

# The Académie Julian in Paris and Its Polish Students

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## ABSTRACT

The paper discusses the presence of Polish women at the Académie Julian, a private Parisian art school which offered the highest level of teaching, and competed with the state-owned École de beaux-arts. Its greatest popularity with female students from outside France occurred at a time when admission to state universities was forbidden to women, i.e. before 1904. Founded by Rodolphe Julian (1839–1907) in 1868, the school operated in several districts of Paris for the next century. Its longest-running atelier was located at 5 rue de Berri. Many Polish artists, such as Anna Bilińska, trained there. The history of this atelier, until its closure in 1974, needed to be compiled. The original equipment from rue de Berri, as well as archives relating to the female artists who studied there in the 19th century, were preserved in the collection of Christophe-Emmanuel Del Debbio and loaned for the exhibition *The Artist. Anna Bilińska 1854–1893*, organized at the National Museum in Warsaw in 2021. A significant number of the exhibits have been purchased for the museum's collection. Nearly 100 objects have been added to the Etchings and Drawings Cabinet, the Collection of Iconography and Photography, the Collection of Old European Art, the Sculpture Collection, the Poster Collection and the Collection of Decorative Art, thus making the Warsaw museum the best equipped with mementoes of the leading private art school of Paris in the second half of the 19th century. A list of 94 Polish female artists studying at the Académie in the years 1876–1928 has been compiled, based on the surviving student registers and photographs of the classes. The list contains dates of their training in the school's various studios, the names of professors in charge of the classes and the home addresses of students during their stay in Paris. The list adds to the history of the education of Poles at the Académie Julian, initiated with research conducted by Marek Zgórniak.

## KEYWORDS

Académie Julian, Rodolphe Julian, atelier rue de Berri, women's art, artistic education of women, Polish female artists in Paris, Del Debbio family collection, museum collections, National Museum in Warsaw – acquisitions, exhibition *The Artist. Anna Bilińska 1854–1893*

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In the closest vicinity of the Avenue des Champs-Élysées, at 5 rue de Berri (fig. 1), one of the most prominent art schools for women operated for almost a century since 1880. It was one of the numerous branches of Académie Julian, a private art school for painting, sculpture and drawing, founded in 1868 by painter Rodolphe Julian (1839–1907). This internationally influential academy remained at that address until 1974, and its impact on the development of modern art cannot be overstated. The phenomenon of the Académie Julian, frequented by thousands of students from numerous countries over the course of the many years of its activity, has been the focus of research and studies devoted to the artistic output of women at the turn of the 20th century.<sup>1</sup> The school played a crucial role in the education of women artists and its contribution to the training of Polish students was exceptionally important.

An exhibition titled *The Artist. Anna Bilińska 1854–1893*,<sup>2</sup> dedicated to one of Rodolphe Julian's most gifted students (fig. 2), was held in the National Museum in Warsaw in 2021. It brought Bilińska out of obscurity and into the canon of Polish art. The show, primarily focusing on her paintings, was complemented with the topic of the academy and its students. It presented Bilińska's oeuvre in the context of the explosion of talent displayed by women artists born in the mid-nineteenth century.

This extended monograph also contributed to in-depth research on the education of Polish women training in that school.<sup>3</sup>

Research material on the Académie Julian originates mainly from the collection of Christophe-Emmanuel Del Debbio, the son of André Del Debbio (1908–2010), the school's last director and lecturer. The documentation on female classes, including 58 archival items from the years 1868–1931, was submitted to the Archives nationales de France, Pierrefitte-sur-Seine in 2015, by Christophe-Emmanuel Del Debbio.<sup>4</sup> In her research, the author consulted four name registers of female students training at the academy in the years 1868–1907, categorized by nationality<sup>5</sup>, as well as two alphabetical catalogues of all the female students who enrolled between the years 1868 and 1928.<sup>6</sup> Registers of students categorized according to the location of the academy's departments,<sup>7</sup> as well as Rodolphe Julian's correspondence from the years 1868–1932,<sup>8</sup> have also proven helpful.

What remained in the Del Debbio collection, however, were mementos of the Académie Julian, gathered in its longest active department, at 5 rue de Berri. The set includes works created in 1868–1974, studio equipment, archive photographs, albums of drawings and caricatures, pamphlets, posters and every issue of the *L'Académie Julian* monthly magazine, published by the school in the years 1901–1914.





fig. 1 Unknown photographer, *Académie Julian*, 5 rue de Berri, Paris (1950), collection of Christophe-Emmanuel Del Debbio photo National Museum in Warsaw





fig. 2 Unknown photographer, Anna Bilińska, 1889,  
The Wroblewski Library of the Lithuanian  
Academy of Sciences, Vilnius, LLAS  
photo Renata Higersberger

Christophe-Emmanuel Del Debbio has also amassed an extensive collection of press publications documenting the school's history and its students' achievements. The author used these archive materials to compile a history of the Académie Julian<sup>9</sup> until the closure of its last atelier in 1974. Memoirs of the school's alumnae, such as the American painter Anna Elizabeth Klumpke,<sup>10</sup> provided her with a wide array of additional information; this and other examples of women's diaries have been the subject of a significant number of re-editions and critical studies over the past thirty years.

A large part of the Del Debbio collection of memorabilia has been loaned to the monograph exhibition of Anna Bilińska's works held in Warsaw. With the use of these objects, the atelier where the artist trained (fig. 3) was recreated in the museum space. After the end of the exhibition as many as 97 objects were

added to the collection of the NMW, including 23 paintings and drawings by female students of the academy, 11 archive photographs, 8 plaster anatomical models, pamphlets, as well as studio equipment. As a result of this purchase, the Museum became the owner of this Parisian private school's unique legacy. The new exhibits were allocated among the following collections: the Etchings and Drawings Cabinet, the Collection of Iconography and Photography, the Collection of Old European Art, the Sculpture Collection, the Poster Collection and the Collection of Decorative Art.

This purchase is invaluable to Polish museology. The archive material acquired at that time has proven helpful in compiling Bilińska's oeuvre and biography, and may also serve to deepen research concerning other Polish women artists (as well as European and American) who were educated in that school. Some of the purchased works and elements of studio equipment are mentioned in memoirs of female students of the academy, as well as recorded in archival photographs documenting the school's life.

The main objective of this article is to create a list of Polish students who trained at the Académie Julian, on the basis of the above-mentioned archives. In combination with *Spis polskich uczniów Académie Julian* [A list of Polish students at the Académie Julian] by Marek Zgórniak, it provides a full account of the Polish presence at the Parisian school. The article also discusses the teaching practice at the Académie Julian, demonstrating its progressive character in employing the best professors, providing young artists with opportunities to work with nude models, organizing all-school competitions for female and male students, as well as meticulously selecting the locations of the school's departments. A significant part of the text is devoted to discussing the academy's history until the closure of its last atelier, located at 5 rue de Berri, in 1974.

### Teaching Practice and the Main Assets of the Académie Julian

One of the Académie's main goals was to prepare candidates for entry exams at the École nationale des beaux-arts. It also admitted students who normally were not permitted at



fig. 3 Reconstruction of the 19th-century atelier of the Académie Julian at the exhibition *The Artist. Anna Bilińska 1854–1893* at the National Museum in Warsaw. Visible on the wall are paintings and drawings by the school's students: Amélie Beaury-Saurel, Anna Elizabeth Klumpke, Augusta Roszmann and Rose-Marie Guillaume, among others (2021) photo Bartosz Bajerski / National Museum in Warsaw

the École: women and foreigners.<sup>11</sup> Compared to other private art schools,<sup>12</sup> Julian's school represented the highest level of training. Completing the curriculum required considerable financial expenses, but the school offered its students the chance to be recognized in the official art circuit. The female students explored the traditions of French art under the guidance of eminent painters, sculptors and print-makers; they also had the unique opportunity to exchange ideas in an international group. The academy owed its success to the fact that Rodolphe Julian employed the best professors, mostly from the state-funded École des beaux-arts, winners of numerous awards at the Paris Salons and other art exhibitions. The first teachers collaborating with the academy, who conducted classes for female students, were: Gustave-Rodolphe Boulanger (1824–1888), Jules-Joseph Lefebvre (1836–1911), Jean-Paul

Laurens (1838–1921) and Jean Joseph Benjamin-Constant (1845–1902). In 1877, Tony Robert-Fleury (1837–1911), William-Adolphe Bouguereau (1825–1905), Gabriel Ferrier (1847–1914) and Alfred-Henri Bramtôt (1852–1894) joined the teaching staff, followed by Amélie Beaury-Saurel (1849–1924) – the first woman to hold this position – in 1895, together with Édouard Toudouze (1848–1907), Marcel Baschet (1861–1941), Henri Royer (1869–1938) and François Schommer (1850–1935). Sculpture classes were taught by: Henri-Michel Antoine Chapu (1833–1891), Antonin Mercié (1845–1916), Denys Puech (1854–1942) and Raoul Charles Verlet (1857–1923).<sup>13</sup>

Julian attached great importance to the school's locations, only choosing reputable districts for its departments. He organized the first atelier close to his own home, at 36 rue Vivienne. Very soon afterwards another branch





fig. 4 Unknown photographer, *Académie Julian*, 5 rue de Berri. Nude model study, two female classes, Maria Duchyńska and Stanisława Wiśniewska visible among other students at their easels. Visible on the wall: Anna Elizabeth Klumpke's *Prix Rodolphe Julian*-winning work, *Woman in a Kimono with a Japanese Umbrella* (1889), National Museum in Warsaw  
photo National Museum in Warsaw

opened in the nearby Passage des Panoramas, at 27 Galerie Montmartre, in a repurposed dance studio. Classes for women were conducted on the first floor, whereas men trained on the ground floor. By 1890, Julian had opened ten more branches, including seven for women. A second atelier for women was established at 51 rue Vivienne. *L'atelier des Dames* – an important part of the school's further history – opened after 1880, in close vicinity of the avenue des Champs-Élysées, at 5 rue de Berri. The narrow building housed three studios on its first floor: two for painting and one for sculpture. It was at this address that the academy was active for the longest period of time, until 1974. In 1890 an atelier offering classes for

women and men opened at 5 bis rue Fromentin, followed by women's ateliers at rue Faubourg Saint-Honoré, 28 rue Fontaine and 55 rue du Cherche-Midi, next to the Bon Marché. Men-only ateliers were located at 1 rue d'Uzès, 48 rue de Faubourg Saint-Denis 48, 338 rue Saint-Honoré and 31 rue du Dragon.

