218–20; p. 167, pp. 226–27.

<sup>22</sup> I.a., “Zburzony tartak pod Giewontem,” *Tygodnik Ilustrowany*, no. 162 (1862), p. 176.

<sup>23</sup> I.a., “Dolina Strążyńska (rysował Erazm Rudolf Fabijański z fotografii Walerego Rzewuskiego),” *Tygodnik Ilustrowany*, no. 162 (1862), p. 176.

<sup>24</sup> Gomulicki, “Co wiem o dawnym...,” op. cit., p. 178.

<sup>25</sup> *Jana Jaworskiego Kalendarz astronomiczno-gospodarski na rok zwyczajny 1862*, Warsaw [s.a.] [1861].

In addition to a list of dates, holidays, solar and lunar rising and setting times, this illustrated almanac contained a wealth of useful information and numerous articles on various subjects, whose authors, like Kazimierz Władysław Wójcicki, often also worked with the press, including with *Tygodnik Ilustrowany*. Dedicated to a specific month, each page was adorned with a vignette showing the month's zodiac sign and images of the work or leisure activities typical of the time of year. The dates in the calendar appeared in the new style (meaning, according to the Gregorian calendar, in use in Congress Poland and Europe) and in the old style (the Julian calendar used in Russia from 1700 until the October Revolution).<sup>26</sup>

The table with the days of the month was preceded by a list of the anniversaries (not necessarily round ones) that fell on that year. Among these were milestones in world and European history, like the 2615<sup>th</sup> anniversary of Rome's founding or the 765<sup>th</sup> anniversary of the Ottomans' conquest of Constantinople, but also anniversaries of discoveries and inventions of key importance to 19<sup>th</sup> century culture. Thus, the 1862 almanac showed the 196<sup>th</sup> anniversary of the first brewing of tea in London and the 115<sup>th</sup> anniversary of sugar being produced from sugar beets. The almanac contained a list of Roman-Catholic, Greco-Catholic, and Jewish holidays, as well as of "gala days" connected with the imperial Romanov family (Alexander II and his wife Maria Alexandrovna of Hesse: coronation anniversary on 7 September, birthdays on 29 April and 8 August, name days on 11 September and 3 August, respectively).

The calendar was a source of valuable practical knowledge, too, like meteorological data, the dates of indulgence festivals and fairs, the mail pickup and delivery times, or rail timetables. Because it catered mainly to individuals administering estates, many of the articles published therein dealt with homestead work, with titles like *About Potatoes*<sup>27</sup> or *Flat Tillage in Meadow Farming*,<sup>28</sup> the latter illustrated with relevant schematic diagrams. Also found in the almanac were texts concerning history and culture, for example, Kazimierz Władysław Wójcicki's *Duke Samuel Korecki and the Historical Song about Him*<sup>29</sup> or Henryk Lewenstam's study *On the Superiority of Poetry over the Other Fine Arts*.<sup>30</sup>

### "With Hope for a Happy Tomorrow." On the Eve of the Uprising

The first 1862 issue of *Tygodnik Ilustrowany* opened with the poetic, though conventional, words "The bygone year is forever lost to the abyss of ages and, after the hardships of a short life, sleeps in peace for eternity. The new year begins its mercurial flight, soaring into the future, seizing the hearts, minds, and hopes of millions. In the predawn of any year, blissful hopes fill man's entire essence to be equally swiftly and irreversibly dispelled by the passage of time. [...] All things revolve in a mad circle. Yearning for a miracle swells the breast burdened

<sup>26</sup> "Kalendarz," in Zygmunt Gloger, *Encyklopedia staropolska ilustrowana*, vol. 2 (Warsaw, 1901), p. 309; "Kalendarz," *Encyklopedia staropolska*, Aleksander Brückner, ed., vol. 1 (Warsaw, 1939), pp. 503–10.

<sup>27</sup> Władysław Jankowski, "O kartoflach," in *Jana Jaworskiego Kalendarz...*, op. cit., pp. 23–28.

<sup>28</sup> Franciszek Kozielski, "Orka płaska w uprawie łąk, tak zwana orka Fallenberga," in *Jana Jaworskiego Kalendarz...*, op. cit., pp. 54–56.

<sup>29</sup> Kazimierz Władysław Wójcicki, "Samuel książę Korecki i pieśń o nim historyczna," in *Jana Jaworskiego Kalendarz...*, op. cit., pp. 117–22.

<sup>30</sup> Henryk Lewenstam, "O wyższości poezji nad innymi sztukami pięknymi," in *Jana Jaworskiego Kalendarz...*, op. cit., pp. 124–31.



by everyday concerns and despite innumerable disappointments, the heart is enlivened by eternal hope for a happy tomorrow.”<sup>31</sup>

In a sense, this foreword, whose author wishes to put across to readers the constant inflexion of human fate, in which great hopes intermingle with bitter disappointments, conveys the mood of the beginning of the 1860s in Congress Poland, swept by a progression of patriotic manifestations fuelled by the efforts of underground organisations beginning in 1860 and culminating in the imposition of martial law on 15 October 1861. Poles protesting in the years 1860–62 demanded autonomy and the reinstatement of liberties in Congress Poland. The Reds – a radical patriotic grouping consisting largely of students and workers – had their sights on an armed revolt which they planned for the spring of 1863 and which was being orchestrated by the Central National Committee headed by Jarosław Dąbrowski. Vying with the radical Reds was the Whites camp representing independence-minded gentry, aristocrats, and the wealthy bourgeoisie. The Whites operated within the framework of the Agrarian Society, with Andrzej Zamoyski and Leopold Kronenberg emerging as their most prominent figures. Though opposed to acquiescence to the tsardom, they did not support an uprising as they believed the chance to rescue the nation lay in grassroots work.

