

| Photographic Portraits of Henryk Siemiradzki

From its very inception, portrait photography became an excellent tool for artists to build their brands, used by creators themselves as a way of building their public persona as well as by art world professionals and art lovers – critics, dealers, viewers, etc. That said, the literature on Polish art and photography of the second half of the 19th century still lacks autonomous, in-depth reflection on this specific subject. The wealth of iconographic material in the form of original photographic prints and graphic or photomechanical reproductions has yet to be fully taken advantage of as a resource in the study of the lives and work of Polish artists of the period.¹ Making the matter hard to tackle and interpret is chiefly the great dispersedness of the evidence in historical press and publications, and in public and private collections. The herein overview of the photographic likenesses of Henryk Siemiradzki (1843–1902)² was conceived as a step toward bringing some order to this oft-neglected area of study by way of collecting, identifying and organising the available material in a manner that will engender its further use and interpretation. It covers (with the exception of a few of the earliest examples) one specific type of picture, namely official portraits produced by professional photographers, existing in public circulation, and carving out a defined space for the artist to occupy in society and on the art market.³

The earliest photographic likenesses of Henryk Siemiradzki we find in two group portraits from his school days in Kharkiv, modern-day Ukraine. The first of these, from 1858, shows the fifteen-year-old Henryk with twenty-three classmates at Municipal Middle School No. 2.⁴ Around that time, the young Siemiradzki took his first art lessons under Dmytro

¹ Among the few works that do cover this subject, see Andrzej Holeczko-Kiehl, *Wizerunek artysty polskiego. Między romantyzmem a modernizmem* (Katowice, 2006); Anna Maślowska, “Szarej malarki portret ‘czarno-biały.’ Refleksje o fotograficznych wizerunkach Olgi Boznańskiej,” in *Olga Boznańska (1865–1940)*, Renata Higersberger, ed., exh. cat., The National Museum in Warsaw, 2015 (Warsaw, 2015), pp. 41–45.

² One of the foremost Polish painters of the mid-19th century and a preeminent exponent of academic art. He was a scholarship-holder and graduate of the Imperial Academy of Arts in St Petersburg. In 1872, Siemiradzki settled in Rome, where he lived and worked for the remainder of his life. He maintained ties with Polish, Russian and Italian art circles. He collected numerous international accolades and honours, being a member of some of Europe’s most prestigious art institutions, including the Akademie der Künste in Berlin, the Accademia di San Luca in Rome, and the Académie des beaux-arts in Paris, an honorary professor at the St Petersburg academy and a chevalier in the Legion of Honour. In 1879, he donated one of his monumental paintings – *Nero’s Torches (Candlesticks of Christianity)* – to the city of Krakow, in doing so providing the impetus for the foundation of Poland’s first national museum.

³ This index consciously omits Siemiradzki’s private, family and “in studio” photographs, which would call for a separate index and analyses. The research conducted for this article spanned Polish public and private collections, Polish illustrated press and iconographic materials available online.

⁴ An example resides at the National Museum in Krakow (henceforth: NMK), inv. no. MNK XX-f-26970.

Bezperchy, a painter with a degree from the St Petersburg Academy who taught drawing classes in Kharkiv middle schools. The boys were photographed in their school uniforms, standing in a nondescript setting. The picture by an unknown photographer was most likely taken to mark the end of the school year, as a memento of the boys' time as classmates. It's safe to assume it was taken by one of the two professional photographers working in Kharkiv in the late 1850s: Yakov Petrovich Danilevskiy (1817 – after 1896) or Vasiliy Sergeyeovich Dosekin (1829–1900).⁵

Chronologically, the next photograph of Siemiradzki, also unsigned, is from the artist's time examining nature studies in the Faculty of Physics and Mathematics at the Imperial University of Kharkiv (**fig. 1**). The future artist enrolled in the school in 1860 and remained until 1864. The photo shows him at the midway point, in 1862. In it, we see sixteen young men in rather casual poses – most likely a group of Polish students.⁶ In various memoirs as well as in modern-day scholarly research, there is a recurring opinion that Polish students in Kharkiv in the second half of the 19th century “formed a strongly integrated and mutually-supportive group.”⁷ Evidence of close relationships between the young people at the school is found in, among other records, the accounts of two students of the Faculty of Medicine in the 1850s: Ivan Lubarsky, a Russian, and Kazimierz Sakowicz, a Pole. The former writes: “Though the Poles at our university were few, their group stood out conspicuously from the Russians and formed a tight circle. They spoke with each other only in Polish, and they helped one another in all matters.” The latter, meanwhile, recalls: “There were 35 Poles in the whole university; we lived like a family.”⁸ From the 1830s to 1917, no more than a few hundred Poles passed through the university in Kharkiv.⁹ In 1861, there were fifty-nine students of Polish lineage at the school.¹⁰ The photograph in question was taken at a turbulent time, when some of the Polish youths in the regions were getting involved in what would culminate in the national uprising in Warsaw. We are able to identify half of the young people immortalised in the photo. Siemiradzki himself wrote down the names of seven of his friends on the margin of the print: Apollon Przybylski, E. Małachowski, Kaz. Meduniecki, E. Bobarewicz, A.M. Zubowicki, J. Wiłkomirski, Alfons Wołk-Łaniewski.¹¹ These must have been his closest friends at the university, which is corroborated by a drawing Siemiradzki did in his sketchbook around that time, which shows a social get-together in Kazimierz Meduniecki's room.¹² In attendance alongside the host, the future painter and a few other guests was Józef Wiłkomirski, a medical student. Surviving in a Siemiradzki family album¹³ are solo photographs of

⁵ *Fotografy Khar'kovskoi gubernii 1851–1917. Khudozhestvenno-istoricheskiĭ fotoal'bom spravочно-biograficheskogo kharaktera*, Sergei Golota et al., eds (Kharkiv, 2008), pp. 147–48, 154–60.

⁶ NMK, inv. no. MNK XX-f-27011.

⁷ Artur Kijas, *Polacy na Uniwersytecie Charkowskim 1805–1917* (Poznań, 2008), p. 109.

⁸ Cited after Kijas, op. cit., p. 109.

⁹ Ibid., p. 9.

¹⁰ Ibid., p. 127.

¹¹ Original notations.

¹² Pencil on paper, 1861/1862, NMK, inv. no. MNK III-r.a.12051; see also Agnieszka Świętosławska, “First Attempts. The Early Work of Henryk Siemiradzki,” *World Art Studies*, vol. 18 (2018), pp. 21–22 (fig. III.1).