The students had the opportunity of executing drawn, painted and sculpted studies of live models, while a human skeleton and an anatomical model made of plaster – permanent fixtures in the workshop – helped them learn about the structure of the human body. One of the students, Anna E. Klumpke, mentioned them in her journal: 'Besides the model there was a skeleton, not in the traditional closet, but



fig. 5 Frances Benjamin Johnston, *Académie Julian, atelier 27 Galerie Montmartre, Passage des Panoramas*. Among other students: Anna Bilińska, Maria Dułębiana, as well as Amélie Beaury-Saurel, Anna Elizabeth Klumpke, Elizabeth Jane Gardner, Augusta Roszman, Louise Amans, Mina Carlson-Bredberg, Madeleine Zilhardt; before 1885, collection of Christophe-Emmanuel Del Debbio  
photo Renata Higersberger

in a very visible corner of the studio, and on a slight elevation was a figure by Houdon (whose remarkable portrait statue of Voltaire, in the foyer of the Paris Opera House, is so familiar to all) wonderfully revealing the structure of the muscles in the human body'.<sup>14</sup> The plaster model by Jean-Antoine Houdon belongs to the group of objects purchased by the NMW.<sup>15</sup>

The academy often organized competitions in order to prepare its female students to compete in the art market and to help them become accustomed to critique. Once a year, in late April or early May, the school's director would organize a grand competition for the *Prix Rodolphe Julian*, during which the students would compete for a medal and a cash prize. The award was prestigious and the winning works became the property of the academy. Many of them have been preserved in the Del Debbio family collection. As it was emphasized above, the 23 paintings and drawings from

that collection, presented at the exhibition of Bilińska's works, have been acquired by the NMW.<sup>16</sup> The most valuable purchase is Anna Bilińska's pastel *Woman in a Kimono with a Japanese Umbrella* (1888). The artist submitted the work to the annual contest for both ateliers, women's and men's, and won the first prize of the second degree. The grand prize was won by Klumpke, whose memoirs preserve a description of that contest: 'the annual *concours* at the Julian academy, always an event in the art world of Paris, and in that May of 1888 we had for a model a girl in Japanese costume, who for a week posed alternately for the men's and the women's classes. We all, however, were competing together on equal terms. Our classes had no advice regarding this undertaking save that the size of the picture must be what we knew as No.30. My classmate was a young Russian girl [sic], Mlle. Belinska [sic], and we each painted this picture in pastel. At the end



of the week all the drawings and paintings were submitted to the jury, which consisted of Tony Robert-Fleury, Jules Lefebvre, Bougereau and Boulanger, who met to inspect the one hundred and fifty studies, all unsigned. To better judge the degree of success in the portrayals, the model was again seated upon the platform, draped in Japanese costume, with whom all the portraiture of the figure could be compared. As before, she was holding her umbrella. The first prize consisted of a silver medal and a one-hundred-franc gold piece; the second prize was the medal alone.

“And did the honors go to the men’s or the women’s class?”

“To the women’s”, replied Anna, “and while my Russian comrade received the second honor, to my own surprise and joy the first award was given to me”.<sup>17</sup> The award-winning pastel can be seen on one of the purchased photographs, showing the atelier at 5 rue de Berri (fig. 4).

Another photograph from the Del Debbio collection, taken before 1885, shows girls posing in the atelier at the Passage des Panoramas. Thanks to a photograph preserved in the *Mémorial. Album of the artist-painter Anna Bilińska*,<sup>18</sup> depicting the same scene and labelled with the students’ names, it was possible to identify most of the artists portrayed (fig. 5), namely: Anna Bilińska, Amélie Beaury-Saurel, Anna E. Klumpke, Elizabeth Jane Gardner, Augusta Roszman, Louise Amans, Mina Carlson-Bredberg and Madeleine Zilhardt. Their works, which received awards in the school contest, are displayed on the wall, including Klumpke’s *Portrait of a Man in a Black Hat* (1881)<sup>19</sup> (fig. 6).

The editor of Anna Klumpke’s memoirs presents a description of the events surrounding this competition: ‘The walls of the classroom, as described by Miss Klumpke, were adorned by the drawings or paintings of those students who had been the recipients of a medal in the competitions. Often, during the quarter of an hour’s rest accorded to the model, Anna would climb on a stool to scrutinize carefully one of these pictures and study the details at close range. In the following year the subject for the competition work was a man with his hat on his head that they were to draw or paint. “My own

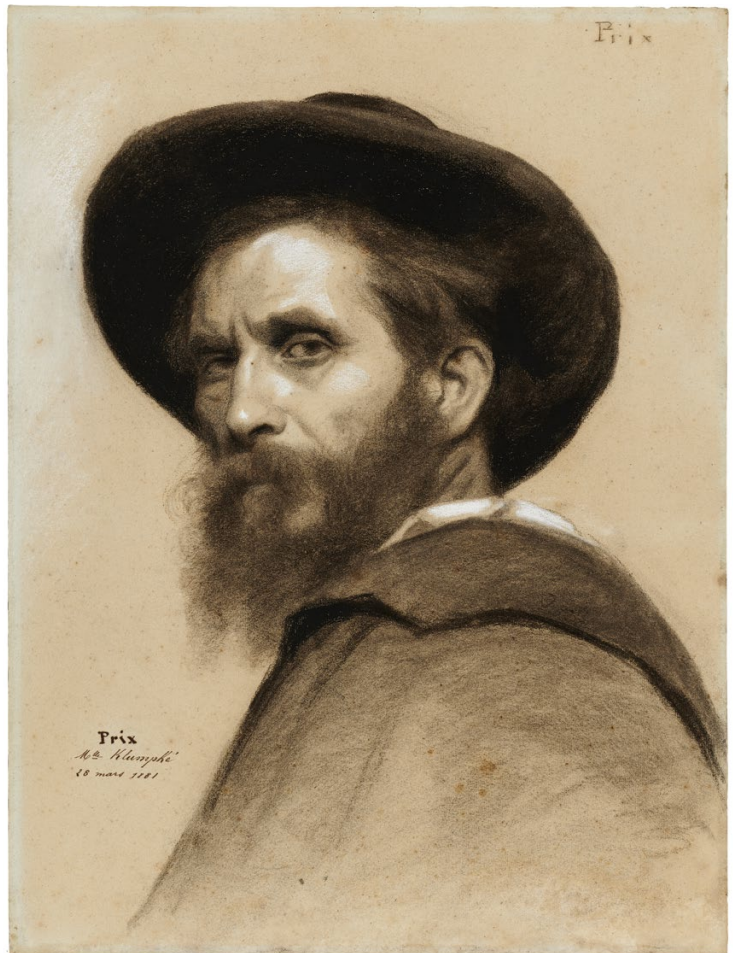


fig. 6 Anna Elizabeth Klumpke, *Portrait of a Man in a Black Hat* (1881), National Museum in Warsaw photo National Museum in Warsaw

attempt”, said Anna, “was to present him in profile, and as I was about completing this work one morning, Marie Bashkirtseff, who sat in front of me, turned and abruptly accosted me with, “Klumpke, have you finished? Perhaps you expect to get the medal?” “Why not?” I replied. “Like you, I am working towards that aim”.<sup>20</sup> The Klumpke work in question was also acquired by the NMW for its collection.

Intent on promoting the school, the director encouraged the students to paint the interior of the ateliers during classes. Several works on this theme have survived, the most renowned being *In the Studio*<sup>21</sup> (1881) by Marie Bashkirtseff. It replicates the layout of the first atelier for women at the Passage des Panoramas and reveals the behind-the-scenes work of young female painters in training, while simultaneously being a group portrait of these artists.<sup>22</sup>





fig. 7 Unknown photographer, Photograph of Marie Bashkirtseff's painting 'In the Studio', 1881, with dedication from the author to Rodolphe Julian, National Museum in Warsaw photo National Museum in Warsaw

A photograph of this painting, dedicated by Marie Bashkirtseff to Rodolphe Julian (fig. 7)<sup>23</sup>, belongs to the group of mementoes purchased by the NMW from the Del Debbio collection.