Creating an artistic interpretation of these events in 1862 was Artur Grottger, who would forever become synonymous with the period of the January Uprising. His “Warsaw II” series consists of seven plates<sup>32</sup> with seemingly realistic scenes elevated to symbolist heights. Thanks to its monumental treatment and dramatic chiaroscuro, plate number 2, *Peasants and Nobles* – showing two noblemen supporting the arms of a peasant carrying a standard at the head of the procession – becomes a statement of dedication and solidarity.

Several attacks were carried out in 1862 on representatives of the tsarist government. On 27 June, Andrij Potebnia, a member of a Russian patriotic organisation, shot and wounded the viceroy of Congress Poland, Alexander von Lüders, in the Saxon Gardens. On 3 July, Ludwik Jaroszyński wounded Grand Duke Konstantin Nikolayevich as he exited the Great Theatre. Then, on 7 and 15 August, Ludwik Ryll and Józef Rzońca unsuccessfully attempted to assassinate Aleksander Wielopolski. Those precarious twelve months ended with the Congress Poland authorities imposing a mandatory conscription to the Russian army, which would become the direct catalyst for the outbreak of the uprising in the beginning of the new year.<sup>33</sup> Of course, *Tygodnik Ilustrowany*, subjected to tsarist censorship, could not inform its readership about any of these events.

### A Beautiful Poem and a Solid Automobile

Analysing the history of the 19<sup>th</sup> century in 1932, the Italian philosopher and historian Benedetto Croce compared the Italian *risorgimento* to a beautiful poem and the unification of

<sup>31</sup> “Kronika tygodniowa,” *Tygodnik Ilustrowany*, no. 119 (1862), p. 3.

<sup>32</sup> Artur Grottger, “Warszawa II”, 1861–62, black crayon on cardboard, 47 × 38 cm, Victoria & Albert Museum (London). The series comprises seven plates: I. *Plac Zamkowy*; II. *Chłop i szlachta*; III. *Lud na cmentarzu*; IV. *Wdowa*; V. *Zamknięcie kościołów*; VI. *Więzienie księdza*; VII. *Sybir*; see Mieczysław Tretter, *Nieznany cykl Artura Grottgera „Warszawa II”* (Lviv, 1926).

<sup>33</sup> Stefan Kieniewicz, “Powstanie styczniowe 1863–1864,” in Stefan Kieniewicz, Andrzej Zahorski, Władysław Zajewski, *Trzy powstania narodowe. Kościuszkowskie, listopadowe, styczniowe*, Władysław Zajewski, ed. (Warsaw, 1992), pp. 316–46.

Germany to a solid automobile.<sup>34</sup> Though the two countries' unification processes lasted several generations, the year 1862 saw certain events that would decisively impact the courses and outcomes thereof.

When Italy was unified in 1861 under Victor Emmanuel II, the country covered a significant part of the Apennine Peninsula. Still missing were Venice, occupied by Austria, and the Papal State, backed by Napoleon III and defended by the French army. Being aware that an attack on Rome would meet with backlash from Catholics, Victor Emmanuel forbade his troops to engage in combat for the Eternal City. The king's order was not heeded by Giuseppe Garibaldi, who travelled to Sicily and from there mobilised an army of two thousand volunteers to march on Rome. With his troops, he crossed the Strait of Messina and reached Calabria, from where he continued on to Rome. On 29 August he was met at Aspromonte by the king's army, deployed to stop him. Though Garibaldi tried to avoid a confrontation, a skirmish broke out. Garibaldi was wounded in the leg, captured and imprisoned at Varignano fortress in La Spezia. Six of his men were executed by firing squad.<sup>35</sup>

Entering the political arena around the same time was Otto von Bismarck. Having been a long-time member of the German legislature, the politician was appointed ambassador and sent to St Petersburg, and later, to Paris. In 1862, the new Prussian monarch, Wilhelm I, named him chancellor and together they became the architects of Germany's unification under Prussian leadership.<sup>36</sup>

In the pages of *Tygodnik Ilustrowany*, which – as mentioned earlier – focussed above all on national matters, information on these events appeared in a rather laconic form in a weekly column titled *Foreign Politics Overview*. There, alongside strictly political news concerning Napoleon III's reaction to the situation in the Apennine Peninsula or Bismarck's statements in parliament, readers were also provided with detailed information on the condition of the wounded Garibaldi.<sup>37</sup>

### North-South

In 1862, in full swing in North America was the Civil War (1861–65), whose causes stemmed from the economic and political differences between the North (the Union) and the revolting agricultural South (the Confederacy). Yet, the biggest point of contention between the two sides was the issue of slavery, or more precisely, abolition thereof.<sup>38</sup> The second year of the war brought more bloody battles and skirmishes: on 6–7 April in the vicinity of the Shiloh Church (Union victory),<sup>39</sup> and on 17 September near Antietam Creek<sup>40</sup> (stalemate).