¹³ In the collection of Ryszard Kołakowski.

three of the aforementioned friends, given to Henryk “as a token of friendship and memory”: of Kazimierz Meduniecki,¹⁴ Alfons Wołk-Łaniewski and Józef Wiłkomirski.¹⁵

The earliest-known individual photographic portrait of Henryk Siemiradzki dates back to the mid-1860s and shows the young man from the waist up, sitting on a chair with his hands at his chest, his longish hair combed smoothly back (**fig. 2**), still without the moustache and goatee so prevalent in later portraits. Despite the rather casual pose, the artist’s face is serious, focussed and free of youthful nonchalance as he looks directly into the camera lens. The sole known copy of this photograph belongs to a private collection.¹⁶ The family estate possesses no individual portrait photographs of the artist as early as this one. The print is undated and unsigned, which complicates its dating. The subject seems slightly more mature than in the group photo from 1862. It may have been taken still in Kharkiv, after Henryk’s graduation from the university, as a keepsake for friends or family prior to his departure for art school in St Petersburg in 1864. Siemiradzki himself had received pictures of this kind in the form of the then-fashionable *cartes de visite* from his school friends, so he must have had his own, too. No less likely, however, is that the portrait was taken already in St Petersburg as he was starting out at the Academy of Fine Arts. Unfortunately, no iconographic sources document the artist’s appearance at that time. While at the academy in St Petersburg, Siemiradzki kept in close contact with professional portrait photographer circles, working with, among others, the famed atelier of Charles Bergamasco, for whom he coloured prints.¹⁷ There are no surviving photographs proving that he ever himself sought the services of the city’s photography studios while living there in the years 1864–71. Presumably, he would have posed with friends from the academy for group portraits, though no such photos are known of today. The popular custom of higher learning institution students, including those at art schools, to have group portraits taken together means that many prints of this kind survive today. Thanks to the 1862 photograph from Kharkiv, we know how student group photographs looked in the mid-1860s. The collection of the National Museum in Warsaw offers examples of student group pictures from that time, including one of students of the Warsaw School of Fine Arts.¹⁸ Aspiring artists in St Petersburg also commissioned group photographs, one example being an 1878 picture of a group of Polish students of that city’s academy, from the collection of another of the school’s Polish graduates – Ludwik Wiesiołowski.¹⁹

¹⁴ Kazimierz Meduniecki [Mieduniecki] (1834–?), a nobleman from the Vitebsk Governorate, veteran of the January Uprising, exile, see Kijas, op. cit., p. 128.

¹⁵ Józef Wiłkomirski (1839–1922), studied medicine at the University of Kharkiv in 1859–64, after which he served in the Tsarist army as a doctor, see Piotr Szarejko, *Słownik lekarzy polskich XIX w.*, vol. 5 (Warsaw, 2000), p. 504.

¹⁶ Paweł Dudek, *Dwa zdjęcia Siemiradzkiego* [online], in id., *Henryk Siemiradzki w Strzałkowie i okolicach* [blog], <<http://siemiradzki.paweldudek.com/dwa-zdjecia-siemiradzkiego/>>, [retrieved: 24 June 2020].

¹⁷ Archivio di Pontificio Istituto di Studi Ecclesiastici, Rome, D-10, Siemiradzki Legacy, file 1, The Letters of Henryk Siemiradzki – letter from H. Siemiradzki to his parents from September 1868, k. 185v.; for more on the painter’s connections with photography during his time at university in St Petersburg, see Anna Maślowska, “Henryk Siemiradzki i fotografia,” in *Korpus dzieł malarskich Henryka Siemiradzkiego*, vol. 3, *Głosy o twórczości Henryka Siemiradzkiego*, Agnieszka Kluczevska-Wójcik, ed. (Warsaw-Toruń, 2020), pp. 101–10.

¹⁸ Karol Beyer, *Portrait of Prof Rafał Hadziewicz with students of the School of Fine Arts in Warsaw*, 1860, photograph, The National Museum in Warsaw (henceforth: MNW), inv. no. DI 96437/11 MNW.

¹⁹ A. Jaswoin, *A group of Polish students at the St Petersburg Academy of Arts*, 1878, photograph, MNW, inv. no. DI 97402 MNW.

The earliest public portrait of Henryk Siemiradzki already as an artist is from early 1874. This is a three-quarter-length likeness that was published as a woodcut executed by Jan Styfi and Andrzej Zajkowski in the Warsaw weekly magazine *Kłosy* on 8 January 1874²⁰ alongside an article by Henryk Struve titled “An Aesthetic Critical Study of H. Siemiradzki’s Painting ‘The Harlot’” and with a short writeup on the artist in the following issue (**fig. 3**). The appearance of the young painter’s visage, hitherto unknown to the public, in one of the country’s most respected illustrated magazines came in the wake of the huge success of *The Harlot*, initially in the spring of 1873 in St Petersburg and later, in the summer and autumn of that year at the World’s Fair in Vienna, where Siemiradzki earned his first international award – a medal “For art.” The canvas was shown in Warsaw in December 1873 and enjoyed an equally enthusiastic reception. The artist himself, however, was still little known in the city. Residing in Kharkiv and later in St Petersburg and Munich, from where he moved to Rome, he had not been a part of Warsaw’s artistic and society circles. The artist’s family had moved to Warsaw from Kharkiv a mere couple of years prior, in 1871. Years later, recalling the Warsaw display of the *The Harlot* in 1873, Wiktor Gomulicki wrote: “I don’t know if at that time there were even twenty people in our city who knew anything about Henryk Siemiradzki. Most could not even say what nationality he was [...]”²¹ The *Kłosy* woodcut that would bring the unknown artist’s face to the public was undoubtedly produced on the basis of an actual photograph, though we know neither the name of the photographer nor of any surviving original prints of this picture.²² We may surmise that Siemiradzki had his portrait taken by a Warsaw photographer in 1873 – if not to mark his first great artistic success then surely in connection with his wedding to Maria Prószyńska, which took place in Warsaw on 28 October of that year.

The painter clearly held the city’s portrait studios in high esteem – nearly all of his pictures from the 1870s that we know of today were taken in Warsaw. In 1874 or early 1875, the artist paid a visit to the studio of Jan Mieczkowski (1830–89) on the corner of Senatorska and Miodowa streets. The portrait taken then, a traditional, oval three-quarter-length (**fig. 4**), was also used as a template for press illustrations. A woodcut made by Franciszek Tegazzo was published by *Tygodnik Ilustrowany* on 6 February 1875.²³ The humour magazine *Mucha* used a version by Władysław Walkiewicz on its front page on 19 December 1875.²⁴ Mieczkowski’s photo was used a third time as the basis for a woodcut signed by the Warsaw Woodcut Studio and used by *Wieczory Rodzinne* on the cover of its 7 August 1880 issue.²⁵ Original prints of the picture also found their way into circulation in the form of *cartes de visite*. Mieczkowski’s studio distributed them for an extended period, as is evidenced by the fact that the surviving

²⁰ *Kłosy*, no. 445 (1874), p. 24.

