

## **| The Albums of Stanisław Lorentz**

Throughout his life, my father, Stanisław Lorentz, collected all documents related to his academic and institutional activity as well as our private lives. He gathered them and diligently, if slightly chaotically, glued them into large albums with the help of Mum; sometimes, years later, he would also annotate them. A few years prior to his death, he deposited the albums in a place where he believed they would be cared for and ensured discretion: the National Museum in Warsaw. He informed me about it, adding that all materials were strictly museum-related and, as he stressed, would be of no interest for my research. What he failed to mention, however, was that he had fully reserved the copyrights and transferred them to me.<sup>1</sup>

It has been almost 25 years since my Father's death. The once sensitive documents, for reasons of privacy or censorship, have lost this quality over time. They remain extremely interesting, though, as they contain unique information on the history of Polish culture and the struggle to safeguard its heritage. Together, they can also be read as a gossip column of sorts. Even though they do not form a coherent narrative in terms of subject matter or chronology, being rather a set of various complementary contributions, they create a varied panorama, putting a human face to not-that-distant historical events.

What spurred Stanisław Lorentz to create these albums was his conviction that their content would add to our knowledge of past culture. They cover a number of important topics from the history of 20<sup>th</sup>-century culture, which was closely tied to politics. The value of materials collected by Lorentz cannot be overrated – these are not just private letters, but also official papers that have not been preserved in state archives, such as restitution certificates concerning treasures of culture looted by the Germans during the Second World War or evidence of the existence and work of the General Directorate of Museums and Heritage Protection.<sup>2</sup>

The albums should be made available to as broad an audience as possible, but this is not an easy task. First of all, their content ought to be sorted first – this colourful collection of manuscripts, letters from home and abroad, official documents, photographs, business cards, caricatures, newspaper snippets, childhood drawings made by Lorentz's offspring, etc. Then there is also the most painstaking thing: they contain a whole host of details, surnames, violent arguments and interventions that have since been forgotten, and even

<sup>1</sup> My Father intentionally misled me. Only when I was researching source materials for my essay “Nieborów 1945 – Przejmowanie rezydencji [Taking over the residence]” (see the list of articles), did I find out – by chance – that he made me the successor of all rights to the albums (including proprietary copyrights) and that their content went far beyond strictly museum-related matters.

<sup>2</sup> These documents, glued into large albums, were placed by Lorentz in the National Museum's archives. When he left the General Directorate, he filed all official documents with the superior institution – the Ministry of Culture. There, apparently according to the rules and regulations in place, the documents were destroyed. The albums only include original copies held in the private collection.

deciphering the manuscripts poses a number of problems (for reasons of censorship, a language of oblique statements and allusions was employed, the authorship of some letters is also questionable).

My Father's entire album heritage requires that all items be listed, deciphered, identified and, in many cases, annotated; the authorship of letters and the circumstances of drawing up documents have to be established, and the reasons and ties between people and events have to be explained. Few people who would have a recollection of those events are still with us. I, for one, am still alive, though, and I can refer to both the written documents and my own memory. After the war, I lived with my parents at the Museum, in the very centre of events; I knew my Father's colleagues and friends and he always kept Mum (and, by the same token, us) abreast of the latest developments. I am, of course, aware that memory – mine included – is fallible and one should not fully rely on it.

Almost all documents are exceptionally valuable: not just letters, but also certificates recording the post-war restitution campaign of artworks that had been removed to Germany, documents disclosing behind-the-scenes facts concerning the struggle for historical monuments and culture, such as the scheming associated with the 1948 World Congress of Intellectuals in Wrocław, or fierce arguments and disputes, such as the attitude of political authorities towards Andrzej Wajda's Japanese award<sup>3</sup> or archive materials from Vilnius in my Father's custody. In the last years of his life, following Mum's death, Dad spent a lot of time adding various comments to the album pages. After so many years, they obviously constitute an integral, priceless part of published materials.

I believe that this collection should be made available to all interested parties as quickly as possible, in the broadest possible scope. However, before that can happen, the documents have to be critically researched. I believe I am professionally prepared to embark on this task and I additionally feel obliged to do so by my Father's indication. It is my strong intention to provide readers with swift access to my Father's album heritage so that they can make use of it. This is why I have been publishing it in fragments as my work progresses.

For the first instalment to be published in the *Journal*, I have selected letters from Stanisław Lorentz's friends and colleagues who were associated, on a short or long term basis, with the National Museum in Warsaw. The transcript of each letter is provided with footnotes containing short biographical notes of the senders and the necessary clarifications. At the end is a list of articles on Stanisław Lorentz's albums – the already published ones and those pending publication.

<sup>3</sup> Kyoto Prize awarded by the Inamori Foundation in 1987 [translator's note].

LETTERS<sup>4</sup>Zygmunt Batowski<sup>5</sup> – Letter to Stanisław Lorentz

Warsaw, 6/04/1930

My Dear Doctor,

It is only today that I have been able to confirm receipt of the three volumes of Gurlitt's "Dresden"<sup>6</sup> that came in the post last week, so I wanted to use this opportunity to thank you cordially for this favour. I believe I may keep them until you yourself require this work, which is when I shall immediately send it back upon request.

I was happy to learn about your coming lecture on Schröger<sup>7</sup> at the Warsaw Scientific Society in May. The recently published work by Prof. O[skar] Sosnowski, "Powstanie, układ i cechy charakterystyczne na obrazie Wielkiej Warszawy" (2<sup>nd</sup> volume of *Studia do dziejów sztuki w Polsce*) features (copies of) two of Schröger's plans: the design of Castle Square and the square in front of the Carmelites from the BU's<sup>8</sup> Print Room. Rather than ruining your subject, though, this gives a possibility to make use of another's remark on your architect from the standpoint of urban planning. Still, please treat it as a reminder in certain moments and projects – especially when dividing up your time.