<sup>34</sup> "If the Italian Risorgimento had been the masterpiece of the European liberal spirit, this rebirth of Germany was the masterpiece of political art in union with the military virtues: two masterpieces as different from one another, in general appearance, as a fine poem is from a powerful machine." Benedetto Croce, *History of Europe in the Nineteenth Century*, translated by Henry Furst (New York, 1933), p. 253.

<sup>35</sup> Józef Andrzej Gierowski, *Historia Włoch* (Wrocław-Warszawa-Kraków-Łódź, 1985), p. 477.

<sup>36</sup> Mieczysław Żywczyński, *Historia powszechna 1789–1870* (Warsaw, 1999), p. 456.

<sup>37</sup> E.g., "Przegląd polityki zagranicznej," *Tygodnik Ilustrowany*, no. 157 (1862), p. 132; no. 163, p. 192.

<sup>38</sup> Żywczyński, *Historia powszechna...*, op. cit., pp. 464–70.

<sup>39</sup> George Brown Tindall, David E. Shi, *America: A Narrative History* (New York-London, 2000), p. 559.

<sup>40</sup> Henryk Katz, *Historia Stanów Zjednoczonych Ameryki* (Wrocław-Warszawa-Kraków-Gdańsk, 1971), pp. 283–84; Tindall, Shi, *America...*, op. cit., pp. 564–66.

The Union's strategy for enticing volunteer soldiers was to have the US Congress pass the Homestead Act in 1862, by way of which every citizen (including slaves) who had never fought against the American government and every person willing to become an American citizen was given use of 160 acres of state-owned land (i.e., land taken from the Native Americans via treaties or by force), with an option to buy the land at a nominal price after having lived on and cultivated it for five years. As a side benefit, the act was to help populate the western frontier (the so-called Wild West), expand US territory, assimilate native peoples, and develop agriculture.

The fratricidal war reverberated strongly in the European press. In 1862, nearly each issue of *Le Monde Illustré* featured extensive news from the battlefield, supplemented with illustrations. The satirical newspaper *Charivari*, on the other hand, tended to ridicule this war that Europeans failed to understand fully. Meanwhile, *Tygodnik Ilustrowany* regularly, albeit tersely, relayed information on the war in its *Foreign Politics Overview*.<sup>41</sup> In 1862, however, the weekly devoted a long article to the subject, with illustrations, in doing so breaking its own policy of concentrating exclusively on domestic affairs (with the editorial board justifying their decision in a footnote to the article). The article *First Battle of Ironclad Warships in American Waters*<sup>42</sup> (fig. 7) reported on the naval battle of 8–9 March at Hampton Roads, a face-off of two new ironclad warships: the Confederate CSS Virginia (converted from the USS Merrimack) and the Union USS Monitor, designed by the Swedish engineer John Ericsson. The CSS Virginia inflicted severe losses on the enemy, among them sinking the USS Cumberland, but ultimately, after its attack on the USS Monitor, ran aground and retreated from the battle. The article's author, who labelled the two sides as “supporters” and “opponents” of slavery, firmly takes the side of the North. Despite clearly being convinced of the senselessness of the civil war, the author does betray a fascination with the beauty of the state-of-the-art warships and with the perceived spectacle of the naval showdown. He even compares the confrontation to the fight between David and Goliath: “The enraged Merrimack [CSS Virginia – KP], seeing the rounds bouncing like peas off of the smooth walls of the armour, decided to pierce it with its spear and crush it with the bulk of its own gigantic physique. So, full steam ahead, the modern Goliath lunged at the nimble David... Yet, once more, the Monitor comes out intact, the giant breaking his teeth on the tempered armour.”<sup>43</sup>

### Social Matters and Schools for the People

The arduous lot faced by peasants – deprived of personal freedom, beset with serfdom and servitude to the manor, and often treated with cruelty by the landowners – had been the subject of reformers' concerns since the Enlightenment. Despite numerous calls for the protection of the yeomen, the Constitution of 3 May 1791 did nothing to improve their situation. With the fall of the Polish-Lithuanian Commonwealth, it became evident that a social segment as numerous as this constituted a force capable of either affirming the partitioning

<sup>41</sup> The treatment of the United States in the Warsaw press was recently addressed by Anna Stocka, though her research pertains to the post-Civil War period, see Anna Stocka, *Oblicza Ameryki. Stany Zjednoczone w świetle prasy warszawskiej z lat 1865–1877* (Oświęcim, 2016).

<sup>42</sup> “Pierwsza walka pancerna okrętów na wodach amerykańskich,” *Tygodnik Ilustrowany*, no. 138 (1862), pp. 198–99.