²¹ Wiktor Gomulicki, *Sylwety i miniatury literackie* (Kiev–Warsaw, 1916) – cited after Józef Dużyk, *Siemiradzki. Opowieść biograficzna* (Warsaw, 1986), p. 235.

²² Perhaps the original is a photograph showing the young artist from a very similar angle and in very similar clothing, known to me solely from reproductions, for example in: Tat’jana L’vovna Karpova, *Genrich Semiradskij* (Moscow, 2008), p. 222. The author of that book identifies the original print’s whereabouts as the National Museum in Krakow, though a search of this institution’s holdings contradicts this information.

²³ *Tygodnik Ilustrowany*, no. 371 (1875), p. 81.

²⁴ *Mucha*, no. 50 (1875), p. 1.

²⁵ *Wieczory Rodzinne. Czasopismo ilustrowane dla dzieci*, no. 32 (1880), p. 461.

prints are on trademarked mounting cards from different years.²⁶ In fact, this portrait served as the artist's official picture well into the following decade. In the early 1880s, it was reprinted in *carte de visite* format by Wojciech Piechowski (1849–1911), a photographer from the Society for the Encouragement of Fine Arts.²⁷ It was also used in the photographic tableaux that were so popular in those days, which presented likenesses of notable individuals, artists, writers, theatre actors, distributed in the inexpensive and popular “visiting card” format.²⁸

In circulation at the same time as Mieczkowski's portrait was also a photograph from the Warsaw studio of Melecjusz Dutkiewicz (1836–97), showing the young artist in a very similar formula, even wearing the same outfit, though with a different collar²⁹ (fig. 5). Dutkiewicz's photo was reprinted and distributed by other photographers too, in Poland and abroad. Surviving today are prints published by an anonymous publisher as part of a series of portraits of distinguished individuals, bearing the inscription: “1549. Siemiradzki.”³⁰ It was also reproduced by the Berlin-based publisher F. Sala & Co. with a misspelling of the artist's surname as “Siemieradzki.”³¹

The artist relied on accomplished Warsaw professionals for his first official pictures intended for public distribution as individual prints or press illustrations. Like Siemiradzki himself, Jan Mieczkowski and Melecjusz Dutkiewicz exhibited their work at the 1873 World's Fair in Vienna and were also honoured with awards for their achievements: Dutkiewicz for photography (with Ferdynand Kloch) and photoprinting (individually); Mieczkowski for portrait photography.³² In later years, however, the artist did not solicit the services of his first portraitists, instead looking to other respected studios in the city (he would return to Mieczkowski's studio only in December 1893, by which time it was in the hands of the founder's son). While in Warsaw in April 1877, he visited Walerian Twardzicki (1837–1902) at 12 Niecała street as reported by *Kurier Warszawski*: “At that time, Siemiradzki had his portrait taken in several poses at the photographic and artistic studio of Mr. Twardzicki.”³³ Today, we only know of one print arising from that session, which shows the artist in a typical manner, in three-quarter-length, with his head turned slightly left and his eyes looking past the camera (fig. 6).³⁴

During that springtime stay in Warsaw, the painter – now a rising star of Polish art in the European arena – was honoured by the local community with a gala dinner on 5 May at the

²⁶ NMW, inv. no. DI 98822 MNW, DI 131633 NMW; Warsaw Public Library (henceforth: WPL), sign. Szt.Fot.360; Polish Library in Paris (henceforth: PLP), inv. no. Phot.190; Museum of Warsaw (henceforth: MW), inv. no. AF-18529; Museum of Photography in Krakow (henceforth: MPK), inv. no. MHF 2565/11/131 (unsigned).

²⁷ National Library (henceforth: NL), inv. no. F.2433/W.

²⁸ See *Tableau z portretami 12 malarzy*, c. 1880, photograph, BN, inv. no. F.3105/W; *Tableau z portretami 12 malarzy i literatów*, c. 1880, photograph, NL, inv. no. F.3104/W, F.3103/W.

²⁹ NMW, inv. no. DI 91282/8 MNW.

³⁰ Examples in NL, inv. no. F.2060/W, F.645 and NMK, inv. no. XX-f-19682, XX-f-21046.

³¹ Auction lot: *H. SIEMIRADZKI-ATELIER F. SALA & CO BERLIN cdv* [online], <<https://allegro.pl/oferta/h-siemiradzki-atelier-f-sala-co-berlin-cdv-9092771837>>, [retrieved: 2 April 2020]; signed recto b.l., dry intaglio seal imprint: F. SALA & Co. | BERLIN. Changed to b.l. for bottom left

³² Awarded for portrait photography in Vienna was also Maksymilian Fajans, by whom Siemiradzki was never photographed, see *Polska na Wystawie Powszechnej w Wiedniu 1873. r. Listy Agatona Gillera* (Lviv, 1873), pp. 262–63.

³³ *Kurier Warszawski*, no. 90 (25 April 1877), p. 4.

³⁴ MW, inv. no. AF-16566.

local Social Club. Though the idea to pay homage to the young master's talent was born in Warsaw's literary-artistic circles, the event itself was attended by people from various fields, more than 300 guests in all.³⁵ One of them was Konrad Brandel (1838–1920), the proprietor of a respected photography studio on Nowy Świat street, who proposed to make a special tableau with portraits of the attendees to commemorate the occasion. Because not all of the guests provided photographs of themselves as requested, the tableau ultimately featured 160 of the individuals present (**fig. 7**).³⁶ In the centre of the watercolour and photographic composition, Brandel placed an oval laurel wreath with an elegant photograph of Siemiradzki which he himself had taken, under which was a drawing of a painter's attributes – a palette and brushes, and a ribbon with the inscription *TO HENRYK SIEMIRADZKI WARSAW*. The lower section of the tableau featured a panorama of the city taken by the photographer from the tower of the Royal Castle in 1873, framed in a decorative cartouche. Surrounding the master's likeness in the centre are portraits of members of his family: above – his father Hipolit (after a photograph by an unknown photographer) and mother Michalina, née Prószyńska (after a photograph by Konrad Brandel from 1877),³⁷ at left – his wife Maria, née Prószyńska (after a photo by Melecjusz Dutkiewicz from c. 1873)³⁸ and his brother Michał, and at right – his sister Maria and, presumably, cousin Ludomir Prószyński (after photographs by unknown photographers). Portraits of the attending Warsaw society people appeared as oval medallions arranged symmetrically on both sides. Among them, we recognised the faces of men of letters, journalists and publishers like Waław Szymanowski, Zygmunt Sarnecki, Józef Kenig, Hipolit Skimborowicz, Kazimierz Władysław Wójcicki, Ludwik Jenike, Antoni Pietkiewicz (Pług), Tadeusz Czapelski, Kazimierz Zalewski, and Feliks Gebethner; artists like Wojciech Gerson, Józef Brandt, Aleksander Lesser, Alfred Schouppé, Tytus Maleszewski, Bolesław Syrewicz, Ignacy Jasiński, and Marcin Olszyński; and actors and musicians like Michał Chomiński, Jan Królikowski, Wincenty Rapacki, and Stanisław Barcewicz. Many of the likenesses of the elite of Warsaw's society, intellectual and economic circles remain unidentified. The photographer placed his own portrait at bottom centre of the composition.