### Further History of the Académie Julian

One of the school's most renowned students was a Frenchwoman born in Barcelona, Amélie Beaury-Saurel, who played a vital role in the academy's history<sup>24</sup> (fig. 8). Associated with the academy since 1875, she was soon noticed and appreciated by its director. Rodolphe and Amélie got married in 1895. That same year she started teaching classes in the female atelier, albeit never neglecting her own career as a portraitist. After her husband's death in 1907, she took charge of the academy with the help of her nephews: Jacques Dupuis (1885–1916), and after 1919, Gilbert Dupuis (1887–1954). When

Beaury-Saurel died, it was her niece, Andrée Husson (1882–1952) – a writer, known under the pseudonym André Corthis – who became the school's director, supported by her daughters: Gilberte Lecuyer (born circa 1910) and Monique Lecuyer de Mont Brial (1915–1990).

During the Second World War the academy was closed. After 1945 two ateliers were sold by its last owners, while the others ceased their activities. The atelier at rue du Dragon was purchased in 1959 by Guillaume Met de Penninghen and Jacques d'Andon, who intended to merge it with an atelier that had been founded in 1953. The inauguration of the newly opened Centre Culturel d'Arts Plastiques took place on 15 September 1960. In 1968 it added graphic design and photography to its curriculum and changed its name to l'École supérieure d'arts graphiques (E.S.A.G.).<sup>25</sup> The inscription *Académie Julian* on the facade was merely a symbolic reference to the history of

that building. Thirty volumes of archive materials, pertaining to the men's ateliers, were discovered there and then transferred to the Archives nationales in Paris.<sup>26</sup> The ateliers at 5 rue de Berri were purchased in 1946 by painter Cécile Beldent (1907–1973).<sup>27</sup> André Del Debbio, who also taught sculpture classes, offered her his support in managing the school. The location at rue de Berri also became home to equipment and archives from the remaining, closed ateliers.<sup>28</sup>

The reactivated Académie Julian resumed its activity on 14 October 1946. The ateliers were opened all year round, and the students worked daily with live models. Drawing and composition classes were taught by Jules Cavaillès (1901–1977), Émile Sabouraud (1900–1996) and Roger Limouse (1894–1990). Sculpture classes were conducted by Jacques Zwobada (1900–1967), Marcel Gimond (1894–1961), and later by André Del Debbio. The competition for *Prix Rodolphe Julian* was still being organized. In 1950 a new branch opened; André Del Debbio took the initiative to buy an inactive lighthouse in the picturesque town of Honfleur (le Phare de L'Hospice), where the annual competition winners could travel in order to paint *en plein air* during the summer months.<sup>29</sup> Professors Cavaillès, Sabouraud and Del Debbio were associated with the academy for over 25 years. The last lesson in the atelier at 5 rue de Berri took place on 6 March 1974. Following the decision to demolish the building, André Del Debbio moved the painting equipment to a much smaller location, at 28 boulevard Saint-Jacques. In that school, which he named *Académie Julian-Del Debbio*, together with his friends Cavaillès and Sabouraud, he taught drawing, painting and modelling until 2008. Simultaneously, since 1954, he was in charge of a sculpture studio at 11 impasse Ronsin.<sup>30</sup>

### Student Register – Polish Women at the Academy

School registers donated to the Archives nationales<sup>31</sup> by Christophe-Emmanuel Del Debbio (fig. 9) provide a wealth of information about the students. Thanks to notebooks with lists categorized by nationality, it is known that more than 90 Polish women artists studied at the



fig. 8 Amélie Beaury-Saurel, *Self-Portrait with a Violet* (1900), National Museum in Warsaw  
photo National Museum in Warsaw

Académie Julian in the years 1876–1910. These registers include their names (unfortunately, the transcription often contains errors, and in some cases identification is impossible), as well as information revealing on whose recommendation they undertook their studies, in which years they attended classes, in which studio and with which professor, and finally, at which address they stayed in Paris. Helping complete the list of Polish female students is a comprehensive register compiled by the academy's first monographer, Catherine Fehrer, and published in the catalogue for the exhibition *The Julian Academy Paris 1868–1939*, organized in 1989 in the Shepherd Gallery in New York.<sup>32</sup> A compilation of data shows that 1889 was the year of Académie Julian's greatest popularity: at that time, one third of the 600 students were of foreign origin.<sup>33</sup>

In order to create the list of Polish female artists, the author also analysed photographs of female classes. It was customary at Julian's



fig. 9 Élèves dames groupées par nations et par villes, 1868–1906,  
page from the Académie Julian student register,  
Archives nationales de France, Fonds de l'Académie Julian  
photo Archives nationales de France, Fonds de l'Académie Julian

# Élèves Dames

1875	Bertrand				
1878	Bertuck				
1878-98	Besson, Melanie	27	fr. Paris	18 Place Vendôme	Ex. pour M <sup>lle</sup> Marchetti assise Mention Salon 91. Méd. d'or à Amsterdam 1892.
1886	Benseker			B <sup>d</sup> de la Tour Maubourg	
1888-91	Betzi	27	Française	68. Rue Nollet	
1889	Beynon	B	Londres	62 W. de la G <sup>de</sup> Armée	par Miss Morgan
1879-81	Bibikof		Russe	11 R. St. Domingue	
1887	Bigelard	27	Française	61 Rue Marceau	
1889	de Biencourt	30	fr.	81 R. de Chaillot	Ex. amie de M <sup>lle</sup> d'Andlau
	M <sup>me</sup> de Cessat Brissac			23 Rue St. D. des Capucines 23.	
1886-92	Biernacka	27	Polonaise	27 R. de Fleuries	par M <sup>lle</sup> Bilinska
1888-87	Bierkowska	27	Polonaise	136 R. Montmartre	
1888-90	Bilinska Anna	27	Varsovie Pol	27 R. de Fleuries	Ex. par M <sup>lle</sup> Stankiewicz Décédé 3 avril 93
1879-92-8-45	Billet 27 <sup>m</sup>	B	Espagnole	27 av. Victor Hugo	Exp.
	(Madrid)				
1887-88	Bird, Bessie	27	Américaine	9 Imp. du Maine	par ouï-dire
1879-87	Bironneau (M <sup>re</sup> Eugie)		fr. Paris	10 R. Pigalle	Ex. par M <sup>lle</sup> Boitevin
1888-89	Binnie	B	Londres	11. R. Labbie	
1888-92	Bion, Marie Louise	30	St. Gall (Suisse)	24 Baro	Exp. par M <sup>lle</sup> Cerkowicz
1874-78	Bishop	54	Londres		
1879	Blachier	B	Annemay	80 R. Francois I <sup>er</sup>	Cous. des Montgolfier
1875-89	Blake, Mabel			7 Rue de Galicie	Ex.
1888-91	Blone	27	Paris	47. R. Desfer. Rochecou	p. M <sup>lle</sup> Tallois - amie de M <sup>lle</sup> Lantre
1883-87	Blanc	27	Française	31 R. Vernet	



Atelier de M. M<sup>rs</sup> Bouguereau & Ferrier  
(1900.)

[illegible]

G. BOULLE  
55, Ave du Troubourg St-Denis  
— PARIS —

Atelier de M. H. Bouguereau & Ferrier. 1895.

[illegible]

fig. 10 G. Boule (Paris), *Académie Julian, atelier de M. Mrs. Bouguereau & Ferrier, 5 rue de Berri. Gabriel Ferrier with students* (1900), National Museum in Warsaw  
photo National Museum in Warsaw

fig. 11 Académie Julian, atelier de M. Mrs. Bouguereau & Ferrier, 5 rue de Berri. Wiliam-Adolphe Bouguereau with students – including Maria Gerson (1896) collection of Christophe-Emmanuel Del Debbio photo Renata Higersberger





fig. 12 Unknown photographer, Académie Julian, atelier de M. Mrs Robert-Fleury & Lefebvre, 5 bis, Rue Fromentin. Tony Robert-Fleury with students – including Anna Paszkiewicz and Sienicka, standing in the back row (1893), collection of Christophe-Emmanuel Del Debbio photo Renata Higersberger

school to take annual photographs of classes with professors in their ateliers. Apart from their artistic value, the images preserved in the Del Debbio collection have great research value, as they bear the signatures of the people depicted. In several photographs, it was possible to identify the following Polish students: Anna Bilińska, Maria Gerson, Maria Duchyńska, Stanisława Wiśniewska, Anna Paszkiewiczówna, Sienicka and Wanda Chichocka. Eleven of these photographs were acquired by the NMW for its collection: seven show the atelier at 5 rue de Berri (figs 10, 11), whereas the others depict 5 bis rue Fromentin<sup>34</sup> (figs 12, 13).