<sup>43</sup> *Ibid.*, p. 198.



powers' authority in Polish lands or taking a stand in the fight for independence. And thus, the peasants' cause was taken up by those involved in the push for independence as well as craftily exploited by the partitioning powers.<sup>44</sup> Ultimately, the peasants were granted personal liberties by Napoleon in the Constitution of the Duchy of Warsaw in 1807.<sup>45</sup> Remaining, however, was still the matter of feudal subordination and ownership.

In 1861, the Agricultural Society passed an act on the transformation of the feudal system into one of leasehold, with the possibility of cultivated land becoming the property of those working it upon the debt's fulfilment. The announcement of this decision triggered the peasants' revolt and their refusal to work off their obligations, and consequently, to the dissolution of the Agricultural Society. Going one step further was the insurgent Temporary National Government, which on the first day of the Uprising issued a Manifesto in which the peasants' position in the future nation was defined. They were to be granted ownership of the land they worked with all of their debts absolved. To encourage non-farming peasants to join in the fight, they were promised land from national holdings. However, when it became clear that the January Uprising was destined to fail, the tsarist authorities decided to exploit the peasants' cause for their own benefit and announced their own property ownership decrees in 1864.<sup>46</sup>

As part of *Tygodnik Ilustrowany's* "domestic affairs" policy, its columnists and correspondents covered the peasants' situation, though their stance tended to be rather conservative. The issues of yeomen being granted land ownership and general education were discussed, as were the problems accompanying issues like the establishment of rural schools, who was to teach children in the countryside, and who was to pay the teachers. Various opinions and proposals were put forth in response. One of *Tygodnik's* correspondents (from Krzywonoś village) argued in favour of the following course of action in the matter of delegating a rural school teacher: "Nearly each of us has in their household or their domestic service a *literate person*, meaning one who reads well and can write and perform calculations to some extent. Such a person, being rewarded with additional remuneration from us, would surely be glad to assume the responsibilities of a rural schoolteacher."<sup>47</sup> On the matter of running a school, meanwhile, the same author writes: "If it is only for children from a single village then one large room shall suffice. A room of this kind can always be found, be it in a village or on a grange, given the willingness of the landowner... A simple pinewood table in the centre, with a plaster figure of the Virgin with the Child Jesus in her arms, before which the pupils will recite their prayers with the teacher upon arriving to school, a few pine benches around the table, a dozen copies of a textbook, a wooden blackboard, a dozen cartfuls of kindling for the stove, and that is all."<sup>48</sup> The costs of running the school ought to be, in the opinion of the author, partially passed down to the peasants: "By nature, it [the school] must belong to us. It is therefore unfitting for us to demand from the yeomen that they contribute to paying the way of a person in our service. Nevertheless, where the yeomen are of greater means, it would be possible to comfortably seek dues to cover the purchase of textbooks and other school

<sup>44</sup> Adam Leszczyński, *Ludowa historia Polski. Historia wyzysku i oporu. Mitologia panowania* (Warsaw, 2020), pp. 240–343.

<sup>45</sup> *Ibid.*, p. 294.

<sup>46</sup> *Ibid.*, pp. 337–41.

<sup>47</sup> W.D., "Korespondencja Tygodnika Ilustrowanego," *Tygodnik Ilustrowany*, no. 124 (1862), p. 59.

<sup>48</sup> *Ibid.*

supplies... It would be the teacher's responsibility to see to it that each of the children arrives at school clean and groomed, and dressed in clean, if modest, attire."<sup>49</sup>

Also discussed in *Tygodnik* was the subject of subscriptions to magazines targeted specifically at the proletariat (ones like *Kmiatek*) and of books for rural people.<sup>50</sup>

### Broken Hearts Corner

In 1862, Narcyza Żmichowska<sup>51</sup> – a novelist, poet, and suffragette – published an article in *Tygodnik Ilustrowany* dealing with women's emotional life, written in the form of a reply to a letter to the editor. The letter's author (J.) asks how a heartbroken woman ought to interpret and come to terms with a painful experience: "Is the one who first gives the taste of disappointment the one who is responsible? Do they stand on one's road in life as a misfortune, a necessary evil, or a penance?"<sup>52</sup>

Żmichowska takes a jocular approach to the problem put to her, though it must be noted that all of her ruminations were not so much advice but rather a kind of social diagnoses and satire on human attitudes and social behaviours. She gave nine potential answers: "critical," "misanthropic-clever," "droll," "fantastic," two "polemic," "common sense," "absolute and moral," and "empirical and relative." The last of these tended to come with the highest degree of kindness for people who, themselves being imperfect, needed "sympathy, happiness, and affection." After all, love ought to be measured with an imperfect human yardstick. "Love strengthens, invigorates, consoles, sometimes intoxicates like chloroform in surgery, very often rouses like eau du cologne, sustains like musk powder. So let us love, as we are allowed to; love anyone we want and can: be they ugly, crippled, faulty. And let us be fooled even a hundred times, for we are not clairvoyant. [...] She who loves a cripple, or a blunderer, or a seducer, is no fool because she loves; while she who stands on guard of her impressions with the sword of an archangel, she who resists the raptures, delights, joys, and worries of love because she cannot in herself nor in others find a certain geometric modicum of the requisite conditions, is the one who most heinously fools herself."<sup>53</sup>

Though the article takes a rather humoristic tone, it ought to be noted that its author holds a special place in the history of the Polish suffrage movement, the notion of love constituting

<sup>49</sup> Ibid.