Henryk Siemiradzki posed for Brandel's portrait for the tableau in May of 1877.³⁹ Prints of that portrait, known to exist in two very similar shots, were made available by Brandel in *carte de visite* format over the following years in different variations, in rectangular or oval shape.⁴⁰ The likeness served as the painter's official portrait for publication at the time of his greatest triumphs connected with his completion of *Nero's Torches* and his donation of the painting to the people of Poland. *Tygodnik Powszechny* weekly ran the photo alongside pictures of Jan Matejko and Józef Brandt in a decorative cartouche with the bold title "The Three Masters of Polish Art," in the 31 August 1879 issue.⁴¹ It appeared in the 6 November 1879 issue of *Kłosy*

³⁵ *Kurier Warszawski*, no. 94 (30 April 1877), p. 3; no. 10 (7 May 1877), p. 2.

³⁶ NMW, inv. no. DI 81981/14 MNW; WPL, sign. Szt.Fot.669/98; MW, inv. no. AF-16639.

³⁷ An original print resides in the private collection of Ryszard Kołakowski.

³⁸ An original print is also found in the collection of Ryszard Kołakowski.

³⁹ *Echo*, no. 102 (11 May 1877), p. 4: "For the commemorative set for Siemiradzki, Mr Brandel took a large-format photograph of the renowned artist."

⁴⁰ NL, inv. no. F.3635, F-9947; NMW, inv. no. DI 132316 MNW; NMK, inv. no. XX-f-21243; Central Archive of Historical Records, inv. no. B/158; Institute of Art of the Polish Academy of Sciences (henceforth: IAPAS) Special Collections, inv. no. 78.

⁴¹ *Tygodnik Powszechny*, no. 35 (1879), p. 553.

as a woodcut by Józef Holewiński.⁴² A reproduction of Brandel's portrait also featured in the first volume of Stanisław Leliwa's *Gallery of Contemporary Luminaries*, published in Warsaw in early 1881. At that time, the artist himself used the portrait as an official memento given to friends and admirers. One surviving example is inscribed with a dedication to Minister Florian Ziemiałkowski dated 16 October 1879.⁴³

The tableau composed by Brandel was presented to the artist during his subsequent visit to the city in September 1877, when *Nero's Torches* was on display: "On this day [30 September 1877 – AM] the creator of *Candlesticks of Christianity* was bestowed with a large photographic composition produced and printed by the studio of Mr Brandel, comprising likenesses of a significant number of the individuals who had attended the dinner to honour Siemiradzki at the Social Club. [...] The composition is printed on a vast sheet and consists of a large number of very tastefully arranged portrait photographs. Occupying the centre is the artist himself surrounded by his family. Located on either side of the central group are local artists: writers and journalists at the top, with all other professions duly represented as well. It is a very beautiful keepsake, and Siemiradzki has expressed his sincerest gratitude, saying it will always remind him of Warsaw and of the warm welcome he feels here."⁴⁴ From the artist's wife's correspondence, we know that the piece found a suitable place in the Siemiradzki's Rome home, in the salon above the piano.⁴⁵

On the eve of being presented with Brandel's tableau, that is, 29 September 1877, the artist posed in the Warsaw photography studio of Kostka and Mulert for a joint portrait with a fellow great painter of the day – Jan Matejko, who was in Warsaw for the first time in his life (fig. 8). Already a year prior, *Biesiada Literacka* magazine had put the two painters in the same tier, writing "today, these two names are the brightest lights in Polish art."⁴⁶ Siemiradzki surely respected the talent and achievements of his elder and more-celebrated countryman. The press reported that "in his studio in Rome, he has photographs of Matejko's work spread out on the table and he eagerly explains the Krakow master's compositions to foreigners,"⁴⁷ though Matejko's personality tended to irk his fellow artists (in her account of Matejko's visit to Rome in 1879, Maria Siemiradzka notes the "haughtiness" and "scorn" he demonstrated, which "did little to ingratiate him with the local Poles.")⁴⁸ In the photo, the two painters are shown in full length in rather rigid hieratic poses. We know of two versions of the photo with a slight difference only in how Matejko is standing.⁴⁹ The photos, in cabinet card format, were already being sold in Warsaw shops about a fortnight after they were taken and, as the press

⁴² *Kłosy*, no. 749 (1879), p. 296.

⁴³ NL, inv. no. F.3635; F. Ziemiałkowski, a minister in the Viennese government, together with the local Polish Circle, hosted a dinner in Vienna in October 1879 in honour of Józef Ignacy Kraszewski and Henryk Siemiradzki, who visited the city to meet with the emperor, see Dużyk, op. cit., p. 327. Preserved in the collection of Ryszard Kołakowski is a photograph of Ziemiałkowski with a dedication to H. Siemiradzki, dated 12 October 1879.

⁴⁴ "Wiadomości miejscowe," *Kurier Warszawski*, no. 215 (1877), p. 3.

⁴⁵ Archivio di Pontificio Istituto di Studi Ecclesiastici, Rome, D-10, Siemiradzki Legacy, file 1, Letter from Maria Siemiradzka to her mother-in-law Michalina Siemiradzka, Rome, 22 October 1880, letter no. 53, fol. 95v.

⁴⁶ "Matejko i Siemiradzki," *Biesiada Literacka*, no. 49 (8 December 1876), p. 783.

⁴⁷ Ibid.

⁴⁸ Letter from Maria Siemiradzka to her mother-in-law Michalina Siemiradzka, Rome, 5 January 1879 – cited after Dużyk, op. cit., p. 309.