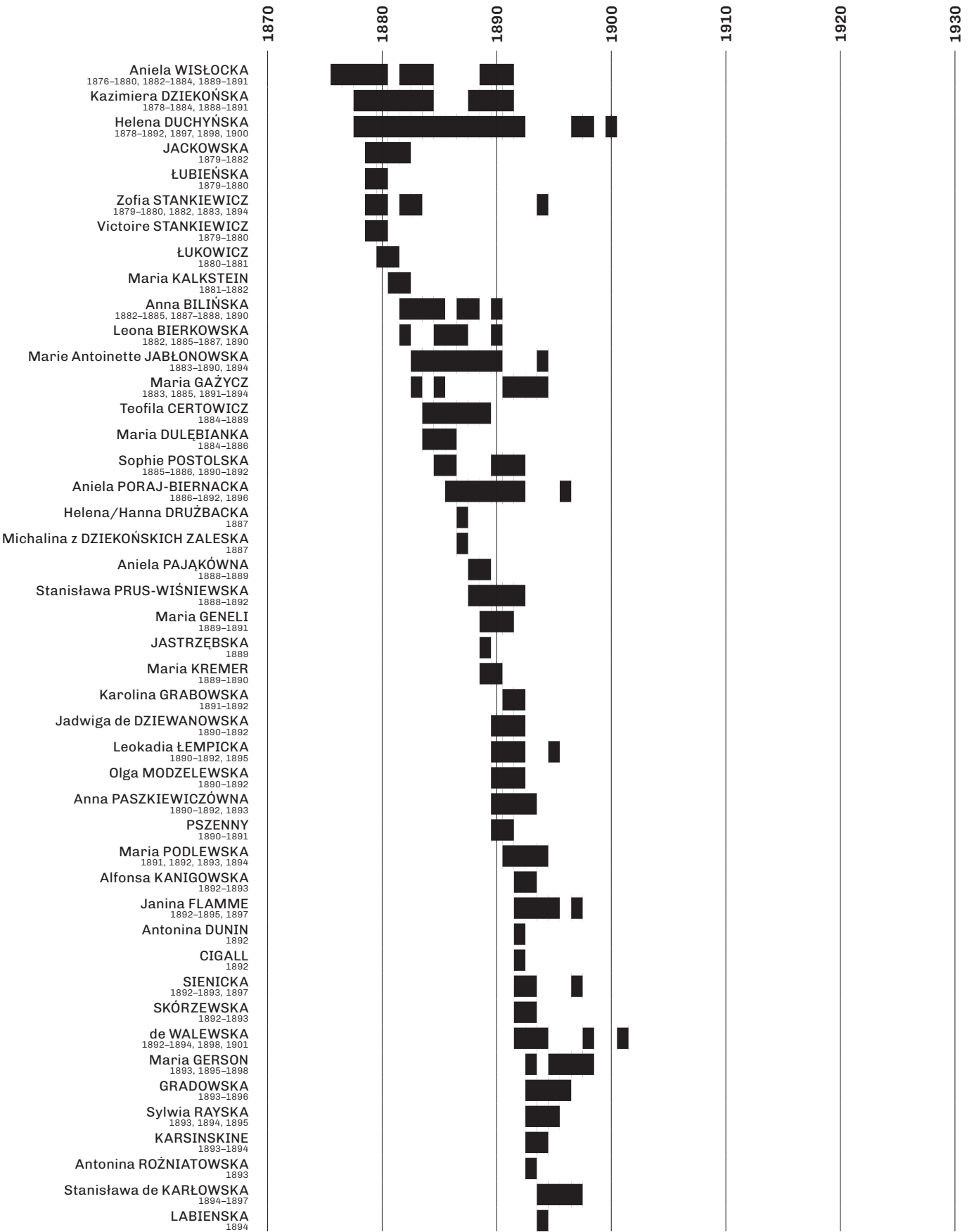
The first Polish student to join the Académie Julian was Aniela Wisłocka, who enrolled in 1876. She attended classes together with Marie Bashkirtseff, in the atelier at the Passage des Panoramas. The Russian artist mentions her in her journal on 17 November 1877: 'The competition was decided. There were eighteen competitors. I am thirteenth; so there are five below me; that's not so bad. The Polish girl first; quite unfair!'<sup>35</sup> The next Polish students to train at the academy were Kazimiera Dziekońska (from 1878), Maria Helena Duchyńska (from 1879), Zofia Stankiewicz, Misses Jackowska and Lubieńska, as well as Maria Kalkstein (from 1881). Bilińska enrolled

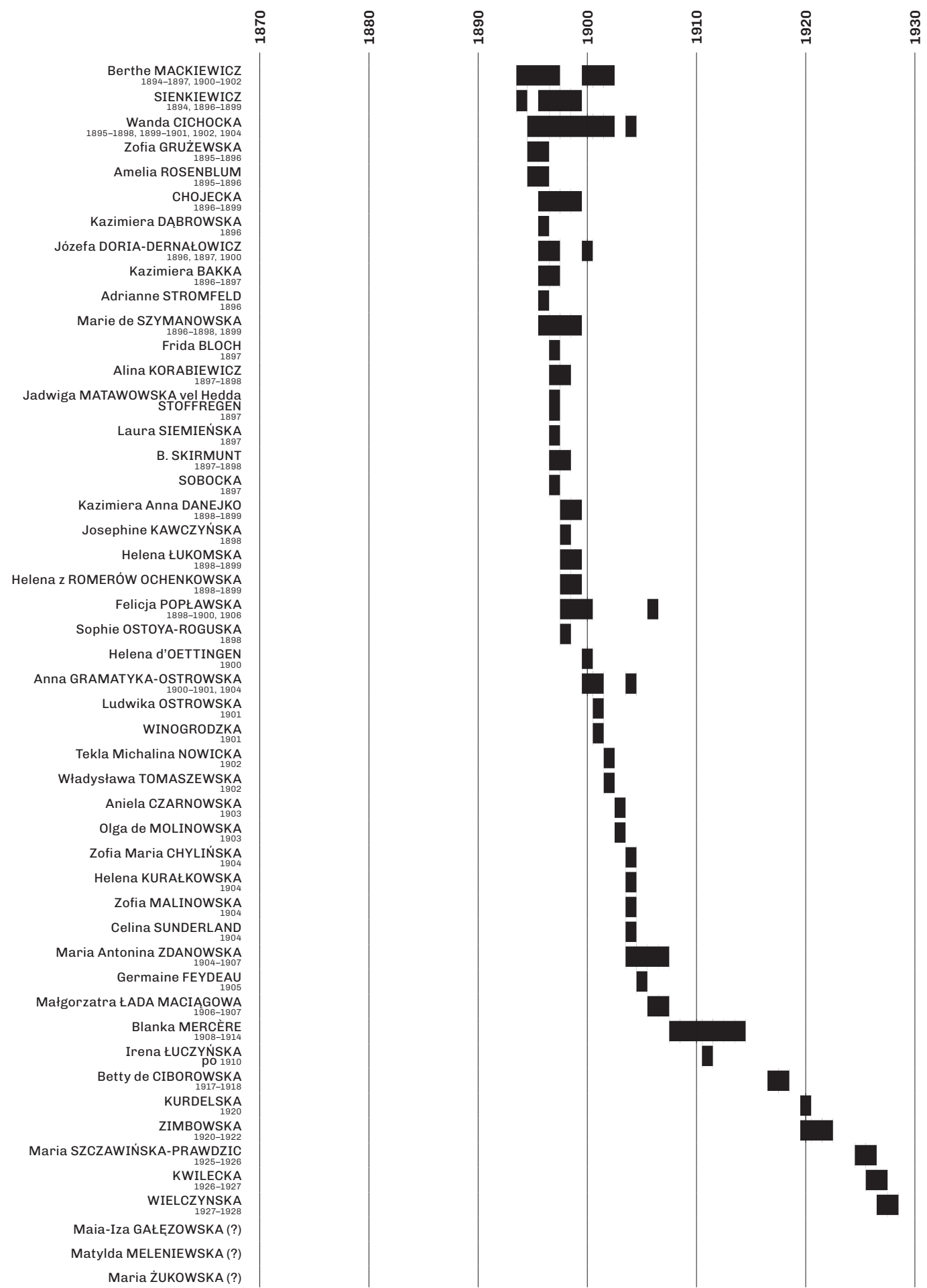






fig. 14 List of Polish female students at the Académie Julian, in chronological order by year enrolled compiled by Renata Higersberger







## Alumnae of the Academy

Reconstruction of women's artistic biographies holds an important place in modern research in the field of art history. Interesting life stories of female painters and sculptors are constantly being discovered, alongside their valuable oeuvre. Biographies of these Polish, Scandinavian or American women almost always feature a period of artistic training in Paris.

Polish female artists travelled there mainly with the intention of studying in private academies, and only rarely did they train in famous artists' private ateliers. The Académie Julian reached its peak of popularity among Polish students in the years 1884–1898 (fig. 14). Women approached their studies at the academy very seriously, they worked conscientiously, and if they resigned, it was mainly for financial reasons, as the fees were high – higher than those covered by men. Most of the female students pursued art professionally after their Parisian education. They deliberately shaped their own careers and actively participated in exhibitions. The first show of the Polish Women Artists Association, organized in 1899 in the Kraków Cloth Hall, featured the works of many alumnae of the Académie Julian, such as Leona Bierkowska (vice-president of the Association), Aniela Biernacka, Zofia Stankiewicz, Maria Dulębianka, Aniela Pająkówna, Alfonsa Kaniłowska, Sylwia Reyska and Maria Gerson.<sup>37</sup>

An impressive number of artists from around the world have been associated with the academy over the more than 100 years of its existence. When returning to their home countries, Rodolphe Julian's students (*Les Julianites*) became the best ambassadors for the director's legacy. Unfortunately, Anna Bilińska never realized her idea of opening an art school for women in Warsaw – her sudden death at the age of 39 thwarted these plans.<sup>38</sup> However, Tola Certowicz,<sup>39</sup> her protégée and fellow Académie Julian alumna, managed to accomplish that task.

## A List of Polish Female Students at the Académie Julian in the Years 1868–1931<sup>40</sup>

Individual entries include: surname and first name (along with any different versions or original spellings from archival sources); dates of birth and death; places of birth and death and/or place of origin; period of training at the Académie Julian [A.J.]; names of professors, according to the glossary of abbreviations; course name and/or atelier symbol, according to the glossary of abbreviations; name of the person who recommended the student to train at the academy [recom.]; home address [h.a.] in Paris and in Poland. Most entries do not contain full information due to gaps in sources.