Best wishes and greetings for the coming Holidays from myself and my wife  
and a cordial handshake

[handwritten signature:] Z. Batowski

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<sup>4</sup> In the Polish version of the article, all letters are quoted in their original wording; we attempted to convey the particularities of the senders' style in the English translation. Here it is also worth mentioning two publications commemorating the centenary of Professor Lorentz's birthday, namely: Stanisław Lorentz's correspondence with Vilnius museologist Vladas Drėma, published in Poland and Lithuania, see *Vladas Drėma laiškai / Stanisław Lorentz listy* (Vilnius, 1998) and the volume *Przeszłość przyszłości... Księga Pamiątkowa ku czci Profesora Lorentza w setną rocznicę urodzin*, The National Museum in Warsaw, The Royal Castle in Warsaw (Warsaw, 1999) [editors' note].

<sup>5</sup> At the time, Professor Zygmunt Batowski was a professor at the University of Warsaw; he sent the letter from Warsaw to Vilnius, because the addressee, Stanisław Lorentz, lived in Vilnius between 1929 and 1935 as the regional art conservation officer. Between 1921 and 1939, Zygmunt Batowski was a member of the National Museum's Academic Board. During the war, he was associated with the Museum: cataloguing the collections in 1940–43, and holding illegal lectures for students; after he was removed from the Museum by the Germans, the lectures were held in his apartment in the so-called Professors' House on Brzozowa Street. He died in late August 1944, when the Germans evacuated the inhabitants of the house; he grew weak on Wierzbowa Street, sat down and was shot. After the war, the Professor's wife, art historian Natalia Batowska (who presented her Ph.D. thesis at the University of Warsaw in 1960 with Stanisław Lorentz as her supervisor) remained closely affiliated with his former students and friends, and they jointly cared for his academic heritage. According to the *Współcześni uczeni polscy. Słownik biograficzny* biographical dictionary, the close-knit group of the Professor's students comprised: Witold Kiezkowski, Stanisław Lorentz, Tadeusz Makowiecki, Anna Szemiothowa, Zygmunt Miechowski (his M.A. thesis, presented on 31 July 1944, was the last one Batowski supervised), Jerzy Sienkiewicz, Władysław Tomkiewicz, and Michał Walicki, among others. Prof. Batowski's books were prepared for publication by his wife, e.g., *Aleksander Kucharski* (Warsaw, 1948). *Prace z Historii Sztuki*, Ann. 3, 1.

<sup>6</sup> Cornelius Gurlitt (1850–1938) was a German architect and writer, author of monumental monographs on art history, such as *Geschichte des Barockstiles, des Rococo und des Klassicismus (1887–1889)* (Dresden, 1906).

<sup>7</sup> Lorentz's Ph.D. thesis, written under the supervision of Prof. Zygmunt Batowski and presented in 1926, concerned the architectural works of Efraim Szreger (Ephraim Schröger). At the time, the author did not find the time to prepare his thesis for publication. However, he did keep the manuscript and when he was forced to retire in 1982, he had it typed and published: *Efraim Szreger – architekt polski XVIII wieku* (Warsaw, 1986).

<sup>8</sup> BU were the letters formerly used to denote the Library of the Józef Piłsudski University in Warsaw (currently: BUW, University of Warsaw Library).

Anna Szemiothowa<sup>9</sup> – Letter to Stanisław Lorentz

Tarnów, 18/5/45

Honourable Director,

Please accept my most sincere apologies for not writing sooner; I wanted my letter to reach you in person and, having no trust in our postal service, I am writing this letter today, at the courtesy of Dr Dutkiewicz.<sup>10</sup> First of all, I want to express my warmest gratitude to you, Sir, for placing me at the Tarnów Regional Museum.<sup>11</sup> This has been a source of amazing joy, Honourable Sir, and a genuine blessing, as even if what I make here does not suffice for the four of us, it has been a tremendous aid and a formal and moral rebirth in every respect! The feeling of being in a Museum again, of working for Poland, has raised my spirits and given my life a different value than the “cumber about many [things].”

My satisfaction with this job is additionally increased by the fact of having encountered a charming team here, and, in Dr J. Dutkiewicz, a unique man: a great enthusiast and lover of the Museum, entirely devoted to it, with great expertise, and a highly cultured and kind person at that; in a nutshell: an ideal superior. (I am particularly lucky when it comes to this kind of superiors). You may therefore imagine, Sir, how we all took the news of Dr Dutkiewicz being recalled to Gdańsk... A whole host of matters has to be attended to, the Doctor has already reached out to various people who were ready to accommodate him, and all of a sudden we are faced with such a terrible blow! We are all quite distressed by the news. I cannot imagine how the Museum might continue to develop without Dr Dutkiewicz, as he is its heart and soul.

I steadfastly believe that whatever you order, Sir, is always wise, good and beneficial to our wretched Country, so if I write that moving Dr Dutkiewicz to Gdańsk is a catastrophe for us, it is only because – being here – I am better equipped to assess the value of his activity; Dr Dutkiewicz combines material knowledge with the diligence of a documentalist.

Now I would also like to mention one more thing, I have namely received a subsidy from the Association of Museologists in Krakow, not knowing to whom I owe it. However, I assume that you have also been my benefactor here, Sir, for which I would again like to warmly thank you, with a sincere “God bless” from the bottom of my heart for everything you have done.