⁴⁹ NL, inv. no. F.3329/G; NMK (Jan Matejko House), inv. no. MNK IX-5840, MNK IX-5441.

relates, they were “scooped up” due to their “quality execution and great verisimilitude.”⁵⁰ The joint portrait of these two titans of Polish painting reached the eyes of the masses via the 1 December 1877 issue of *Tygodnik Ilustrowany* weekly as a woodcut by Franciszek Tegazzo and Aleksander Regulski.⁵¹

The year 1877, in which Siemiradzki visited Warsaw twice, saw the artist make numerous calls on Warsaw portrait studios. On one of those occasions, he had his portrait taken at the studio of Aleksander Karoli (1838–1916) and Maurycy Pusch (1828–1902) at 4 Miodowa street. This time, the typical shot seen in earlier portraits (a sitting subject visible from the waist up against a neutral background dressed in classic evening attire), was spiced up with a fur draped over the painter’s shoulders (**fig. 9**). This accessory suggests that the picture, or more precisely, series of pictures (we know of two versions) was taken during Siemiradzki’s first visit that year, just as the Kingdom of Poland capital, like the rest of Europe, was hit with “cold and frost” highly unusual for that time of year.⁵² There is much to indicate that Siemiradzki was greatly fond of that particular photo. In a letter Maria Siemiradzka wrote to her mother-in-law in Warsaw two years after the picture was taken, she asks that Henryk, when there, “have more copies made of his portrait in the fur, as they are his best,”⁵³ which suggests that the artist eagerly gave out copies of this particular portrait. From the surviving examples, we know that among those to have received the portrait of Siemiradzki taken by Karoli and Pusch were Józef Ingacy Kraszewski, Jadwiga Szetkiewiczówna and Marceli Madejski.⁵⁴

The photographs of Henryk Siemiradzki taken by professional portrait photographers in the 1870s and giving the artist a face among art lovers mainly came from studios in Warsaw. The only portrait of the artist from that decade to be produced by a studio outside of Warsaw was taken in Lviv by Piotr Mieczkowski, most likely in October 1879, during Siemiradzki’s official visit to the Galician capital.⁵⁵ That one does not deviate from the conventional oval three-quarter format.

The next portrait of the artist which appeared in public circulation was taken in 1880 in the studio of Awit Szubert (1837–1919) from Krakow, during Siemiradzki’s summertime visit to Zakopane, where he arrived on 1 August. He travelled there in the company of Bronisław Wołowski from Vienna, a journalist and editor and publisher of *Messenger de Vienne*, and of the Swiss writer Victor Tissot. The city of Zakopane greeted the creator of *Candlesticks of Christianity* with much fanfare and a slew of attractions for his stay. In addition to official functions with locals and guests, including a dinner with the mayor of Krakow Mikołaj Zyblikiewicz, there were many sightseeing engagements, like a trip to the picturesque Morskie Oko lake in the Tatra Mountains with Tytus Chałubiński. Toward the end of his stay, in the last days of August, the painter and his companions also paid a visit to nearby Szczawnica “to see

⁵⁰ “Wiadomości miejscowe,” *Kurier Warszawski*, no. 226 (13 October 1877), p. 3.

⁵¹ *Tygodnik Ilustrowany*, no. 101 (1 December 1877), p. 344.

⁵² *Kurier Warszawski*, no. 209 (24 September 1877), p. 2.

⁵³ Archivio di Pontificio Istituto di Studi Ecclesiastici, Rome, D-10, Siemiradzki Legacy, file 1, Letter from Maria Siemiradzka to her mother-in-law, Michalina Siemiradzka, Munich, 7 September 1879, letter no. 38, fol. 60.

⁵⁴ NL, inv. no. F.2339/W (from J.I. Kraszewski collection), inv. no. F.3297 (with a dedication to M. Madejski dated 8 November 1879); Museum of Literature in Warsaw (henceforth: ML), inv. no. X.16892 (I.6156) (with a dedication to J. Szetkiewiczówna dated 30 September 1877); other prints at: NL, inv. no. F.644; IAPAS, inv. no. 78; MW, inv. no. AF.16949.

⁵⁵ WPL, sign. Szt.Fot.609.

the sanatorium and the Pieniny mountains.”⁵⁶ It was likely in Szczawnica and not Krakow (as suggested by the signature on the prints) that Siemiradzki posed for Awit Szubert, who from 1867 had run a branch of his Krakow atelier there. We know of three photos of the artist from that session: two individual shots and one group picture with his two companions. The first one is of a common type of official portrait showing the sitter from the waist up in a hieratic pose, with a serious facial expression and looking out of frame.⁵⁷ The other individual portrait differs significantly from Siemiradzki’s earlier pictures in that it shows him in a highlander’s vest with a brimmed hat on his head and a highlander’s cane in his hand (**fig. 10**).⁵⁸ The same highlander culture accoutrements reappear in the group photo.⁵⁹ That picture was available for purchase in Krakow by early September 1880: “Yesterday, in Mr Szubert’s photography studio in Krakow, we saw an excellent group photo boasting tremendous verisimilitude, showing Henryk Siemiradzki with his two companions to the Tatra Mountains and to Szczawnica, Messrs Wiktor Tissot and Bronisław Wołowski. All three are pictured with vests slung over their shoulders and holding Tatra axes in their hands.”⁶⁰ The individual portrait of Siemiradzki in his regular clothes was circulated in the press, also appearing in a Berlin magazine as a reproduction in 1884.⁶¹ The other pictures are known from single prints.

Siemiradzki returned to Warsaw photographers in the 1880s. We know of two portraits of the painter signed in Warsaw from that decade. One is an undated portrait taken by Karoli and Pusch, in a conventional male three-quarter style in at least two very similar versions differing only in the angle of the head (**fig. 11**).⁶² The other one, in a much looser pose, was taken in Konrad Brandel’s studio.⁶³ It shows the artist seated, nearly in full length, with his hands resting on his thighs and holding a hat and cane (**fig. 12**). In comparison to the portraits discussed earlier, the subject’s face is much more relaxed, with even a hint of a smile breaking through. The unique nature of this portrait indicates it was taken as a personal memento meant only for the painter’s closest friends and family. In fact, it arose in a family photo session organised at Brandel’s on 2 September 1887. Also taken at that time were two portraits of the artist’s wife – one solo and one with their young son Leon, a portrait of Leon alone in a musketeer’s costume designed by his father, and a portrait of Siemiradzki’s older son, the thirteen-year-old Bolesław.⁶⁴

The first of the scant two foreign photographers who took studio portraits of Siemiradzki known today is Konstantin Shapiro (1840–1900) from St Petersburg. The painter had his photo taken in Shapiro’s acclaimed studio in January or February 1889, while visiting the

⁵⁶ *Czas*, no. 198 (29 August 1880), p. 1.

⁵⁷ NMW, inv. no. DI 91282/5 MNW; Historical Museum of the City of Krakow (henceforth: HMCK), inv. no. MHK-Fs1080/IX; IS PAN, inv. no. 78.