### GLOSSARY OF ABBREVIATIONS

Numbers of ateliers organizing courses for women – addresses of individual ateliers

[27] – 27 Galerie Montmartre, Passage des Panoramas

[30] – 30 Galerie Montmartre, Passage des Panoramas

[5] – 5 rue de Berri, next to the avenue des Champs-Élysées

[B] – Alfred-Henri Bramtôt's atelier

[Sc] – sculpture atelier at 5 rue de Berri

[28] – 28 rue Fontaine, classes for men and women

[55] – 55 rue du Cherche-Midi, next to Bon Marché

[5 bis] – 5 bis rue Fromentin, classes for men and women

[11] – unidentified symbol

### Names of the professors

Boulanger – Gustave-Rodolphe Boulanger (1824–1888)

Lefebvre – Jules-Joseph Lefebvre (1836–1911)

T. Robert-Fleury – Tony Robert-Fleury (1837–1911)

J.P. Laurens – Jean-Paul Laurens (1838–1921)

Constant – Jean-Joseph Benjamin-Constant (1845–1902)

Bouguereau – William-Adolphe Bouguereau (1825–1905)

Ferrier – Gabriel Ferrier (1847–1914)  
 Toudouze – Édouard Toudouze (1848–1907)  
 Schommer – François Schommer (1850–1935)  
 Baschet – Marcel Baschet (1861–1941)  
 Royer – Henri Royer (1869–1938)  
 Bramtôt – Alfred-Henri Bramtôt (1852–1894)  
 Chapu – Henri-Michel-Antoine Chapu  
 (1833–1891)  
 Mercié – Antonin Mercié (1845–1916)  
 Puech – Denys Puech (1854–1942)

#### Polish Female Students at the Académie Julian in the Years 1868–1931

1. BAKKA Kazimiera; born 1865 in Warsaw, died 1932 in Kyiv; sister of Michał Bakka (1863–1926), wife of Michał Szubert (dates of birth and death unknown); at the A.J.: 1896–1897, J.P. Laurens, Constant; painting [27], recom. by Wanda Cichocka; h.a. in Paris: 59 rue Montmartre.
2. BIERKOWSKA Leona (Leonia); born 1855 in Kraków, died after 1910, before 1925; at the A.J.: 1882, 1885–1887, 1890; Lefebvre, Boulanger; drawing, painting, sculpture [27]; h.a. in Paris: 136 rue Montmartre.
3. BIERNACKA PORAJ Aniela; born 1858 in Warsaw, died 1918 in Warsaw; at the A.J.: 1886–1892, 1896; Lefebvre, J.P. Laurens, Constant; painting [27]; recom. by Anna Bilińska; h.a. in Warsaw: ul. Wolska 28; h.a. in Paris: 27 rue de Fleurus, 25 rue Notre-Dame-des-Victoires.
4. BILIŃSKA (Bilinska Bohdanowicz) Anna; born 1854 in Złotopol, died 1893 in Warsaw; at the A.J.: 1882–1885, 1887–1888, 1890; T. Robert-Fleury, Lefebvre, Bouguereau; painting, drawing [27], [5]; recom. by Zofia Stankiewicz; h.a. in Paris: 27 rue de Fleurus.
5. BLOCH Frida (Blach, François); born 1881; Warsaw, at the A.J.: 1897; Schommer, Baschet, sculpture [55]; h.a. in Paris: 49 rue Bonaparte.
6. CERTOWICZ Teofila (Tolla, Tola, Certowiczówna); born 1862 in Bryckie near Berdychiv, died 1918 in Warsaw; at the A.J.: 1884–1889; Mercié, Chapu; sculpture [Sc], [B]; recom. by Anna Bilińska; h.a. in Paris:

19 rue Campagne Première, 1 rue de la Grande-Chaumière.

7. CHOJECKA at the A.J. 1896–1899, Bouguereau, Ferrier [5]; h.a. in Paris: 14 rue Théry.
8. CHYLIŃSKA Zofia Maria (Leśmian); born 1885 in Łomża, died 1964 in Argentina; Warsaw; since 1905 wife of Bolesław Leśmian; at the A.J.: 1904; [27], h.a. in Paris: 6 rue Chevreuse, 135 boulevard Montparnasse, after 1912: 8 rue de la Grande-Chaumière.
9. CIBOROWSKA Betty de; at the A.J. 1917–1918, [5]; h.a. in Paris: 14 avenue Charles Floquet
10. CICHOCKA Wanda (Nałęcz-Cichocka); born 1874 in Dąbrówka near Radom; at the A.J.: 1895–1898, 1899–1901, 1902, 1904; Constant, J.P. Laurens, Lefebvre, Bouguereau, Ferrier; painting [27], [5 bis], [5], [28]; recom. by Wojciech Gerson; h.a. in Paris: 40 rue des Écoles; 125 rue Montmartre.
11. CIGALL; Warsaw; at the A.J.: 1892; [27]; h.a. in Paris: 14 rue de Vienne.
12. CZARNOWSKA Aniela (Angèla); Warsaw, Lviv; at the A.J.: 1903; Constant, J.P. Laurens [27]; h.a. in Paris: 10 rue de Bucy.
13. DĄBROWSKA Kazimiera (Dombrocka, Dombrowska); Warsaw; at the A.J.: 1896; Bouguereau, Ferrier; [B], [5], [Sc]; h.a. in Paris: 41 rue Labat.
14. DANEJKO Kazimiera Anna; born 1875, died 1912 in Warsaw; at the A.J.: 1898–1899; Schommer, Baschet; [55]; recom. by Denys Puech; h.a. in Paris: 13 rue de Crussol, rue de Sèvres.
15. DORIA-DERNAŁOWICZ Józefa (Konstancja, Dernalewicz); born 1871 in Warsaw, died 1938 in Mińsk Mazowiecki; at the A.J.: 1896, 1897, 1900; Bouguereau, Ferrier; sculpture [B], [5]; h.a. in Paris: 15 rue Juliette Lamber.
16. DRUŻBACKA Helena (Hanna, Drużbacka); Kamieniec Podolski; at the A.J. 1887; painting [27]; h.a. in Paris: 139 rue Saint-Honoré.
17. DUCHYŃSKA Helena (Maria-Hélène Duchinska, Duchenska); born 1852 in Tonneins, Lot-et-Garonne, died 1919; at the A.J.: 1878–1892; 1897, 1898, 1900, Bouguereau, Ferrier, T. Robert-Fleury; [B], [27], [5], [5 bis]; recom. by T. Robert-Fleury; h.a. in Paris: 3 rue Lamennais.

18. DULĘBIANKA Maria (Magdalena Maria Dulęba, Duleba); born 1858 Kraków, died 1919 Lviv, at the A.J.: 1884–1887; T. Robert-Fleury, Bouguereau; painting [27].
19. DUNIN Antonina (Dounine, Duninówna); born 1870 near Kamieniec Podolski, died 1910 in Warsaw; at the A.J.: 1892–1894, 1896; T. Robert-Fleury, Lefebvre, [5 bis]; recom. by Zofia Stankiewicz; h.a. in Paris: 16 rue de Puteaux.
20. DZIEKOŃSKA Kazimiera (Dziekonska, Dzikowska); born 1851 in Vilnius, died 1934 in Warsaw; Warsaw; at the A.J.: 1878–1884, 1888–1891; T. Robert-Fleury, Lefebvre; painting [27]; recom. by Maria Baszkircew; h.a. in Paris: 139 boulevard Saint-Michel.
21. DZIEWANOWSKA Jadwiga; at the A.J.: 1890–1892; [B], [5 bis]; h.a. in Paris: 10 rue Demours.
22. FEYDEAU Germaine (Carolus-Duran); born 1890 in Paris, died 1941 in New York; granddaughter of Carolus-Duran (1837–1917) and Leokadia Bogusława Zalewska (1838–1924), wife of Louis Verneuil (1837–1917); at the A.J.: since 1905, Bouguereau, Toudouze, sculpture, [B][5], h.a. in Paris: 27 rue Fourcroy.
23. FLAMME Janina (Flamm, Flammówna); born 1877 in Warsaw, died 1922 in London; since 1897 wife of Eric Forbes-Robertson (1865–1925); at the A.J.: 1892–1895, 1897; T. Robert-Fleury, Lefebvre; [B], [5 bis]; recom. by Sienicka; h.a. in Paris: 15 rue de l'Arc de Triomphe, 10 rue Barye, 10 rue Demours.
24. GAŁĘZOWSKA Maria Iza (Galezowska); born 1880, died 1945; Baschet, Royer; painting.
25. GAŻYCZ Maria (Chrzanowska, Gażyczowa); born 1860 in Wiszera, died 1935 in Grodno; at the A.J.: after 1883, 1885, 1891–1894; T. Robert-Fleury, Lefebvre; painting [27], [5 bis]; recom. by Anna Bilińska; h.a. in Paris: 27 Place Madeleine, 27 rue de Fleurus.
26. GENELI Maria (Genellé); born 1878 in Warsaw, at the A.J.: 1889–1891; [B]; h.a. in Paris: 3 rue Ceglami-Varsovie.
27. GERSON Maria (Maria Józefa Gersonówna, Gerson-Dąbrowska); born 1869 in Warsaw, died 1942 in Warsaw; daughter of Wojciech Gerson; at the A.J.: 1893, 1895–1898; Puech, Ferrier, Bouguereau; sculpture, painting [B], [Sc], [5]; recom. by Wojciech Gerson; h.a. in Paris: 22 rue Washington.
28. GRABOWSKA Karolina; 1861–1920; Paris; at the A.J.: 1891–1892; painting [27]; h.a. in Paris: 8 Avenue de Friedland.
29. GRADOWSKA de; at the A.J.: 1893–1896; T. Robert-Fleury, Lefebvre; [5 bis]; recom. by Rodolphe Julian; h.a. in Paris: 33 Place de la Madeleine, 8 rue Juliette Lamber.
30. GRAMATYKA-OSTROWSKA Anna; born 1882 in Kraków, died 1958 in Zakopane; at the A.J.: 1900–1901, 1904; J.P. Laurens; painting, drawing; h.a. in Paris: 28 Place du Marché Saint-Honoré.
31. GRUŻEWSKA Zofia (Antonina, Gruzeńska Sophie); Vilnius; at the A.J.: 1895–1896; Schommer, Baschet; sculpture [55]; h.a. in Paris: 11 rue Mechain.
32. JABŁONOWSKA Marie Antoinette; Warsaw; at the A.J.: 1883–1890, 1894; [27], [28]; h.a. in Paris: 11 rue de la Néva.
33. JACKOWSKA; at the A.J.: 1879–1882; [30].
34. JASTRZĘBSKA; Kraków; at the A.J.: after 1889; sculpture [B]; recom. by Anna Bilińska; h.a. in Paris: 14 rue Richempanse.
35. KALKSTEIN Maria; at the A.J.: 1881–1882; [30]; h.a. in Paris: 89 rue Saint-Georges.
36. KANIGOWSKA Alfonsa; born 1858 in Warsaw, died 1948 near Częstochowa; at the A.J.: 1892–1893; painting [5 bis], recom. by Zofia Stankiewicz and Leokadia Łempicka; h.a. in Paris: 4 rue de Puteause.
37. KARŁOWSKA Stanisława de (de Karłowska-Bevan); born 1876 near Łowicz, died 1952 in London; Warsaw; since 1897 wife of Robert Bevan (1865–1925); at the A.J.: 1894–1897; T. Robert-Fleury, Lefebvre, painting [27], [5 bis]; recom. by Janina Flamme; h.a. in Paris: 10 rue Borye, 10 rue Demours.
38. KARSINSKINE; Warsaw; at the A.J.: 1893–1894; sculpture [B]; h.a. in Paris: 28 rue de l'Échelle.
39. KAWCZYŃSKA Josephine; Kraków; at the A.J. 1898; [5 bis]; h.a. in Paris: 53 rue d'Amsterdam.
40. KORABIEWICZ Alina (Korabievitch); died 1912; Warsaw; at the A.J.: 1897–1898; Schommer, Baschet; [55]; recom. by Frida Bloch; h.a. in Paris: 49 rue Bonaparte.
41. KREMER Maria (Marianna Kram-er, Koremer); born 1854 in