With reverence and gratitude,  
Anna Szemiothowa

<sup>9</sup> Anna Szemiothowa (1896–1970 or 1897–1979) was an art historian and long-term employee of the NMW. Born in Moscow, she studied at the Moscow School of Painting. She moved to Poland in 1919 and was associated with the National Museum in Warsaw since 1921. She worked at the Department of Ancient Numismatics as the assistant of Dr Władysław Semerau-Siemianowski. Since 1937, she headed the department as a curator. Made redundant by the Germans in 1942, under an employee reduction scheme, she was reinstated by Lorentz on 1 May 1945. She initially worked with Józef Dutkiewicz at the Tarnów Regional Museum (collecting artefacts from the former landed estates), but returned to her post at the National Museum in October 1945. She was an expert in ancient numismatics, involved in broad promotional activities. She retired in 1963.

<sup>10</sup> Józef Dutkiewicz (1903–68) was an art historian and conservator associated with the Tarnów region. He wrote, among others, essays on medieval sculpture and tombs of the Tarnowski family, several volumes of the *Katalog Zabytków Sztuki w Polsce* series and a monographic study *Tarnów* (Warsaw, 1954). *Budownictwo i Architektura*.

<sup>11</sup> “Placing me” at the Tarnów Regional Museum – between February 1945 and January 1951, Stanisław Lorentz, as the head of the General Directorate of Museums and Heritage Protection, was responsible for the employment of academic staff at museum facilities, among others. Szemiothowa was not alone in her high opinion of Józef Dutkiewicz.

PS. Sending my love and warmest regards to all my Colleagues. My heart goes to, and bleeds for, our martyred Warsaw and my beloved Museum.

[Manuscript]

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### Michał Walicki<sup>12</sup> – Letter to Stanisław Lorentz

27/05 [1945] Gdańsk

Dear Stach,

I can only scribble a few words, because the workload is tremendous<sup>13</sup> and the conditions – exceptionally difficult. I will try to drop into Warsaw around the 3<sup>rd</sup> of this month for various necessary certificates. For now, I'm shouting and banging my fist on the table. I myself have taken a beating once too... See you then. Worry not – what can be done, will be done. On the other hand, though, I'll come back even more ragged than I left.

Best wishes to everyone,  
especially to you and Jerzy [Sienkiewicz].

Michał Walicki

Please be so kind and forward this letter to Lena<sup>14</sup> – 17 Jasna Street, apt. 3.

[Manuscript]

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<sup>12</sup> Michał Walicki (1904–66) was an art historian and eminent academic. Born in Saint Petersburg, he studied there at the Faculty of Art History. He moved to Poland in 1922. Before the Second World War, he was a professor at the School of Fine Arts and, since 1936, a curator at the NMW's Gallery of Foreign Painting. He wrote, among others, *Malarstwo polskie XV wieku* (Warsaw, 1938). During the war, he was involved in the underground resistance movement, and in 1945 he was in charge of the restitution of artworks in the Pomeranian region. In 1949 he was arrested on fabricated political charges; he spent five years in prison. After his rehabilitation, he headed the Institute of Art History at the University of Warsaw and was the curator of NMW's Gallery of Foreign Painting.

<sup>13</sup> "Tremendous workload" – being in charge of the restitution effort.

<sup>14</sup> Lena – Helena Walicka, née Cygańska, Michał Walicki's second wife. On 2 July 1952, she asked Lorentz to write an opinion about her husband to be presented at court, which I quote below:

#### Statement

Prof. Dr Michał Walicki is one of the most eminent art historians and museologists in Poland. In particular, he is undoubtedly the most eminent Polish expert on medieval art and foreign, especially Netherlandish, painting; he is also an eminent expert of Byzantine art and its manifestations in Poland. Prof. Walicki's academic output is very serious and multi-faceted, encompassing both the general outline of Polish art history from its very outset to the 16<sup>th</sup> c. as well as numerous special and monographic works, e.g., on the Kalozha Byzantine Orthodox church, on Byzantine painting in Lublin, on 15<sup>th</sup>-c. Polish painting, on inventorying historical monuments in Poland, on Tum near Łęczycza, on the painter Strobil, etc.

In terms of museology, Prof. Walicki has recorded outstanding results both as the head of the foreign painting department at the National Museum in Warsaw and as the organizer of academic and educational museum exhibitions. He has authored, among others, the Catalogue of Foreign Painting and the Catalogue of the Dutch Still Life exhibition – an exhibition of considerable academic significance that he largely organized himself. Prof. Walicki's outstanding competence in art history and museology encompasses disciplines to which particular weight is currently attached in the academic and museological field.

Prof. Walicki has always remained steadfast with respect to the Nazi occupying forces, not only refusing academic cooperation with the Institute of Eastern Studies established by the Nazis, but also recording Polish works of art that were removed or destroyed by the occupier. What should also be mentioned is the very positive role played by Prof. Walicki in terms of discovering and stigmatizing the removal of Polish works of art from the country by their Polish owners, expressed in articles published in journals and through keeping a register of works of art removed from Poland.

I have made the above statement to be presented to court authorities.

Prof. Dr Stanisław Lorentz, Director of the National Museum in Warsaw

Warsaw, 24 July 1952

[Quoted based on a manuscript held in the Archives of the National Museum in Warsaw, file 612d: Michał Walicki's personal files – A.K.].