⁵⁸ NMW, inv. no. DI 91282/7 MNW.

⁵⁹ NMW, inv. no. DI 91282/6 MNW.

⁶⁰ *Czas*, no. 205 (7 September 1880), p. 3.

⁶¹ Reproduction in: Dużyk, op. cit., fig. 4; the title of the magazine where the engraving comes from remains unknown.

⁶² NL, inv. no. F.3468; BPP, inv. no. Phot.133.

⁶³ NMK, inv. no. MNK XX-f-26906.

⁶⁴ Examples in the collection of Ryszard Kołakowski (individual portraits of Maria Siemiradzka and children – Leon and Bolesław) and NMK, inv. no. MNK XX-f-33845 (portrait of Maria with Leon).

Russian capital in connection with a solo show of his paintings at the city's Academy of Fine Arts. The exhibition's resounding success and its biggest highlight, *Phryne in Eleusis*, which was viewed by Tsar Alexander III himself and purchased for the imperial collection, obliged the artist to leave a current portrait in St Petersburg that would be available to admirers of his art. As an alumnus of the St Petersburg academy and recipient of a Russian government scholarship, and even considered by many Russians as a domestic painter, Siemiradzki may have felt it appropriate to have his portrait taken by a local photographer. He chose one of the day's best portrait photographers in Russia. On the other hand, perhaps it was Shapiro who courted the renowned painter so as to have Siemiradzki's portrait in his portfolio. The studio on Nevsky Prospect was where all of the St Petersburg intelligentsia had their photos taken. From the early 1880s, Shapiro would publish a photographic "Portrait gallery of Russian writers, scholars, artists and scientists." Taking Siemiradzki's portrait, the photographer took several shots, of which five are known today – three schematic three-quarter-lengths; one showing the painter standing, from the knees up, with one hand tucked into the flap of his frock coat; and one quite atypical of the master – in a heavy fur coat and fur hat, with his hands hidden in the sleeves, in a pose highly indicative of a professional poser being involved (**fig. 13**).⁶⁵ That Siemiradzki was intent to promote his "Russian" likeness on the Russian market is confirmed by the fact that he handpicked one of the Shapiro portraits for an album of his paintings published by F.I. Bulgakov in 1890 in St Petersburg.⁶⁶

Rounding out the list of the few studio portrait photos of Siemiradzki from the 1880s is one by an unknown photographer, known from unsigned prints⁶⁷ and from a woodcut reproduction appearing in *Tygodnik Ilustrowany* on April 1890,⁶⁸ at the height of Siemiradzki's and his paintings' popularity. The woodcut, produced by Ignacy Wróblewski and Józef Łoskoczyński to accompany an essay on Siemiradzki's art penned by Wojciech Gerson, shows the master in a traditional manner, in three-quarter length, enclosed in a decorative border (**fig. 14**).

The other foreign atelier in which Siemiradzki had his photo taken was one run by Cesare Durando, located on the Piazza delle Terme in Rome. Though undated, Siemiradzki's Roman portrait (**fig. 15**) was taken around the mid-1890s and no earlier than 1893 (the year that the studio relocated to the address printed on the trademarked mounting card).⁶⁹ While Durando's picture preserves the convention typical of the painter's earlier official three-quarter-length portraits, it appears to have been a private picture as suggested by details like the casual hairstyle and by the fact that the painter had come to the studio with his family (surviving are also portraits of the painter's children Wanda and Leon taken that day).⁷⁰ Interestingly,

⁶⁵ NMW, inv. nos DI 91282/1–3 MNW; MNK, inv. nos MNK XX-f-26913, MNK XX-f-27025, MNK XX-f-26924.

⁶⁶ Fedor Il'ič Bulgakov, „Al'bom” russkoj živopisi. Kartiny G.I. Semiradskago (St Petersburg, 1890), fig. p. 1; Polish edition: *Album obrazów Henryka Siemiradzkiego*. Światodruki wydane przez T.E. Bułhakowa (St Petersburg, 1891), fig. p. 1; see also National Library of Russia in St Petersburg, Manuscript Dept., F. 124, P.L. Waksel Collection. Jed. chr. 3940 – Letter from H. Siemiradzki to F.I. Bulgakov, Rome, 9 June 1889.

⁶⁷ NMK, inv. nos MNK XX-f-27013, MNK XX-f-21416 (*en face* angle); Auction lot: STARE ZDJĘCIE KARTONIK XIX WIEK HENRYK SIEMIRADZKI [online], <<https://allegro.pl/oferta/stare-zdjecie-kartonik-xix-wiek-henryk-siemiradzki-9316472325>>, [retrieved: 1 June 2020], (profile angle).

⁶⁸ *Tygodnik Ilustrowany*, no. 14 (5 April 1890), p. 213.

⁶⁹ NMK, inv. nos MNK XX-f-26908, MNK XX-f-33843.

⁷⁰ In the collection of Ryszard Kołakowski.

this is the only known studio portrait of Siemiradzki taken in Rome – a city where the artist lived and worked for 30 years.

In the last decade of his life, Siemiradzki's official portraits intended for public distribution all came from Polish photography studios. In December 1893, the painter had portraits taken in a number of conventional poses in three-quarter and kit-kat lengths at the studio of Jan Mieczkowski Jr. (**fig. 16**).⁷¹ The resulting cabinet card prints were reprinted and distributed by the studio for several years to come (surviving to this day are examples on branded cards from 1894 and 1896). This is the picture of the master, once again posing in a fur on his shoulders, that was used in the promotion for the famous Krakow City Theatre curtain designed in 1894.⁷²

On 12 January 1899, Siemiradzki was photographed by his friend, the eminent Krakow photographer, writer and arts and publishing personality Juliusz Mien (1842–1905), who owned the Artistic Photography Studio on Podwale street. This time, the painter travelled to Krakow from Rome in a private capacity, joined by his daughter Wanda, to attend the wedding of his cousin Józef Siemiradzki. Much like his predecessors, Mien made classic three-quarter profile portraits, but he also took some less-typical shots of the artist sitting on a chair, seen from the knees up, with his hands casually resting on his lap (**fig. 17**). During that session, Siemiradzki was also photographed with Wanda and with his son Bolesław, who had come for the wedding from Berlin. The two family portraits see the artist standing casually in a manner dissimilar to his solo portraits meant for public distribution. In addition to the cabinet card prints on trademarked cards that were intended for sale,⁷³ Siemiradzki decided to have a set of larger format prints made for his friend Mien, which were not pasted onto the typical branded cards but mounted in neutral card passe-partouts which he autographed.⁷⁴ Among the private photos taken that day at Mien's was also a picture of Henryk Siemiradzki playing chess with a child named Stefan Banach, who would go on to become a world-renowned mathematician.⁷⁵ Juliusz Mien was close with the boy, who was in the care of Mien's neighbour, and took an active part in his upbringing and education,⁷⁶ and – as indicated by the photo with Siemiradzki – he willingly brought him into social circles and exposed him to notable figures of the day. A set of these exceptional prints survives in Siemiradzki's legacy preserved in the National Museums in Krakow and Warsaw.