- Środa Wielkopolska, died 1931 in Środa Wielkopolska; Poznań; at the A.J.: 1889–1890; painting [28]; recom. by Anna Bilińska and Władysław Marcinkowski; h.a. in Paris: 23 rue Vaneau.
42. KURAŁKOWSKA Helena; at the A.J.: 1904, J.P. Laurens, Constant; [27]; recom. by Hedda Stoffregen (Jadwiga Matawowska); h.a. in Paris: 40 rue la Bruyère.
43. KURDELSKA; at the A.J.: 1920; h.a. in Paris: rue de Rivoli.
44. KWILECKA; at the A.J.: 1926–1927.
45. LABIENSKA; at the A.J.: 1894; [5 bis]; h.a. in Paris: 22 rue Saint-Pétersbourg.
46. ŁADA-MACIĄGOWA Małgorzata (Ładówna); born 1881 in Siedlce, died 1969; at the A.J.: 1906–1907; painting.
47. ŁEMPICKA Leokadia (Lempicka, Lempicka); born before 1865, died 1913 in Kyiv; Warsaw; at the A.J.: 1890–1892, 1895; [5], [5 bis], [11]; recom. by Anna Bilińska; h.a. in Paris: 13, rue Chauzel, 22 rue de la Tours d'Auvergne.
48. ŁUBIEŃSKA (Lubienska, Lubinska); at the A.J.: 1879–1880; [30]; h.a. in Paris: 77 rue Notre Dame des Champs.
49. ŁUCZYŃSKA Irena (Łuczyńska-Szymanowska); born 1890 in Góra Kalwaria, died 1966 in Warsaw; at the A.J. after 1910.
50. ŁUKOMSKA Helena (Lukonska); at the A.J.: 1898–1899; Ferrier, Bouguereau; [B], [5]; h.a. in Paris: 165 boulevard Haussman.
51. ŁUKOWICZ (Lukowicz, de Lucovich); at the A.J.: 1880–1881; [30]; h.a. in Paris: 76 rue du Rocher.
52. MACKIEWICZ Berthe; at the A.J.: 1894–1897, 1900–1902; [5 bis]; h.a. in Paris: 17 Campagne Première.
53. MALINOWSKA Zofia (from Kyiv); at the A.J.: 1904; Bouguereau, Toudouze; sculpture [5]; h.a. in Paris: 24 rue de Charenton.
54. MATAWOWSKA Jadwiga (Hedda Stoffregen); born 1874, died 1963; at the A.J.: 1897; recom. by Laura Siemieńska.
55. MELENIEWSKA Matylda (née Wodak); born 1869, died 1930; Kraków; painting, sculpture.
56. MERCÈRE Blanka; born 1885 in Warsaw, died 1937 in Warsaw; at the A.J.: 1908–1914.
57. MODZELEWSKA Olga; at the A.J.: 1890–1892; Bouguereau, T. Robert-Fleury; painting [B], [5 bis], [11]; recom. by Aniela Wiśłocka; h.a. in Paris: 31 rue Fontaine.
58. MOLINOWSKA Olga de; at the A.J.: 1903; J.P. Laurens, Constant; [27]; recom. by Alberto Vianelli.
59. NOWICKA Tekla Michalina (Nerothska, Nowitska Palmyra, Nowicka-Kwiatkowska); born 1877 in Warsaw, died 1932 in Warsaw; at the A.J.: since 1902; [55].
60. OCHENKOWSKA Helena (Römerówna, Romer-Ochenkowska); born 1875 in Vilnius, died 1947 in Toruń; Kraków; at the A.J.: 1898, 1899; J.P. Laurens, Constant; [27]; h.a. in Paris: 160 rue Saint-Honoré.
61. OETTINGEN Helena d' (baroness d'Oettingen, née Międzyńska, originally Jelena Ettingen, also known as Léonard Pieux, Roch Grey, François Angiboult); born 1887 in Stepanivka, died 1950 in Paris; at the A.J. 1900; [55]; recom. by Carl Rosa (1842–1889).
62. OSTROWSKA Ludwika (Louise, Luiza); Warsaw; at the A.J.: 1901; sculpture, Ferrier, Bouguereau; [B], [5]; recom. by Kazimierz Witold Ostrowski; h.a. in Paris: 5 rue de l'Assomption.
63. PAJĄKÓWNA Aniela (Pajak, Pajac); born 1864 in Medyka, died 1912 in Paris; at the A.J.: 1888–1889; T. Rober-Fleury; painting [27]; recom. by Carl Rosa; h.a. in Paris: 191 boulevard Saint-Honoré.
64. PASZKIEWICZÓWNA Anna (Paskiewiczówna, Paskiewicz); at the A.J.: 1890–1892, 1893; T. Robert-Fleury, Lefebvre; painting, sculpture [27], [5 bis]; recom. by Leokadia Łempicka and Anna Bilińska; h.a. in Paris: 13 rue Clauzel, 22 rue de la Tour d'Auvergne.
65. PODLEWSKA Maria; born 1862 in Płock, died 1948 in Kraków; at the A.J.: 1891, 1892, 1893, 1894; J.P. Laurens, Constant; painting [27]; h.a. in Paris: 44 rue des Jeûneurs.
66. POPLAWSKA Felicja (Szlegel-Popławska); at the A.J.: 1898–1900, 1906; [27].
67. POSTOLSKA Sophie; born 1868 in Reims, died 1943; at the A.J.: 1885–1886, 1890–1892; sculpture [27]; h.a. in Paris: 71 rue du Cardinal-Lemoine.