Stefan Kozakiewicz<sup>15</sup> – Letter to Stanisław Lorentz

Paris, 25/08/1946

Most Honourable Director, Dear Sir,

The first month of our stay is drawing to a close. We are staying in Cité Universitaire,<sup>16</sup> in double and even single rooms. So the accommodation is good. We eat breakfast, lunches and dinners at the Cité canteen. They are inexpensive, but not too generous either; in any case, they certainly contain a lot of vitamins. We eat extra meals thanks to food ration coupons. We received a scholarship of 15,000 francs for the entire stay; the Polish embassy added 5,000 francs each, and I received an additional 3,000 francs for my trip to Bordeaux. We come back in the early days of October.

Of course I watch and read a lot. There are new descriptions of French architecture, which we (Stanisław Herbst and myself) have bought for the library. The following came out during or after the war: Hauteceur's<sup>17</sup> large *Histoire de l'architecture classique en France*, 2 volumes leading up to the times of Louis XIII, *Histoire de l'Architecture Française*, small volumes, Hauteceur also writes about the 18<sup>th</sup> c.; *L'architecture française*, a popular, but v. good little book by P. Lavedan; a monograph on Ledoux by Raval and Moreux,<sup>18</sup> v. interesting in terms of comparative material to Łazienki,<sup>19</sup> and others.

I have already seen a great many palaces in Paris, and I am travelling to Vaux-le-Vicomte<sup>20</sup> in a few days. My work on the interior decoration in the Louis XVI style has been greatly aided by the Director of Musée Carnavalet, Mr. François Boucher.<sup>21</sup> He promised to give me plenty of his publications for you, Sir. I am also working at the Bibliotheque Doucet. Here I have found a volume entitled (in the 19<sup>th</sup> century) *Palais Poniatowski à Varsovie*, which contains four engraved folios (including two by Piranesi) with designs for a palace for Primate Poniatowski near Warsaw (in Nieporęt?). The designs were created by Zawadzki,<sup>22</sup> and the work was published in Rome in 1786; the text underneath the prints is in Italian.

<sup>15</sup> Stefan Kozakiewicz (1914–74) was an art historian and museologist, who made a significant contribution to the effort of rescuing works of art in Warsaw in the years 1939–44. Between 1947 and 1964 he lectured at the University of Warsaw, and since 1956 he was the curator of the NMW's Gallery of Polish Art. An expert in Renaissance art and 18<sup>th</sup>- and 19<sup>th</sup>-century painting [see, e.g., his monograph *Canaletto* (Warsaw, 1953)], he also wrote a lengthy monograph *Warszawskie wystawy sztuk pięknych w latach 1818–1845* (Wrocław, 1952). He was a close friend of my Father's and of our entire family.

<sup>16</sup> Cité Universitaire – university campus established in 1925 in the 14<sup>th</sup> arrondissement of Paris.

<sup>17</sup> Louis Hauteceur (1884–1973) was a French art historian and author of monumental monographs, including the history of French classical architecture in seven volumes mentioned in the letter (1943–57).

<sup>18</sup> Marcel Raval, Jean-Charles Moreux, *Claude-Nicolas Ledoux* (Paris, 1946).

<sup>19</sup> The Royal Łazienki Park – a large park in Warsaw with palaces and pavilions, most of which were erected in the second half of the 18<sup>th</sup> c.; it served as the summer residence of the last Polish king, Stanisław August.

<sup>20</sup> Vaux-le-Vicomte – 17<sup>th</sup>-century castle in France erected for Nicolas Fouquet by Louis Le Vaux in cooperation with Charles Le Brun; the gardens were designed by André Le Nôtre. The garden and buildings epitomize the Louis XIV style.

<sup>21</sup> François Boucher (1733–1799), the then director of the Musée Carnavalet in Paris.

<sup>22</sup> Stanisław Zawadzki (1743–1806) was an architect who studied in Rome. In Poland, he designed, among others, the palaces in Lubostron and Śmiełow and a few churches (e.g., St Stanislaus' Church in Siedlce).

Is that known in Warsaw? I have photographed the folios just in case. I have already supplemented the footnotes to Prof. Batowski's article on Kucharski,<sup>23</sup> and I have some of the photographs for it. In December 1939, a graduate of École du Louvre – Miss Jallut<sup>24</sup> (with whom I am due to meet in a few days) published an article on Kucharski (an abbreviated version of her thesis) in one of the provincial journals. She found new archive materials in Paris, very interesting (I have made extracts) and a pastel portrait of Marie Antoinette, which she claims to be the very portrait executed in Temple. Her evidence is weak; in any case, the Professor's article has not lost any of its relevance and they would gladly publish it over here too.

Matters concerning the *Słownik*<sup>25</sup> in Paris have been dealt with successfully. There is a Ms. Wrotnowska here,<sup>26</sup> half French, who has been collecting materials concerning Polish artists in Paris already before the war; there is plenty of material for our dictionary, so I shall be taking it with me for the first issues.

Forgive me for finally not bidding my farewell to you, Sir; I came round in the afternoon on the day of my departure, but found no-one home.

Please accept my compliments and warm regards, Sir, and give my love to the Lady and to your Mother and best wishes for Ms. Irena and Alinka.<sup>27</sup>

Stefan Kozakiewicz

PS. Have you received the letter from Mr. Smólski?<sup>28</sup> He is eagerly waiting for a reply. He has plenty of things that would be worth accepting as a donation.

[Manuscript]

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<sup>23</sup> Aleksander Kucharski (1741–1819) was a painter and holder of a bursary awarded by King Stanisław August, who studied in Paris and went on to live there. He made portraits of the nobles, including the last portraits of Marie Antoinette made after her imprisonment. Zygmunt Batowski's book *Aleksander Kucharski* (edited by his widow) was published in 1948.

<sup>24</sup> The aforementioned reference concerns Marguerite Jallut's essay subsequently published in the eponymous exhibition catalogue: Marguerite Jallut, *Marie Antoinette, archiduchesse, dauphine et reine*, Château de Versailles, 6 May – 2 November 1955 (Paris, 1955).