⁷¹ NMW, inv. nos DI 91282/4 MNW, DI 112608 MNW, DI 103579 MNW; NMK, inv. no. MNK XX-f-26931; The Scientific Library of the PAAS and the PAS in Krakow, inv. no. BZS.RKPS.3743.fol.216. Siemiradzki's visit to Warsaw in late 1893 / early 1894 was widely covered in the press on account of his participation in the famous spiritualist seances hosted by Eusapia Palladino, see *Kurier Warszawski*, no. 344 (13 December 1893), p. 4; no. 30 (30 January 1894), p. 5; no. 31 (31 January 1894), p. 4.

⁷² See *Tygodnik Ilustrowany*, no. 49 (26 November 1894), p. 353, reproduction of a drawing by Piotr Stachiewicz after a photograph by J. Mieczkowski, accompanying a reproduction of the *Krakow Curtain* (p. 365) and an article from Siemiradzki's studio in Rome: H.D. *Pracownie naszych artystów w Rzymie*, pp. 366–67.

⁷³ NMK, inv. nos: MNK XX-f-26914, MNK XX-f-26915, MNK XX-f-26915; ML, inv. no. I.6856.

⁷⁴ Signed prints: NMW, inv. no. DI 81769 MNW; NMK, inv. no. MNK XX-f-27022, XX-f-33876, MNK XX-f-33875; unsigned examples: NMK, inv. no. MNK XX-f-27021, MNK XX-f-33877, MNK XX-f-21390; HMCK, inv. no. MHK-Fs404/IX.

⁷⁵ NMK, inv. no. XX-f-33874 (unsigned); HMCK, inv. no. MHK-Fs2187/VI (signed).

⁷⁶ See Emilia Jakimowicz, *Niezwykłe życie Stefana Banacha; Wortal Stefana Banacha* [online], <http://kielich.amu.edu.pl/Stefan_Banach/zyciorys.html>, [retrieved: 27 June 2020].

In 1899, most likely in September,⁷⁷ Siemiradzki also posed for Jadwiga Golcz in her Warsaw studio at 3 Erywańska street. Resulting from that shoot were several typical three-quarter portraits (*en face* and in profile) and several versions of a picture of the artist seated in an armchair (**fig. 18**).⁷⁸

The last three individual portraits of Siemiradzki taken by Mieczkowski, Mien and Golcz were also circulated as postcards. As suggested by the number of surviving copies, the most popular was the one of Siemiradzki in fur taken at Mieczkowski's studio. It appeared on an 1898 postcard published by Arnold Casper as part of a series called "Great and Famous People of Poland,"⁷⁹ on a card with a picture of the Teatr Wielki (Grand Theatre) in Warsaw printed by T. Kabatnik of Warsaw,⁸⁰ on a postcard printed by A. Chodowiecki of Warsaw,⁸¹ and elsewhere. The portrait by Jadwiga Golcz made it into circulation on a postcard printed anonymously in 1900, most likely in Lviv.⁸² Meanwhile, the Krakow-based Polish Painters Salon publishing house used the master's portrait taken by Juliusz Mien in Krakow on a 1902 coloured postcard featuring a reproduction of the Krakow City Theatre curtain.⁸³

One of the last studio photographs of Henryk Siemiradzki is a joint portrait of the painter with Henryk Sienkiewicz taken on 28 September 1901, while the two masters were in Łódź for the grand opening of the Teatr Wielki on Konstantynowska street (**fig. 19**). The picture was taken in the studio of Bronisław Wilkoszewski, a renowned Łódź studio located at 5 Pasaż Meyera (at the time run by Maria Wilkoszewska, the widow of the recently-deceased proprietor) and shows the two artists standing side-by-side in solemn poses, *en face*, in three-quarter length.⁸⁴ Proud of their city hosting the era's greatest representatives of Polish painting and literature, the people of Łódź envisioned that the photo would "reach all of the press outlets, and not only the Polish ones but internationally, and will remain an eternal memento of the visit paid by these two giants in spirit to our borough."⁸⁵ It seems, however, that contrary to hopes, the picture was not reproduced in print at the time (as no press reproductions have been discovered).

After Henryk Siemiradzki's death in August 1902, all of the leading domestic illustrated magazines ran reproductions of the painter's portrait photographs. Most publishers opted for one of the two last pictures of Siemiradzki taken in Warsaw: the portrait signed by the Jan Mieczkowski studio from 1893 or the Jadwiga Golcz portrait from 1899. The photo taken by Golcz (in its multiple versions) was reproduced in *Biesiada Literacka*, *Ilustracja Polska*, and

⁷⁷ On the painter's visit to Warsaw, see *Kurier Warszawski*, no. 258 (18 September 1899), p. 4.

⁷⁸ NMW, inv. no. DI 97001 MNW (with a dedication from the painter to I.J. Paderewski, Rome, 28 February 1901); NMK, inv. no. MNK XX-f-26927, MNK XX-f-33851, MNK XX-f-26912, MNK XX-f-26923, MNK XX-f-26935; MHK, inv. no. MHK-Fs404/IX.

⁷⁹ NMW, inv. no. DI 112611 MNW.

⁸⁰ NL, inv. no. F.10288/I.

⁸¹ *Filokartysta. Aukcja pocztówek*, cat. no. 363 [online], <http://www.filokartysta.pl/aukcja/index.php?d=produkt&id=363&k_id=10&pg=&sort=>>, [retrieved: 27 July 2020].

⁸² HMCK, inv. no. MHK-Fs3181/VI.

⁸³ NMW, inv. no. DI 93703/3 MNW.

⁸⁴ The National Museum in Kielce, Henryk Sienkiewicz's Manor in Oblęgorek, inv. no. MNKi/S/1028.