68. PSZENNY; at the A.J. 1890–1891; [B]; recom. by Léonie de Loghades (1859–c.1939); h.a. in Paris: 13 rue Mansard.
69. RAYSKA Sylwia (Reyska, baroness de Reisky, Roësky); born 1865; Warsaw; at the A.J.: 1893, 1894, 1895; T. Robert-Fleury, Lefebvre; [27], [5 bis]; h.a. in Paris: 26 rue de Turin, recom. by Marie Louise Petros.
70. ROGUSKA d'OSTOYA Sophie [Zofia]; at the A.J.: 1898; T. Robert-Fleury, Lefebvre [5 bis]; recom. by Adèle Jean (1868–1941); h.a. in Paris: 69 rue Blanche.
71. ROSENBLUM Amelia (Rozenblumówna); born 1860, died 1935 in Warsaw; at the A.J.: 1895–1896; Bouguereau; [B]; h.a. in Paris: rue d'Armaillé.
72. ROŻNIATOWSKA Antonina; born 1860 near Berdychiv, died 1895 in Kraków; at the A.J.: 1893; sculpture; [B]; recom. by Teofila Certowicz; h.a. in Paris: 84 boulevard Saint-Michel.
73. SIEMIĘSKA Laura (Kazimiera-Laura, Siemieniska); born 1870 in Masłowice near Przedbórz, died 1926 in Masłowice near Przedbórz; Warsaw; at the A.J.: 1897; Lefebvre, T. Robert-Fleury; sculpture, [B], [5 bis]; recom. by Adrienne Stromfeld.
74. SIENICKA (Siennicka), Warsaw; at the A.J.: 1892–1893, 1897; T. Robert-Fleury; [B], [5 bis]; recom. by Janina Flamme; h.a. in Paris: 15 rue de l'Arc de Triomphe, 10 rue Demours, 103 rue de Rome.
75. SIENKIEWICZ; at the A.J.: 1894, 1896–1899; T. Robert-Fleury, Lefebvre; [5 bis]; recom. by Atelier Henri Gervex (1852–1929); h.a. in Paris: 6 rue Daubigny, 33 rue de Tocqueville.
76. SKIRMUNT B. (Skirmuntt), related to Helena Skirmunt (1827–1874); at the A.J.: 1897–1898; [55]; h.a. in Paris: 11 boulevard de Beauséjour, Passy.
77. SKÓRZEWSKA (Skorjewska); at the A.J.: 1892–1893; [5 bis]; h.a. in Paris: 16 rue de Puteaux.
78. SOBOCKA; Warsaw; at the A.J.: 1897; Lefebvre, Constant; [27]; h.a. in Paris: 18 rue Las Cases.
79. STANKIEWICZ Zofia; born 1862 near Kyiv, died 1955 in Warsaw; at the A.J.: 1879–1880; 1882, 1883, (1889?), 1894; T. Robert-Fleury, Lefebvre; [30], [27], [5 bis]; h.a. in Paris: Avenue Trudaine, recom. by Wojciech Gerson.
80. STANKIEWICZ Victoire (Wiktoria, née Kalińska, died 1929, mother of Zofia); at the A.J.: 1879–1880; T. Robert-Fleury; [30].
81. STROMFELD Adrienne (Adrianna Stromfeld-Mikulska, Shenfield); at the A.J.: 1896; [27]; recom. by Kazimiera Bakka and Maria Szymanowska; h.a. in Paris: 59 rue Montmartre.
82. SUNDERLAND Celina (Czesława, Cyprianna); born 1885 in Warsaw, died 1956 in Iłża; related to Bolesław Leśmian; at the A.J.: 1904; [27]; h.a. in Warsaw: Marszałkowska 148; recom. by Zofia Chylińska.
83. SZCZAWIŃSKA-PRAWDZIC Maria; born 1903; at the A.J.: 1925–1926.
84. SZYMANOWSKA Marie de; at the A.J.: 1896–1898, 1899; J.P. Laurens, Constant; [27]; h.a. in Paris: 34 rue Jean-Baptiste Pigalle.
85. TOMASZEWSKA Władysława, Warsaw; at the A.J.: 1902; Bouguereau, Toudouze; sculpture [5]; h.a. in Paris: 11 rue Denis Poisson.
86. WALEWSKA de; at the A.J.: 1892–1894, 1898, 1901; Schommer, Baschet, Bouguereau, Ferrier; [B], [55], [5]; h.a. in Paris: 31 rue François 1<sup>er</sup>, 27 boulevard Malesherbes.
87. WIELCZYŃSKA; at the A.J.: 1927–1928; h.a. in Paris: 147 rue d'Alésia.
88. WINOGRODZKA (Winogradzka); Warsaw; at the A.J. 1901; [W], [27].
89. WISŁOCKA Aniela (Angela Wisłowska); born 1860; Kraków; at the A.J.: 1876–1880, 1882–1884, 1889–1891; painting, sculpture [B], [27]; h.a. in Paris: 23 boulevard Gouvion-Saint-Cyr, 54 boulevard Saint-Michel.
90. WIŚNIEWSKA Stanisława (Prus-Wiśniewska); born 1868, died 1947; Warsaw; at the A.J.: 1888–1892; [B], [5]; recom. by Anna Bilińska; h.a. in Paris: 191 rue du Faubourg Saint-Honoré.
91. ZALESKA Michalina (née Dziekońska); born c.1830 in Grodno, died after 1914; at the A.J.: 1887; [27]; h.a. in Paris: 21 rue Faraday.



92. ZDANOWSKA Maria Antonina, Warsaw;  
at the A.J.: 1904–1907; Bougue-  
reau, Ferrier; [5], [28]; h.a. in Paris:  
7 rue Fromentin.

93. ZIMBOWSKA; at the A.J.: 1920–1922;  
h.a. in Paris: 1 bis rue de Vaugirard.

94. ŻUKOWSKA Maria (Zoukowska).

Translated by Olga Mysłowska

## NOTES

- <sup>1</sup> The education of foreign students at the Académie Julian was the subject of the following exhibitions: *The Julian Academy Paris 1868–1939. Spring Exhibition 1989*, eds Catherine Fehrer, Elisabeth Kashey, exh. cat., Shepherd Gallery (New York, 1989); *Overcoming All Obstacles. The Women of the Académie Julian*, eds Gabriel P. Weisberg, Jane R. Becker, exh. cat., The Sterling and Francine Clark Art Institute, Williamstown; Dahesh Museum, New York; The Dixon Gallery and Gardens, Memphis (New York, 1999); *Women Artists in Paris 1850–1900*, ed. Laurence Madeline, exh. cat., Denver Art Museum; Speed Art Museum, Louisville; Clark Art Institute, Williamstown (New York, 2017); *Artistes voyageuses. 1880–1944. L'appel des lointains*, ed. Arielle Pélen, exh. cat., Palais Lumière d'Évian; Musée de Pont-Aven (Bordeaux, 2022); *Un Phare pour l'art. L'Académie Julian à Honfleur (1949–1957)*, ed. Benjamin Findinier, exh. cat., musée Eugène Boudin (Honfleur, 2022).
- <sup>2</sup> *The Artist. Anna Bilińska 1854–1893*, eds Agnieszka Bagińska, Renata Higersberger, exh. cat., NMW (Warsaw, 2021).
- <sup>3</sup> For further information on the Polish alumni of the Académie Julian, see Marek Zgórnjak, 'Polscy uczniowie Académie Julian do 1919', *RIHA Journal* (2012); id., 'Spis polskich uczniów Académie Julian', *Biuletyn Historii Sztuki*, no. 3 (2020), pp. 464–479. See also other publications on Polish students of the Académie Julian: Karolina Dzimira-Zarzycka, *Samotnica. Dwa życia Marii Dulębianki* (Warsaw, 2022); Anna Kaszuba-Dębska, *Głuchy krzyk. Przybyszewska/Pająkówna* (Warsaw, 2023).
- <sup>4</sup> Archives nationales de France, Pierrefitte-sur-Seine, Fonds de l'Académie Julian (1868–1931) (further: ANF, FAJ), ref. no. 63AS/10–63AS/26, Inventaire Archives Académie Julian-Repertoires Ateliers Femmes.
- <sup>5</sup> ANF, FAJ, ref. no. 63AS/10. The set consists of four books (registers) listed under one reference number: *Livre des nationalités – dames, 1880–1900*; *Villes nationalités – dames, 1868–1906*; *Elèves dames groupées par nations et par villes, 1868–1906*; *Elèves dames – Nationalités et renseignements depuis 1868, 1868–1907*. It was the academy director's office that attributed the Polish nationality to the individual students. The author does not attempt to revise it.
- <sup>6</sup> ANF, FAJ, ref. no. 63AS/11: two books: *Catalogue général des élèves dames depuis 1868 – Renseignements, 1868–1900*; *Répertoire alphabétique des élèves femmes, 1912–1928*.
- <sup>7</sup> ANF, FAJ, ref. nos 63AS/15 and 63AS/16 consist of nine books referring to the following ateliers: 27 Galerie Montmartre, Passage des Panoramas; 55 rue du Cherche-Midi; 5 bis rue de Berri; 5 bis rue Fromentin, 28 rue Fontaine (from 1891–1912).
- <sup>8</sup> ANF, FAJ, ref. no. 63AS/26. The set includes six letters from Anna Bilińska to Rodolphe Julian, from: 29 Jan. 1889, 11 Apr. 1889, 26 May 1889, 29 May 1889, 5 Jul. 1889, 23 Jul. 1889.
- <sup>9</sup> The post-war history of the Académie Julian and its summer branch located in a lighthouse in Honfleur was the subject of an exhibition at the Musée Eugène Boudin in Honfleur. See *Un Phare pour l'art....*
- <sup>10</sup> *Memoirs of an Artist by Anna Elizabeth Klumpke*, ed. Lilian Whiting (Boston, 1940).
- <sup>11</sup> Until 1897, the Parisian École nationale des beaux-arts only admitted French-speaking men, and language proficiency was required at the exams. The subject of foreign students training at the academy will be discussed further in the text.
- <sup>12</sup> At the turn of the 20th c., art education at academy level was also available to women at institutions run by: Filippo Colarossi (1841–1906) at 10 rue de la Grande-Chaumière; Édouard Krug (1829–1901) at 11 boulevard de Clichy; Auguste Joseph Delécluse (1855–1928) at rue Notre Dame des Champs; the Vitti family at 49 boulevard du Montparnasse, and André Lhote (1885–1962) at 18 rue d'Odessa.
- <sup>13</sup> The following professors did not teach female students: Félix-Henri Giacomotti (1828–1909), François Flameng (1856–1923), Adolphe Déchenaud (1868–1926), Henri