<sup>50</sup> The following opinion appeared in the *Weekly Chronicle*: "The publishing of booklets for the people ought to be today the priority of writing. May high novels be written only by a select group of writers whose words can bring real benefit to society; let them be tendential, for general improvement, for encouragement; may the lyres of the unwelcome bards, not in tune with the era in which we live, fall silent; and may people of the pen promise themselves to use that pen only for the most honest aims. If, by chance, this harmony is disturbed by the cawing of a crow, all will recognise the false voice, no matter how strong his desire to assume the pale feathers of the roller." – "Kronika tygodniowa," *Tygodnik Ilustrowany*, no. 119 (1862), p. 4.

<sup>51</sup> On Narcyza Żmichowska, see, i.a., Grażyna Borkowska, "Żmichowska versus Orzeszkowa: A Feminist Parallel," in *Women's Voices and Feminism in Polish Cultural Memory*, Urszula Chowaniec, Ursula Phillips, eds (Cambridge, 2012), pp. 100–11; ead., "Wstęp" in Narcyza Żmichowska, *Poganka* (Wrocław, 2013), pp. III–CII; Ewa Serafin-Prusator, "Narcyza Żmichowska – między Matką Polką a kobietą-rycerzem," *Białostockie Studia Literaturoznawcze*, no. 10 (2017), pp. 7–21; Natalie Cornett, "Wzmocnienie pozycji kobiet – miłość i listy. Narcyza Żmichowska i entuzjastki w XIX-wiecznej Polsce," in *Przemiany dyskursu emancypacyjnego kobiet. Seria II. Perspektywa polska*, Anna Janicka, Corinne Fournier Kiss, Barbara Olech, eds (Białystok, 2019), pp. 35–48.

<sup>52</sup> Narcyza Żmichowska, "Kilka odpowiedzi na jedno pytanie," *Tygodnik Ilustrowany*, no. 121 (1862), p. 25.

<sup>53</sup> Ibid., p. 26.

a key concept in her consciousness. In the 1840s, the writer was a leading figure in a group called the Entuzjastki, an informal formation of women focussing on collective work (including charity) and on literary activity, as well as on self-improvement and celebrating “the art of life.” Above all, however, the Entuzjastki shared a strong bond of mutual friendship. Other members of the group included Anna Skimborowiczowa, Kazimiera Ziemięcka, Bibianna Moraczewska, Tekla Dobrzyńska, and Emilia Gosselin.<sup>54</sup> It is not clear today whether the group’s profile was more conspiratorial and nationally emancipatory, literary, or “protofeminist”<sup>55</sup> (although independence-minded and emancipatory motivations tend to intermingle in the history of the Polish women’s movement).

Published in 1861, just prior to the publication of the article, was a new edition of Żmichowska’s most well-known novel, *Poganka* [Pagan], which tells the story of the love between the noble Beniamin and the beautiful, intelligent, but cynical, Aspazja. This new edition of the book, first published in 1846, included an “introductory picture” by Żmichowska, which is compared to a Platonic dialogue.<sup>56</sup> In it, a group of protagonists modelled on the Entuzjastki<sup>57</sup> are gathered in a sitting room and engage in conversation on the nature of love.

The issue of love also appears frequently in Żmichowska’s letter to friends and students. To her, love was a divine emotion,<sup>58</sup> though not necessarily one exclusive to the institution of marriage, all the more so because, as the author believed, women enjoyed a higher state of emotional development than men and were the “inspirers of love” and the “architects of feelings.”<sup>59</sup> Love, to her, was a force motivating self-growth and intellectual understanding, while also, and above all, a sharing of the self, which not only required courage but made the world a friendlier and less gloomy place.<sup>60</sup>

Żmichowska the educator, member of the Entuzjastki group, and writer, firmly stood behind women achieving greater self-awareness and advocated for them to be granted the most comprehensive possible education, thanks to which they would acquire the possibility of working and earning their own money. These were the conditions necessary for achieving subjectivity and self-determination. After the fall of the January Uprising, in the new social reality in which responsibility – often including financial – for the family’s survival fell on the shoulders of women, Żmichowska’s ideas were taken up by a new generation of suffragettes.

The fact that Żmichowska, who made no secret of her views on the issue of women, was afforded space in *Tygodnik Ilustrowany* in no way proves that the magazine was an open-minded and progressive one. The periodical tended to shy away from radical declarations, the issue of women’s suffrage being no exception (the viewpoints on the subject presented in its pages

<sup>54</sup> Serafin-Prusator, “Narcyza Żmichowska...,” op. cit., p. 13.

<sup>55</sup> For a comparison of opinions on the Entuzjastki, see Borkowska, “Wstęp...,” op. cit., pp. XXIII–IV.

<sup>56</sup> Ibid., p. XL.