⁸⁵ Cited after Dużyk, op. cit., p. 481. On the ceremony itself, see: W.B., "Nowy teatr w Łodzi," *Tygodnik Ilustrowany*, no. 41 (1901), p. 800.

twice in *Tygodnik Ilustrowany*.⁸⁶ Mieczkowski's appeared in *Bluszcz*, *Echo Muzyczne*, *Teatralne i Artystyczne*, *Wędrowiec* and *Wiek Ilustrowany*.⁸⁷ Meanwhile, the St Petersburg-based *Kraj* magazine brought back a likeness of the artist from more than a decade prior, the one taken by that city's Konstantin Shapiro in 1889.⁸⁸ One of the shots taken in Mieczkowski's studio in 1893 (the *en face* three-quarters) was also used on a memorial postcard for the artist, distributed by unidentified printing houses.⁸⁹

The last ever likeness of Henryk Siemiradzki that made it into public circulation was a post-mortem photo showing the artist's body in a coffin inside the church in Strzałków (fig. 20). Several versions of the photo were taken on 24 August 1902, the day after Siemiradzki's death, by a photographer from Bronisław Mieszkowski's studio in Warsaw. They ran in the press (*Życie i Sztuka*, *Wędrowiec*)⁹⁰ and were distributed as original prints on cards bearing the studio's logo.⁹¹ They were available in Warsaw the day after they were taken, at the *Kurier Warszawski* counter on Krakowskie Przedmieście street. In addition to the posthumous photos, the set of prints displayed by the newspaper's editors also contained pictures of the Siemiradzki's estate in Strzałków, the church exterior, its interior with the catafalque, and "the birch trees by the estate where the artist liked to sit."⁹² While in Strzałków, the photographer also took a portrait of the painter's widow Maria Siemiradzka sitting under his favourite tree. This picture of a private nature remained an intimate family keepsake.⁹³

Identifying and making order of the hitherto dispersed iconographic materials, and studying them to arrive at a cohesive picture, can serve as a starting point, a kind of source pool for further study and interpretation. It is only thanks to such a perspective that we discover how many scholarly questions these materials generate – questions concerning a specific individual artist as well as those on the broader issue of the painter's photographic likenesses from the mid-19th century as a whole. The overview of Henryk Siemiradzki's photographic portraits presented here (covering all of the identified photographs taken by professional photographers) shows that, from the start of his career, the painter took care to ensure that current, professionally-made pictures of him remained in the public sphere. Over his three decades of activity as an artist, a total of about fifteen portraits of him were in official circulation.⁹⁴ The Polish public's need to possess a portrait of the artist was continuously filled by newer and newer photographs of the painter becoming available for purchase (most often in

⁸⁶ *Biesiada Literacka*, no. 35 (29 August 1902), title page; *Ilustracja Polska*, no. 35 (29 August 1902), p. 35; *Tygodnik Ilustrowany*, no. 35 (30 August 1902), p. 696 (title page), no. 36 (6 September), p. 701 (title page).

⁸⁷ *Bluszcz*, no. 35 (31 August 1902), p. 409 (title page), *Echo Muzyczne*, *Teatralne i Artystyczne*, no. 35 (1902), p. 333 (title page), *Wędrowiec*, no. 35 (1902), p. 681 (title page), *Wiek Ilustrowany*, no. 231 (24 August 1902), p. 8.

⁸⁸ *Kraj*, no. 34 (25 September 1902), *Życie i Sztuka* supplement, p. 360.

⁸⁹ HMCK, inv. no. MHK-1539/VIII k (sign.: wyd. K W i C); NMW, inv. no. DI 112609 MNW (sign. WZ.); residing in a private collection is an original touched-up photographic print (from 1896) which served as the matrix in the production of the postcard: *Henryk Siemiradzki (z żałobną obwódką)*, P-4214, collection of Jacek Dehnel, Warsaw [online], <<https://awers-rewers.pl/henryk-siemiradzki-z-zalobna-obwodka/>>, [retrieved: 14 July 2020].

⁹⁰ *Kraj*, no. 34 (1902), "Życie i Sztuka" supplement, p. 361; *Wędrowiec*, nr 35 (1902), p. 682 (it is uncertain whether the photograph appearing in *Wędrowiec* was taken at the studio of B. Mieszkowski; a reproduction, from a different angle than the signed frames of Mieszkowski, bears an enigmatic signature: "Phot. Special for *Wędrowiec*").

⁹¹ NMK, inv. no. MNK XX-f-26926.

⁹² M.J., "Zgon Siemiradzkiego," *Kurier Warszawski*, no. 234 (25 August 1902), p. 7.

⁹³ NMK, inv. no. MNK XX-f-26917.

⁹⁴ Not counting the various angles taken during one session or the various print or illustrated transpositions.

the inexpensive format of a “visiting card” and the somewhat larger cabinet card), his likeness regularly appeared in the press with each successive artistic triumph, and postcards with his face were circulated toward the end of the century. Siemiradzki’s self-representations were predominantly of the traditional, conventional type – a hieratic, three-quarter length portrait *en trois quarts* or *en face* against a neutral background without reference to the subject’s profession as an artist. In the official photographs of Siemiradzki, we search in vain for any props, painterly attributes (with a small few exceptions, when such accessories were added later, like in some print reproductions), “artistic” poses or special set designs. The artist never succumbed to the then-popular fashion of being photographed inside his studio in the “act of creating.”⁹⁵ In the course of further study on Henryk Siemiradzki’s image and marketing strategy, it would be worthwhile to examine whether, and to what degree, the choice of this type of official portrait reflected the artist’s character and his personal motives or if it was simply a response to convention and to the collective mentality of viewers, fellow artists and publishers. Was he original or did he conform to the public image projected by other Polish artists of that time? Also calling for dedicated study is the question of how the likeness of Henryk Siemiradzki functioned within the European art market.⁹⁶

Likewise remaining to be answered is the question of why most of Siemiradzki’s portraits were produced by Polish and mainly Warsaw-based studios despite the artist’s living and working abroad and his work with respected Rome portrait photographers like Michele Mang and Gioacchino Altobelli in preparing model’s photographs for his painting or in the process of making reproductions. Was the artist driven here by purely commercial motives or were there other reasons, like sentiment or patriotism?

In order to make the necessary comparisons and to interpret Siemiradzki’s portraits within a broader context, it is crucial that other source-iconographic profiles similar to the one herein be produced to gather dispersed materials relating to other Polish artists. Such working indexes will not only make it possible to enrich our perspective on the “production” of a given artist’s portrait photographs but, above all, will aid in the conscientious study of the functioning of artists’ portraits on the Polish photography market, on both the supply and demand, distribution and reception sides. Easy access to materials of this type will help researchers to answer questions on the role of 19th-century photographs in the creation of an artist’s “up-to-date” image and how this task was accomplished in the domestic art market.

Translated by Szymon Włoch

⁹⁵ On photographs of this type, see Michael Klant, *Künstler bei der Arbeit von Fotografen gesehen* (Berlin, 1995); Brigitte Langer, *Das Münchner Künstleratelier des Historismus* (Dachau, 1992).

⁹⁶ Research for this article did not cover foreign photography collections or European press from the era.