<sup>25</sup> *Słownik terminologiczny sztuk pięknych*, Stefan Kozakiewicz, ed., 1<sup>st</sup> ed. (Warsaw, 1969), 2<sup>nd</sup> ed. (Warsaw, 1976). Kozakiewicz's surname is not included among the 30 editors of the new volume – a relevant mention is only made in the introduction.

<sup>26</sup> Denise Wrotnowska (1904–2000) was an art historian and honorary curator of the Pasteur Museum in Paris. She published a dissertation titled *Lettre inédite de Pasteur* (Paris, 1955). She was involved in cooperation with Polish art historians.

<sup>27</sup> Lady – Irena, Stanisław Lorentz's wife; Mother – Maria Lorentzowa, his mother; Ms. Irena and Alinka – Stanisław Lorentz's daughters.

<sup>28</sup> Karol Smólski (1864–1952) was an expert translator from many languages and long-time head of the translations and interpretations department of the French Ministry of Foreign Affairs.

**Maria Kociatkiewiczówna-Twarowska<sup>29</sup> – Letter to Stanisław Lorentz**

9/10/46

Dear Professor,

I had a closer look at our lecture hall, and came to the conclusion that the bookshelf has to be shortened by one span, so as not to obscure the screen, which would currently be hardly visible for one half of the auditorium. This is why we are going to move the books belonging to the A[rt] H[istorians] Circle to the opposite side of the Hall (the shelves that are currently empty), and the entire three-span shelf may be given to Mr. [Michał] Walicki. However, in order to proceed with this operation, we require someone with tools, who would be able to dismantle the shelf. If you approve of the project, Sir – would you be so kind as to promptly send one of these men who put up the shelf to the Unit<sup>30</sup> for a moment – the case is urgent, as we have books lying on the tables and on the floor.

Sincerely and with best regards,

Maria Twarowska

Apologies for not having thought of that sooner!

[S.L.'s note]: Maria Kociatkiewiczówna-Twarowska – Prof. Batowski's assistant, and my assistant in the first years after the war.

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**Jan Białostocki<sup>31</sup> – Letter to Stanisław Lorentz**

Amsterdam, 6/08/48

Brahmsstraat 2 (chez Mme J. Vuyk)

Dear Professor,

I am in Amsterdam at Mme Vuyk's,<sup>32</sup> who has finally procured me a visa and is endearing in her care of me.

Since I want to go to Italy before I return to the country – between 15/09 and 15/10, and then return to Warsaw in the second half of October, I have to extend my passport, which expires at the end of this month, for September and October.

<sup>29</sup> Maria Kociatkiewiczówna-Twarowska (1894–1972) was an art historian, assistant to Prof. Zygmunt Batowski and, directly after the war, to Stanisław Lorentz; her publications include: *Przewodnik po Muzeum Ordynacji Krasieńskich*, (Warsaw, 1930); *Leon Wyczółkowski. Listy i wspomnienia* (Wrocław, 1960); and an album *Leon Wyczółkowski* (Warsaw, 1962).

<sup>30</sup> Art History Unit of the University of Warsaw.

<sup>31</sup> Jan Białostocki (1921–88) was an internationally famous Polish philosopher, theoretician and historian of art, associated with the National Museum in Warsaw since 1945. From the very outset, he chose the Gallery of Foreign Painting (which he ran to the end of his life). At the same time, he also worked at universities and other academic institutions. In all of the above, he not only inspired research, but – most importantly – educated dozens of students who looked up to him. The aforementioned letter was written in 1948, when university graduate Jan Białostocki received the Ford scholarship and spent ten months in Belgium, the Netherlands and France. Did he also make it to Italy, as he had announced in the letter? He did not mention Italy in the report from his journey. Yet his Italian itinerary had been prepared with such passion and zest as if he had expected that it would probably be long before he was allowed to go on another academic trip.

<sup>32</sup> Mme Vuyk – identity unknown, no further information available.



I am using my stay in Amsterdam to avoid crowds in the Paris consulate, and attending to this matter here. However, the consul stated his wish to receive an official reply from you, Professor, as my superior, that you authorize me to remain abroad in the said period. Consequently, the consulate has sent you a telegram, Sir. I would kindly ask you to reply swiftly – by telegraph, so that I can take care of this before I leave Amsterdam (the Polish consulate – Koningslau 56, Amsterdam).<sup>33</sup>

I am enchanted with Amsterdam and the Rijksmuseum. I have again come across the Munich Pinakothek here and an amazing Van Gogh exhibition. I met a v. interesting and pleasant Prof. Van Thienen,<sup>34</sup> art historian and expert on the history of clothing, and today I visited Friedländer,<sup>35</sup> who has just returned from Basel. He is in amazingly good shape, given his 81 years of age. He is full of energy, he keeps working and publishing. He was very friendly, recalling the year 1923 or 1924, when he visited Warsaw to buy some drawings by Dürer.

I am really looking forward to my trip to Italy, in the course of one month I want to visit Venezia [sic] and its surroundings, Florence, Rome, Siena, Orvieto, Assisi and Pisa. I do not know how I am going to make it, but I will try to get as much out of it as I can.

Before I leave Paris again, I shall attend to the matter of the books. I recount my conversations with Sierpski [?] in a separate letter sent “through somebody.”

Once again, I would like to ask you to telegraph your kind “permit” concerning my passport and apologize for the bother.