<sup>57</sup> Grażyna Borkowska identifies the figures in the “Introductory picture” as follows: Emilia is Anna Skimborowiczowa, Felicja – Bibianna Moraczewska, Seweryna – Tekla Dobrzyńska, Tekla – Wincenta Zabłocka, Jadwiga – Kazimiera Ziemięcka, Augusta – Zofia Mielecka-Węgierska, Anna – Faustyna Morzycka or Stefania Dzwonkowska, Albert-Philosopher – Jan Majorkiewicz, Henryk-Enthusiast – Edward Dembowski, Teofil-Child – Hipolit Skimborowicz, Edmund-Mystic – Karol Baliński or Teofil Lenartowicz or Edmund Chojecki or Norwid; see Borkowska, “Wstęp...,” op. cit., pp. XLII–IV.

<sup>58</sup> Ibid., p. XXVIII.

<sup>59</sup> Ibid., p. XXVI.

<sup>60</sup> Ibid.

would change only in the mid-1870s).<sup>61</sup> In fact, a conservative take on the matter was published by the philosopher Antoni Jaksa Marcinkowski (pen name Antoni Nowosielski) in an article titled *On Women's Destiny and Role*.<sup>62</sup> Marcinkowski's views were contrary to those of Żmichowska. The male author was terrified to learn of women being allowed to attend university lectures and by their being granted the right to earn academic titles. He was also outraged by the perspective of women working in "male professions" like those of a doctor, astronomer, attorney, or judge, which he believed must only be allowed in exceptional circumstances. In his opinion – one shared by a large contingent of individuals weighing in on the matter – the inherent role of women was to be a wife and mother, and without a man, they were incomplete and inert. Despite citing philosophical writings in stressing women's emotional power and their considerable impact on the upbringing of younger generations, and comparing the woman to a flower, Marcinkowski was convinced that the woman is a flawed and incomplete being. The philosopher writes: "Deep down, the woman feels weak, incomplete, in need of the care and moral support of a man, requiring him to make her whole, in a way. This dwells in her inborn spiritual and physical essence, otherwise the idea of marriage as a social unit would not be possible. The woman feels like a person alongside her husband, and that oneness is expressed in procreation."<sup>63</sup>

### Art – Paris, Warsaw, Krakow

As artistic life flourished throughout Europe in 1862, it was only beginning to take shape in Polish lands. Though, admittedly, many painters were active at the time – some with a degree of fame and remembered to this day and others completely forgotten – institutional support for artistic activity was still in its infancy.

In the second half of the 19<sup>th</sup> century, the cultural centre of the world was Paris. It was the home of many renowned artists, the annual Salon, and extensive institutional and private education possibilities. Still active in 1862 were many painters who had risen to fame in the decades prior and whose work preserved the spirit of Romanticism. The eighty-three-year-old Ingres completed his *Turkish Bath*<sup>64</sup> (fig. 8), which he began in 1859, his latest (and most famous) take on the subject of an oriental bath that had fascinated him throughout his career and inspired numerous canvases depicting odalisques. Meanwhile, Delacroix showed one of his final paintings – *Medea about to Kill Her Children*.<sup>65</sup>

Also created in that year was William Adolphe Bouguereau's *Bacchante*.<sup>66</sup> In line with the practice of the day, the academic painter made use of a classical theme to paint a female nude. The large-format painting shows a smiling nude bacchante in an ivy wreath lying on the grass

<sup>61</sup> Ihnatowicz, "Tygodnik Ilustrowany' a pozytywizm...", op. cit., p. 26.

<sup>62</sup> Antoni Nowosielski [Antoni Jaksa Marcinkowski], "O przeznaczeniu i zawodzie kobiety," *Tygodnik Ilustrowany*, no. 215 (1862), pp. 166–67.

<sup>63</sup> Ibid., p. 167.

<sup>64</sup> Jean-Auguste-Dominique Ingres, *The Turkish Bath*, 1862, oil on canvas, 108 × 110 cm; signed bottom left: *J. Ingres pinxt MDCCCLXII Aetatis LXXXII*, Louvre (Paris), inv. no. RF 1934.

<sup>65</sup> Eugène Delacroix, *Medea about to Kill Her Children*, 1862, oil on canvas, 122.5 × 84.5 cm, signed bottom right: *Eug. Delacroix 1862*, Louvre (Paris), inv. no. RF 1902.

<sup>66</sup> William Adolphe Bouguereau, *Bacchante*, 1862, oil on canvas, 115 × 185 cm, signed bottom: *W. BOUGUE-REAU 1862*, Musée de beaux-arts, Bordeaux, inv. no. Bx E 641 i BX M 7011.

and fending off a goat trying to leap onto her. Yet, it was not this painting but rather Édouard Manet's portrait of the ballerina Lola de Valence<sup>67</sup> that outraged the critics. In Manet's work, the dancer is shown in a stage costume inspired by traditional Spanish dress. The source of the viewers' aversion was not only the painting's subject but also its formal execution, with a reduced palette and strong colour contrasts. To the public, the manner in which the dancer was portrayed carried a latent eroticism, reinforced by a quatrain by Charles Baudelaire<sup>68</sup> appearing on the frame of the painting when it was shown for the first time at the Galerie Martinet in 1863 and reproduced in an etching and aquatint print produced by Manet himself on the basis of his painting<sup>69</sup> (**fig. 9**).