- Lucien Doucet (1856–1895), Paul Albert Laurens (1870–1934), Albert-Ernest Carrier-Belleuse (1824–1887), Aimé Nicolas Morot (1850–1913).
- <sup>14</sup> Klumpke, *Memoirs...*, p. 20.
- <sup>15</sup> Jean-Antoine Houdon, *Anatomical Model. Écorché*, 1769, National Museum in Warsaw, inv. no. Rz.D.391 MNW.
- <sup>16</sup> They were the works of the following artists: Lucie Attinger (1859–1928), Marta Bagge (active 1895–1905), Anna Bilińska (1854–1893), Cécile Paul-Baudry (1879–1960), Amélie Beaury-Saurel (1849–1924), Mary Helen Carlisle (1869–1925), Jenny Maria Fontaine (1862–1928), Rose-Marie Guillaume (1876–1943), Maud Herdman (active 1885–1895), Anne Elizabeth Klumpke (1856–1942), Willie Betty Newman (1863–1935), Augusta Charlotte Cornelie Roszmann (1859–1945), Charlotte Troussard (active 1900–1910), Marie Villevieille (active 1883–1890), Adelaïde Herman Webster (1878–?).
- <sup>17</sup> Klumpke, *Memoirs...*, p. 27.
- <sup>18</sup> Académie Julian, c.1885, taken by Frances Benjamin Johnston, photograph pasted into the *Mémorial. Album of the artist-painter Anna Bilińska*, Jagiellonian Library, MS ref. no. BJ Przyb.15/78, MS.
- <sup>19</sup> Anna Elizabeth Klumpke, *Portrait of a Man in a Black Hat*, 1881, National Museum in Warsaw, inv. no. Rys.Ob.XIX 701 MNW.
- <sup>20</sup> Klumpke, *Memoirs...*, pp. 16, 17.
- <sup>21</sup> Marie Bashkirtseff, *In the Studio. Passage des Panoramas*, 1881, Dnipro Art Museum.
- <sup>22</sup> Marie Bashkirtseff, first on the right, shown from behind; Marthe Brandès (1862–1930), wearing a hat; Marie de Villevieille, standing in the middle with a notebook in hand; Marie Magdeleine Real del Sarte (1853–1927), blonde, in the centre of the composition.
- <sup>23</sup> Photograph of the painting *In the Studio. Passage des Panoramas*, 1881, by Marie Bashkirtseff (1858–1884), with dedication from the artist to the school's director, unknown photographer, photographic print, 20 × 24.5 [36.1 × 43.9], National Museum in Warsaw, inv. no. DI 134910 MNW.
- <sup>24</sup> The collection of the National Museum in Warsaw includes three works by Amélie Beaury-Saurel: *Self-portrait with a Violet*, 1900, inv. no. Rys.Ob.XIX 702 MNW;
- Portrait of a Woman Wearing a Hat*, 1885, inv. no. Rys.Ob. XIX 703 MNW; *Portrait of a Bearded Man (Tony Robert-Fleury)*, inv. no. M.Ob.2811 MNW.
- <sup>25</sup> Archive of C.-E. Del Debbio in Sézanne (further: ADD) *École supérieure d'arts graphiques. Atelier Met de Penninghen et Jacques d'Andon. Académie Julian Centre Culturel d'Arts Plastiques. 29 et 31 rue du Dragon. Paris VI*, TS, 1968 (list of the professors' names and the Manifesto of the E.S.A.G.); *Académie Julian 1868. Historique, 31 rue du Dragon. Paris VI*, ed. Roman Cieślewicz, (Paris, 1985; brochure published by the E.S.A.G.).
- <sup>26</sup> Fehrer, 'Introduction', in *Overcoming All Obstacles...*, p. 7.
- <sup>27</sup> Cécile Beldent paid the sum of 150 000 francs for the right to manage and equip the academy. The building itself remained the property of Ms. Revillon. See ADD, Purchase agreement of the Académie Julian pour Dames at 5, rue de Berri, 10 Jul. 1946.
- <sup>28</sup> ADD, Notes on the school's history written by painter Anael Topenot-Del Debbio (1942–2018), the wife of André Almo Del Debbio, MS. See Georges Boudaille, 'Rodolphe Julian et sa postérité', *Gazette des beaux-arts* (1951), pp. 1, 6.
- <sup>29</sup> Higersberger, 'L'Académie Julian de Paris: l'œuvre pionnière de Rodolphe Julian' in *Un Phare pour l'art...*, pp. 10–23, tr. Anna Kiełczewska; Pierre Jan, 'Le phare de L'Hôpital à Honfleur' in *Un Phare pour l'art...*, pp. 24–35; Benjamin Findinier, 'Un Phare pour l'art. L'académie Julian à Honfleur (1949–1957)' in *Un Phare pour l'art...*, pp. 36–49; Christophe-Emmanuel Del Debbio, 'Le phare de mon père' in *Un phare pour l'art...*, pp. 50–63. This text uses excerpts published in the French version of the catalogue *Un Phare pour l'art...*; and it is the extension of the author's research into the subject of the Académie Julian.
- <sup>30</sup> The activity of that atelier was the subject of an exhibition titled *Impasse Ronsin: meurtre, amour et art. Au cœur de Paris* at the Museum Tinguely Basel (Basel, 2020); *Impasse Ronsin. Murder, Love and Art. In the Heart of Paris*, ed. Roland Wetzel, exh. cat., Museum Tinguely Basel (Basel, 2020).

- <sup>31</sup> See n. 5–7.
- <sup>32</sup> See Catherine Fehrer, 'New light on the Académie Julian and its founder (Rodolphe Julian)', *Gazette des beaux-arts*, vol. 103, no. 1384–1385 (1984), pp. 207–216; *History of the Julian Academy; Rodolphe Julian (1839–1907); List of Students and Professors in The Julian Academy...*, pp. 1–22, 133–251; 'Women at the Académie Julian in Paris', *The Burlington Magazine*, no. 1100 (1994), pp. 752–757; 'Introduction', in *Overcoming All Obstacles...*, pp. 3–11.
- <sup>33</sup> For further information on the students of the Académie Julian see: Arthur Valle, 'Pensionnaires de L'École nationale des beaux-arts à l'Académie Julian (Paris) durant la 1ère République (1890–1930)', *19&20* (2006), vol. 1, no. 3 (Rio de Janeiro, 2006); Samuel Montiege, *L'Académie Julian et ses élèves canadiens: Paris, 1880–1900*, these présentée à la Faculté des études supérieures de l'Université de Montréal 2011, file:///C:/Users/rhigersberger/Downloads/Montiege\_Samuel\_2011\_these.pdf [retrieved: 8 Jul. 2024]; Ana Paula Cavalcanti Simioni, *Académie Julian: the French artistic model from a Transatlantic perspective (1880–1920)*, Universidade de São Paulo 2019; Zgórniak, 'Polscy uczniowie Académie Julian...'; id. 'Spis polskich uczniów Académie Julian...'; Renata Higersberger, 'W poszukiwaniu perfekcji. Bilińska w Académie Julian', in *Artystka. Anna Bilińska...*, pp. 14–26.
- <sup>34</sup> Eleven photographs from the years 1876–1900, depicting female students of the Académie Julian with their professors, purchased for the collection of the NMW: inv. nos from DI 134910 MNW to DI 134919 MNW; DI 134925 MNW.
- <sup>35</sup> Marie Bashkirtseff, *The Journal of Marie Bashkirtseff: Translated, With an Introduction, by Mathilde Blind*, [https://archive.org/stream/TheJournalOfMarieBashkirtseffTranslatedWithAnIntroductionBy/The\\_journal\\_of\\_Marie\\_Bashkirtseff\\_djvu.txt](https://archive.org/stream/TheJournalOfMarieBashkirtseffTranslatedWithAnIntroductionBy/The_journal_of_Marie_Bashkirtseff_djvu.txt) [retrieved: 15 Jan. 2025].
- <sup>36</sup> Ewa Bobrowska states that it was Zofia Stankiewicz who became the first Polish female student there. See Ewa Bobrowska, 'Emancypantki? Artystki polskie w Paryżu na przełomie XIX i XX wieku', *Archiwum Emigracji. Studia – Szkice – Dokumenty* (2012), fol. 1–2 (16–17), pp. 14–15. The current state of research has led to this information being revised.
- <sup>37</sup> Ewa Bobrowska, 'Wystawy sztuki kobiet jako element strategii artystycznej Olgi Boznańskiej w kraju rodzinnym', *Sztuka i Dokumentacja*, 15 (2016), pp. 43, 44.
- <sup>38</sup> Antoni Bohdanowicz, *Anna Bilińska podług jej dziennika, listów i recenzji wszechświatowej prasy* (Warsaw, 1928), p. 64.
- <sup>39</sup> In 1897, Tola Certowicz opened the School of Fine Arts for Women in Kraków, and financed it from her own dowry. Her works were presented at an exhibition at the National Museum in Warsaw. See *Bez Gorsetu. Camille Claudel i polskie rzeźbiarki XIX wieku / Corsets Off. Camille Claudel and Polish Women Sculptors of the 19th Century*, ed. Ewa Ziemińska, exh. cat., NMW (Warsaw, 2023), pp. 127–144.
- <sup>40</sup> The time frame is based on the dates covered in the student registers of the Académie Julian, ANF, Fonds de l'Académie Julian, ref. nos 63AS/10; 63AS/11; 63AS/15; 63AS/16.



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