Please accept my respect and warmest regards,

Jan Białostocki

[two pages of manuscript]

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**Jerzy Sienkiewicz<sup>36</sup> – Letter to Stanisław Lorentz**

Sopot, 25/06/48

Dear Staś,

I don't know whether your plans include coming to Sopot. I believe this is the case. However, if you are held back by Warsaw and non-Warsaw business, the aim of my

<sup>33</sup> The application was granted.

<sup>34</sup> Professor Frithjof van Thienen (1901–69) was an art historian and expert on the history of clothing; his works include *Das Kostüm der Blütezeit Hollands* (Berlin, 1930).

<sup>35</sup> Max Jacob Friedländer (1867–1958) was a German art historian and director of the Gemäldegalerie in Berlin. His works include monographic studies on Dürer and Altdorfer; he was an eminent expert on German and Netherlandish painting. In 1933 he was made redundant, and in 1939 he emigrated to Amsterdam. He wrote over 600 academic texts, mostly on old German and Netherlandish art, as well as lengthy monographs on German painters.

<sup>36</sup> Jerzy Sienkiewicz (1897–1980) was an art historian and museologist. After the First World War, he worked in the Restitution Committee in Moscow (where he probably encountered Marian Morelowski). Between 1937 and 1942, he was the curator of the NMW's Gallery of Polish Painting (removed “from municipal service” by the Germans on 31 December 1942); he returned to his post on 1 May 1945. In 1948, he was decorated with the Knight's Cross of the Order of Polonia Restituta for securing Polish works of art. In 1949, he was arrested (together with Michał Walicki) under fabricated political charges; on 30 April he was compulsorily retired (signature of Minister Sokorski). After he was released from prison and rehabilitated, he did not return to work at the Museum.

letter is to convince you to come – naturally, while the exhibition<sup>37</sup> is still on – i.e., until 15 August.<sup>38</sup>

The Museum's contribution to this very successful exhibition is so serious, and it has elevated it to such a serious level – that these things will form a commitment for the future. And the whole show would have been a failure, if it were to not be repeated on an annual basis, in an ever-changing form.

Therefore, it would be desirable if you officially visited the exhibition, and it would be good to convince the minister or one of the deputy ministers of Culture and Art – and Education – to follow in your footsteps.

The level of the exhibition and its extremely beautiful set-up does not embarrass us in the face of other similar endeavours in the country and abroad. I have sent Chojecki<sup>39</sup> five catalogues of the whole thing and a print from our department – I'd be grateful if you could familiarize yourself with them.

Apart from that – the weather has been exceptionally beautiful for the past few days and [illegible] v. pretty.

Do come.

Give my love to your Wife,

Jerzy

[Manuscript]

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#### Gerard Ciołek<sup>40</sup> – Letter to Stanisław Lorentz

24/05/49

Most Honourable Director,

In concert with Prof. Zachwatowicz and Dir. Kieszkowski, I would like to ask you to attend a platform conference on Wilanów on Friday, 27 May '49, at 10 a.m. – in Wilanów and, after

<sup>37</sup> *Polish Painting, Selected Works from the Collection of the National Museum in Warsaw*, retrospective section of the Visual Arts Exhibition which formed part of the International Gdańsk Fair and was held in Sopot between 27 June and 15 August 1948.

<sup>38</sup> Extensive information about the exhibition was provided in the article "Wycieczki z całej Polski zwiedzają wystawę w Sopocie" [*Dziennik Bałtycki*, no. 190 (12 July 1948)]: "In the course of just two weeks after the opening of the exhibition, it was visited by numerous excursions [...] from Zamość and Cieplice in Lower Silesia, from lower secondary schools in Kazimierz and Gnień, [...] from Rzeszów, Toruń, Trzcianka Lubelska [...]." The article goes on to list further social groups, localities, etc. The exhibition must have indeed been very popular.

<sup>39</sup> Józef Chojecki worked at the National Museum since 1943; he had been employed under Lorentz's predecessor, Director Gembarzewski. He studied at the Faculty of Humanities of the University of Warsaw, but never graduated. He worked as a "gallery attendant" in the museum under construction. The information about his master's degree first appeared in his Personal File of 28 October 1942. Later on, when Chojecki was promoted to Deputy Director of the Museum, this sparked a conflict that culminated in his resignation from the job.

<sup>40</sup> Gerard Ciołek (1909–66) was an architect, researcher and conservator of historical gardens. Since 1946, he was the director of the Landscape Protection Department at the Ministry of Culture, since 1948 – a professor at the Warsaw University of Life Sciences, and since 1952 – a professor at the Krakow University of Technology, where he established the department of landscape planning. He wrote a monograph *Ogrody polskie* (Warsaw, 1954). He reconstructed palace gardens in Wilanów, Rogalin, Nieborów, Łańcut and Lubartów.

the return to Warsaw, in the sculpture studio in Zachęta (models of sculptures for the fountain and elements of the terrace).

Sincerely,  
Gerard Ciołek

[Manuscript]  
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### Jan Morawiński<sup>41</sup> – Letter to Stanisław Lorentz

21/06/49

Honourable Director,

I have been to the director of the Personal Bureau today. It does not look good. He has not yet had the time to discuss it at length with amb[assador] Wierbłowski.<sup>42</sup> He only managed to briefly hint at it, to which he received a rather irritated reply: “Do not authorize.” Tomorrow he is to present the case in more detail, but he claims that the chances for a positive outcome of my application are low given the current personal situation at the Ministry of Foreign Affairs, and that I have chosen a rather inopportune moment to submit it (of which I am already aware). I am due to meet him at 10 a.m. the day after tomorrow, when I should already have a definite answer. I still believe that it will be a positive one. If not, I will be wanting to speak to amb[assador] Wierbłowski personally.