In Warsaw and in the territory of Congress Poland, an important factor in the organisation of artistic life was the Society for the Encouragement of Fine Arts,<sup>70</sup> established in 1860. Modelled on Western-European formations of a similar profile, the Society brought together artists and art lovers with the aim of perpetuating art in the broadest sense. In the minds of its founders, the Society was not only to improve the situation of artists, to assist them in selling their work, and to nurture an interest in art in the broadest possible segment of the population, but also to help Polish art achieve a status that would make it competitive with art from other countries at the Paris Salon and in other international exhibitions. To that end, the Society organised exhibitions, competitions, and artwork lotteries, purchased paintings, and issued annual premiums for its members in the form of prints and folios. Each year, they hosted a raffle of works acquired from artists for the purpose. *Tygodnik Ilustrowany* took note of and praised these initiatives: "Many wealthier individuals will notice in their neighbour's home a painting hanging on the wall and will desire to have one similar, which will fuel artists' work with new demand; many, seeing a lucky champion of fate, will envy the winning and become a member in the society. A beautiful print of the death of Queen Barbara is this year's premium (**fig. 10**) and will doubtless have an impact on the growth of the society's membership. Benefitting from this will be art, and benefitting will be artists."<sup>71</sup>

It is worth noting that *Tygodnik Ilustrowany* also focussed on reproducing contemporary works of art. In later years, appearing in its pages were several to dozens of reproductions yearly. In 1862, readers could acquaint themselves with just one contemporary

<sup>67</sup> Édouard Manet, *Lola de Valence*, 1862, oil on canvas, 123 × 92, Musée d'Orsay, Paris, inv. no. RF 1991. See *Manet (1832–1883)*, exh. cat., Galerie Nationales du Grand Palais, Paris; Metropolitan Museum of Art, New York, 1983 (New York, 1983), pp. 146–50, cat. No. 50 (Françoise Cachin); Gary Tinterow, Henri Loyerette, *Origins of Impressionism*, exh. cat., Galerie Nationales du Grand Palais, Paris; Metropolitan Museum of Art, New York, 1994–1995 (New York, 1994), p. 396, cat. no. 87.

<sup>68</sup> "Entre tant de beautés que partout on peut voir, / Je comprends bien, amis, que le désir balance ; / Mais on voit scintiller en Lola de Valence / Le charme inattendu d'un bijou rose et noir". / "Among such beauties as one can see everywhere, / I understand, my friends, that desire hesitates; / But one sees sparkling in Lola of Valencia / The unexpected charm of a black and rose jewel." Cited from: Charles Baudelaire, *The Flowers of Evil*, translated by William Aggeler (Fresno, CA, 1954).

<sup>69</sup> Etched by Édouard Manet after his painting, pub. Cadar et Luquet (Paris), *Lola de Valence*, 1863, etching, aquatint on paper, 26.4 × 18.1 cm, Metropolitan Museum of Art, New York, inv. no. 18.88.28.

<sup>70</sup> On the activity of the Society for the Encouragement of Fine Arts, see Janina Wiercińska, *Towarzystwo Zachęty Sztuk Pięknych. Zarys działalności* (Wrocław–Warsaw–Krakow, 1968).

<sup>71</sup> "Kronika tygodniowa," *Tygodnik Ilustrowany*, no. 119 (1862), p. 4. The premium mentioned by the reviewer was a reproduction of a painting shown in a given year at the Society's exhibition, one that was deemed particularly worthy of propagating. Eligible to receive the reproduction were all dues-paying members, and the execution technique evolved with advances in printmaking and photochemical processes.



artwork – Oskar Sosnowski's sculpture *A Likeness of the Saviour*,<sup>72</sup> showing the dead Christ. We might surmise that in this case, the choice of reproduction was more thematic in nature, as it corresponded with the Easter holiday.

Among the works shown at the Warsaw Society for the Encouragement of Fine Arts' exhibition in 1862 was Jan Matejko's *Killing of Wapowski during the Coronation of Henry of Valois*<sup>73</sup> (fig. 11), on which a *Tygodnik* correspondent wrote enthusiastically: "The killing of Castellan Wapowski, a painting by Mr Matejko, shows the moment when, following Zborowski's crime of passion, the outraged nobility fills the royal chamber to raise the dying elder before the king. [...] Mr Matejko's vision is lofty and deeply historical; the drama chosen by him takes place at an important moment in history and juxtaposes two distinct notions, the products of two distinct nationalities. Freedom, movement, life, passion in no form hindered on one side, and on the other, moulds, torpidity and life fixed in slyness."<sup>74</sup>

That same year, shown at the exhibition put on by the Krakow Society of Fine Arts<sup>75</sup> were no less than 116 paintings, of which enjoying the greatest interest of the public was Józef Simmler's canvas *The Death of Barbara Radziwiłł*.<sup>76</sup> A critic from *Tygodnik Ilustrowany* writes, "Simmler's *Death of Barbara*, as much as it has elevated this year's Krakow exhibition, has hurt his fellow artists in that it has focussed the entire interest of the public on itself, and next to it all others wither and fade. On more than one occasion I have seen people sitting for hours in front of Barbara, contemplating her, as if reading a long romance in their minds."<sup>77</sup> Also at the Krakow exhibition was Jan Matejko's now-lost canvas *Jan Kochanowski over the Dead Body of His Daughter*.<sup>78</sup> The reviewer deemed this painting an interpretation of Simmler's idea: "Whenever a work of art, be it written, painted, sculpted, or musical, generates enthusiasm, we can be sure that it will soon find imitators, some more highly talented and sensible that they will take only the subject, and others slavishly average who will leap at aping the means and attributes of the master. Belonging to the former is Mr Matejko, a very skilled local artist who at the very end of the exhibition gives us his painting showing *Jan Kochanowski Crying over the Body of Urszulka*."<sup>79</sup>

Matejko's most important work, painted in 1862, was *The Jester Stańczyk upon Receiving News of the Conquest of Smoleńsk by the Moskals during a Ball at the Court of Queen Bona in*

<sup>72</sup> Unknown engraver after a drawing by Franciszek Tegazzo of a sculpture by Oskar Sosnowski, "Wyobrażenie Zbawiciela," *Tygodnik Ilustrowany*, no. 133 (1862), p. 141.

<sup>73</sup> Jan Matejko, *The Killing of Wapowski*, 1861, oil on canvas, 132 × 101 cm, private collection; see Ewa Micke-Broniarek, *Matejce w hołdzie*, exh. cat, The National Museum in Warsaw (Warsaw, 1993), p. 116, cat. no. 18.

<sup>74</sup> Ludwik Buszard, "Kronika sztuk pięknych," *Tygodnik Ilustrowany*, no. 119 (1862), pp. 9–10.

<sup>75</sup> On the Society of Friends of Fine Arts in Krakow, see Emanuel Swieykowski, *Pamiętnik Towarzystwa Sztuk Pięknych w Krakowie 1854–1904. Pięćdziesiąt lat działalności dla ojczystej sztuki* (Krakow, 1905), list of premiums, pp. C–CII. On the Society of Fine Arts in Poznań, see *Wystawy Towarzystwa Sztuk Pięknych w Poznaniu (1837–1857). Materiały źródłowe*, Magdalena Warkoczevska, ed. (Warsaw–Poznań, 1991).

<sup>76</sup> Józef Simmler, *The Death of Barbara Radziwiłł*, 1860, oil on canvas, 205 × 234, The National Museum in Warsaw, inv. no. MP 429 MNW.

<sup>77</sup> Talis-qualis [Edward Lubowski], "Wystawa obrazów Towarzystwa Sztuk Pięknych w Krakowie," *Tygodnik Ilustrowany*, no. 140 (1862), p. 219.

<sup>78</sup> Micke-Broniarek, *Matejce w hołdzie...*, op. cit., p. 121, cat. no. 22; for the latest interpretation of the painting, authored by Ewa Micke-Broniarek, one that is agonistic to the traditional interpretation – see *Galeria Sztuki XIX Wieku, Przewodnik*, Ewa Micke-Broniarek, academic ed., The National Museum in Warsaw (Warsaw, 2022), pp. 124–25.

<sup>79</sup> Talis-qualis, "Wystawa obrazów...", op. cit., p. 219.

1533<sup>80</sup> (fig. 12), first shown to the public in the following year. Endowed with the facial features of the artist himself, the jester sits, despondent and alone, while a ball rages in the background despite the bad news from the front. The painting, a musing on the repercussions of past political mistakes, wonderfully fits into the historic time of its creation.

In 1862, the year of the Museum of Fine Art's founding in Warsaw, Europe and the world witnessed a number of monumental political, cultural, and social events. *Tygodnik Ilustrowany*, though prioritising domestic affairs, could not have ignored the matters that captivated public opinion, like the American Civil War, with the abolition of slavery at stake, or Giuseppe Garibaldi's campaign to take Rome. Underway in Polish lands at the time were clandestine preparations for yet another national uprising, whose outbreak would interrupt the efforts to open the museum. The failure of the patriotic surge put a symbolic close on an era of romantic belief in the potential of an armed revolt for independence and left a significant impact on the ensuing social changes transpiring in Polish lands. Polish academic and administrative institutions were subjected to Russification while the ranks of the economically declining nobility were boosted by the urban intelligentsia, who took up the effort to preserve Polish national culture under foreign occupation. Much of the work to nurture Polish culture took place in the editorial rooms of a growing contingent of magazines, with discussions on the economic, academic, and cultural fortification of Polish society also preoccupying Warsaw's salons. Playing an important role were social institutions, which assumed the hitherto role of the state in organising artistic life. Such was the mission of the Society for the Encouragement of Fine Arts and the Museum of Fine Arts in Warsaw. *Tygodnik Ilustrowany* – focussed on documenting domestic history and on shaping Polish society – sadly did not cover the establishment of the new museum, even though the museum was envisioned to address goals dovetailing with those of the magazine itself and corresponded with the new order, concentrating on work and education, that the periodical so diligently propagated.

Translated by Szymon Włoch

<sup>80</sup> Jan Matejko, *Stańczyk* [Renaissance Polish Royal Court Jester], 1862, oil on canvas, 88 × 120 cm, The National Museum in Warsaw, inv. no. MP 433 MNW.