I shall inform you about further proceedings the day after tomorrow, Sir. I am sending my warmest regards, do give my love to the Lady and to Miss Irenka, and a warm handshake to Alinka – I hope she will forgive me for this rather unofficial form in the name of old love.

With utmost respect,  
Jan Morawiński

[Manuscript]  
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<sup>41</sup> Jan Morawiński (1907–49) graduated in Theology and Art History (under Prof. Zygmunt Batowski) and was a museologist. In 1930 he began to serve as a military chaplain, 8 years later he returned to the lay state, and in 1939 began work at the NMW. During the war, he played an active part in saving works of art (Gen. Juliusz Rómmel decorated him with the Virtuti Militari cross for saving objects from the Royal Castle) and documenting the losses. After Antoni Wieczorkiewicz was transported by Germans to Auschwitz in February, Morawiecki became the curator of the Museum of Old Warsaw. Together with Zygmunt Miechowski, he set up and maintained a secret Home Army storage for weapons in the basement of the Baryczka House. After the fall of the Warsaw Uprising, he took part in salvaging library collections from the ruined city. During the war, he kept an inventory of Wilanów and Nieborów artworks removed by the Germans. Since 1945, he was the head of the Wilanów Museum, and greatly distinguished himself in the post-war restitution campaign. He contributed, in particular, to recovering archive collections looted by Germans from the cities of northern Poland, e.g., to recovering from Hamburg several hundred Polish bells and fragments of statues, such as the Adam Mickiewicz statue from Krakow. He was one of the closest colleagues and associates of Stanisław Lorentz; I shall forever remember him as a tall, happy, and beautiful man, holding his daughter in his arms. Agnieszka Morawińska was the Director of the National Museum in Warsaw in the years 2010–18.

<sup>42</sup> Stefan Wierbłowski (1904–77) was a politician, communist activist and, since 1945, ambassador of the People's Republic of Poland in Czechoslovakia.

**Tadeusz Makowiecki<sup>43</sup> – Postcard to Stanisław Lorentz**

Dear Stanisław,

I am sending you a memento of Schröger and of myself, along with two questions: 1) I am writing a “lyrical” recollection on the evacuation of property from Warsaw in 1944;<sup>44</sup> may I send you the manuscript for factual proofreading? Is now a good time to print such things? 2) another recollection from the occupation times was a summons to appear in court about some bill of exchange that I was meant to endorse also in 1944 with Morawiński. Is that sorted now or do I have anything to worry about? Do forgive the triviality of this card – See you, Tadeusz

[Addressee:] Hon. Director, Prof. St. Lorentz, Warsaw, National Museum

[Lorentz’s note:] From Tadeusz Makowiecki

[Postcard: Toruń – Church of the Holy Spirit (Jesuit church)]<sup>45</sup>

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**Andrzej Daszewski<sup>46</sup> – Letter to Stanisław Lorentz**

Cairo, 5/09/1982

Honourable Professor,

I often think about you, Sir, and about the Museum. The general situation is disturbing<sup>47</sup> and prospects for the nearest future – rather bleak. We spend long moments glued to radio sets, waiting for news from the country. Unfortunately, what we hear is hardly optimistic, although a hope for the better always flickers in one’s heart of hearts. Let us hope that no irreversible events take place, especially since the global crisis is clearly taking on ever more severe forms. In this context, our business seems insignificant among international priorities and interests.

<sup>43</sup> Tadeusz Makowiecki (1900–52) was a historian of art and literature. He obtained his doctoral degree in 1926 (based on a dissertation on the young Cyprian Norwid’s ideas of art). He lectured at the University of Warsaw and headed the Department of Manuscripts at the University Library. In 1936, he became a *doctor habilitatus* [based on a dissertation on Stanisław Wyspiański: *Poeta-malarz. Studium o Stanisławie Wyspiańskim* (Warsaw, 1935), 2<sup>nd</sup> ed. (Warsaw, 1969)]. He spent the war and occupation years in Warsaw, playing a significant role in the effort to salvage the historical heritage, particularly books, also after the fall of the Warsaw Uprising, in the so-called “Pruszków action.” After the war, he moved to Toruń, where he was a professor at the Nicolaus Copernicus University. Stanisław Lorentz was the godfather of Tadeusz Makowiecki’s son, Stefan, and Makowiecki’s daughter, Elżbieta, worked at the National Museum for many years.

<sup>44</sup> “Evacuation of property” – naturally not personal property, but that of academic institutions as part of the so-called “Pruszków action” (November 1944 – 15 January 1945).

<sup>45</sup> The church was designed by Ephraim Schröger between 1754 and 1756.

<sup>46</sup> Wiktor Andrzej Daszewski (b. 1936) was a pupil and later colleague of Prof. Kazimierz Michałowski, secretary (1976–80), and then head (1982–91) of the Polish Station of Mediterranean Archaeology in Cairo. After the professor’s death, he also took over the post of Deputy Director of the National Museum in Warsaw, from which he was fired in 1982 by the martial law authorities.

<sup>47</sup> “Disturbing situation” – referring to the introduction of martial law in Poland on 13 December 1981.

My work is extremely time-consuming and rather chaotic. The need to cooperate closely with the Egyptians would drive a saint to despair and desperation. Luckily, I already have some experience. The first preparatory stage has been successfully concluded. The next stage is about to begin. We are working on several fronts. On the one hand, we are working on the subject matter of the academic exhibition programme for the National Museum of Egyptian Civilization and the Nubian Museum (in Aswan), on the other, we are preparing the organizational and technical background and materials for the architectural competition for the Museum building. We are coordinating the entire effort. More than ten experts have already been involved in the project. The workload is huge. I wonder what will come out of it all. The plans are ambitious; the Egyptians would like that new museum of theirs to become a global museological event in terms of the concept, exhibitions and architectural design. Time will tell whether this works out. Local subcontractors are the worst. Foreigners cannot do everything on their own, though. I am not sure how long exactly our project is going to last. The first stage is divided into three one-month periods in the course of a year. The construction and furnishing process itself, as well as the academic documentation, are going to take much longer. However, it is not certain whether the UNESCO-ICOM team will be there to accompany that or whether the follow-up will be done by the Egyptians themselves. The matter should become clear after a meeting of the Campaign's Executive Committee, which is due to convene in the spring of next year.

Our activities at the Archaeological Station are going on as usual. The main season has not begun yet. This will not be until late October.

Sending my best wishes to you, Professor, and my utmost respect.

Andrzej Daszewski

[Manuscript]

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### **Władysław and Zofia Bartoszewski – Letter to Stanisław Lorentz**

Warsaw, 15/01/1981

Honourable and Dear Professor,

We have only just received a copy of the letter sent on 1 December 1980 to the Minister of Culture and Art by the NSZZ “Solidarity” Enterprise Committee at the National Museum, the Museum's Academic Board and the Association of Art Historians on the outrageous smear campaign launched against you, Sir. We want to express our outrage at the use of such despicable methods to discredit a man – a citizen – who has rendered such great services to Polish culture as you, Professor.

We want to assure you, Professor, about our trust, friendship and, what is more, our admiration for your – selfless and patriotic – attitude and activity in a number of difficult moments in the most recent history of our country.

With genuine devotion,

W. Bartoszewski

Zofia Bartoszewska

PS. Zofia Bartoszewska, deputy editor-in-chief of the PIW National Publishing Institute and Władysław Bartoszewski, writer and secretary of the Polish PEN Club, hereby also forward

a copy of this letter to the attention of institutions, whose representatives issued the letter of 1 December 1980 to the Minister of Culture and Art, to be used at their own discretion:<sup>48</sup>

1. To Dr Maria Skubiszewska, NSZZ “Solidarity” Enterprise Committee at the National Museum in Warsaw
2. To Prof. Dr Tadeusz Jaroszewski, President of the General Board of the Association of Art Historians
3. To Prof. Dr Aleksander Gieysztor, President of the National Museum in Warsaw’s Academic Board

[Typescript, handwritten signatures]

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Translated by Aleksandra Szkudłapska

<sup>48</sup> Letter of 1 December 1980.

**Spis artykułów dotyczących albumów Lorentza  
(w tym przyjętych do druku i w przygotowaniu)**  
**I List of articles concerning Stanisław Lorentz's albums  
(including articles submitted for publication and articles  
in preparation)**

- Nieborów 1945 – Przejmowanie rezydencji* [w:] *Bibliotheca Mundi. Studia bibliologiczne ofiarowane Janowi Leończukowi*, red. nauk. Jarosław Ławski i Łukasz Zabielski, Białystok 2016, s. 115–134.
- Z Albumów Stanisława Lorentza*, „Odra” 2016, nr 10, s. 71–78.
- Album Stanisława Lorentza* [w:] Alina Kowalczykowa, *Wobec współczesności. Tematy poważne i mniej serio. Pisma rozproszone i zarzucone*, t. 2, Białystok 2016, s. 227–264.
- Wrocław 1945 – z albumów Stanisława Lorentza*, „Roczniki Sztuki Śląskiej” 2016, R. 25, s. 115–134.
- Tablica Stefana Starzyńskiego w Archikatedrze*, „Kronika Warszawy” 2017, nr 1/155, s. 127–137.
- Lorentzowie i Konstancin – wspomnienia bardziej i mniej poważne* [online], „Wirtualne Muzeum Konstancina” 2017 [dostęp: 24 stycznia 2018], dostępny w Internecie: <[http://www.muzeumkonstancina.pl/1260\\_konstancin\\_wspomnienia\\_bardziej\\_i\\_mniej\\_powazne](http://www.muzeumkonstancina.pl/1260_konstancin_wspomnienia_bardziej_i_mniej_powazne)>.
- Marek Stanisław (współautor), *Listy Józefa Czapskiego do Stanisława Lorentza*, „Tematy i Konteksty” 2017, nr 7 (12), s. 510–516.
- Wokół Nagrody Kyoto Andrzeja Wajdy*, „Nowa Dekada Krakowska” 2017, nr 6, s. 108–118.
- Dzieje przyjaźni. Ludomir Slendziński – Stanisław Lorentz*, „Ananke” [biuletyn Galerii im. Slendzińskich] 2018, nr 1 [w druku].
- Marian Morełowski w Wilnie*, „Roczniki Sztuki Śląskiej” [przyjęty do druku].
- Tadeusz Kondracki (współautor), *Listy Stefana Zamoyskiego do Stanisława Lorentza*, „Kronika Zamkowa” [przyjęty do druku].
- Marek Stanisław (współautor), *Listy Zygmunta Mycielskiego do Stanisława Lorentza*, „Tematy i Konteksty” [przyjęty do druku].
- Listy Mieczysława Gębarowicza*, „Rocznik Ossolineum” [przyjęty do druku].

W przygotowaniu

I In preparation

- Powojenne losy Wilnian*, Uniwersytet Śląski.
- Stanisław Lorentz w Wilnie. Dokumenty* (do tomu: Stanisław Lorentz, *Pisma rozproszone – Międzynarodowy Kongres Intelektualistów*, Wrocław 1948, „Roczniki Sztuki Śląskiej” 2018).