Presentation of Human Forms in Polish Art

Authors

Gabriela Kurowska, Michal Seroczynski, Ewa Bajon, Irena Obszynska

CKU, Centre for Continuing Education, Poland

Introduction

The purpose of the course will be to present in particular the development of the presentation of human form, both sacred and civil, in Polish architecture, drawings, sculpture and paintings during the period 11-20 century. The course will start with a theoretical part providing details on selected topics from the scope of developments, its historical back ground which affected the arts evolution in the 10 centuries.

The art by itself concerns the man. The man is its creator and its onlooker. Besides, the man is the art's contents. That happens even when he is not illustrated. The ways of presenting the human beings in art in the scale of the centuries can speak quite precisely about the humans' conditions and various respective circumstances- that both refers to the authors, and to the masterpieces' characters as well. While watching sculptures, pictures, drawings, and other artistic artifacts, we come across the knowledge of our ancestors, their intellectual maturity, emotional disposal, and finally- the remarkable abilities. We also experience their sensitivity and extraordinary imagination, not occasionally we find ourselves in a state of moving to tears, or something similar that draws us into the spiritual depths.

The human's effigy was accepted by us just as an efficient, consequent method- a key serving for penetrating the most absorbing phenomena within the art present and developing in Poland. In the choice of such a point of view inclining to taking a deeper consideration of the cultural heritage of the Polish people, there helped us the crucial facts appearing in our history. Those facts were remaining in a very close connection with the art and its personifying language. Starting off, in the 10th century, the Duke of the Polans' tribes- Mieszko I accepted Christianity, and in keeping with this he joined his princedom towards the territories influenced by the Latin (European) culture. In the beginning of the XI century- the first crowned King of Poland- Boleslaw Chrobry set the milestones of the precise solutions strengthening the hierarchy of the Christian Church in Poland. The preserving of the governing dynasty and the introduction of the new religion constituted great challenges of those days, the result being the modern bricked building and its accommodation. That moment in the history of Poland is also considered as the beginning of the Polish art, however before there were appearing many artifacts. . Just from that period, there have survived the first sculptured effigies of the men, introducing the personages of the Old and the New Testimony, besides the holly persons- fulfilling the portals and columns of the churches.

The next 12th century is connected with the famous columns in the church in Strzelno, in a whole covered with relieves displaying the humans' virtues and vices in an allegorical way. The special masterpiece of the 12th century is also Gniezno Door: the door plates from the bronze- a monumental artifact, fulfilled with a figural relief. That masterpiece together with the Roman Style's architecture from which it had taken its fundaments, set in motion the art's progress inside the Polish territory. The following centuries brought the gothic temples, possessing painted Picture, colourful glass paintings, which were made in the craftsmen's workshops. That was also the time of making the extraordinary altar in Cracow by Wit Stwosz, a poliptic made of

wood, called the St.Mary's Altar. It has been persistently developing our imagination and admiration till now. Cracow soon became a place of meeting the Gothic with the new style- directly imported from Italy- the Renaissance. The Sigmund's Chapel makes a case in point, when one considers the new essence of architecture. Inside there, we meet the murmured sculptures- the royal graves. The figural sculpture would decorate the monarchs' interiors and adorn the external walls of the sovereigns' houses. Within sculpture and painting there was born the new phenomenon- the portrait. In the Poland of 16th and 17th centuries there spread wide the Sarmatian portrait. The Polish sovereigns and notables ordered their effigies enriched with characteristic garments, and then they hung the pictures in their courts and mansions. The extraordinarily unique phenomenon in the course of the Mannerism and the Baroque was the so- called Sarmatian coffin portrait. The possessing many angles tins which were set in the upper parts of the coffins presented the busts of the dead. Those pictures were often performed by provincial painters and they rather cannot adorn us with their workshop's mastery, however they were an original phenomenon, charming with the fresh idea of the sincere recording a positive effigy of a dead noble persons of that epoch. One can not say no to their authenticity, and besides the sentimental overtones of the motherland's tradition, they have an essential cognitive aspect of scientific opening of the manners' and ceremonies' routines of those memorable and glorified days. Altogether, they constitute an objective scientific key- a real milestone within the domain of the cognitive language of art. Other crucial reason letting accepting the art's demonstrating by means of the human's effigy is that identification's popularity among the Polish people themselves. The most popular Polish painter of that orientation is beyond all doubts Jan Matejko, a representative of the historic genre in painting. The Polish art of XIX century certainly was marching together with the social needs of the whole nation who lived without its state.

The paintings of the Polish painters of those days presented battlefields, monumental stages, spectacular events of victories with many characters included in the background, horse riders, etc. The motive of the horse rider was arousing the Polish patriotic and romantic deep feelings and wishful dreams of the nation. The regaining of independence in 1918 influenced fundamentally as regards putting the ideas' stresses and programmes' orientations within the Polish art's spectrum. It started to be free of the national responsibilities, and the artists could open themselves for new creative horizons and experiments. The abstraction was spreading wide remarkably. Avoiding a longer description of all the conventions, we would like to mention the original creativity of some Polish female artists: Maja Berezowska- famous of her graphics and drawings, the themes based very often in eroticism, Magdalena Abakanowicz- an artist of spatial installments, speaking with her own voice of artistic expression, Zofia Kulik- a photographer, whose black and white compositions were built up on the base of the male acts, ordered through sequences towards the remarkable ornaments, the effect being an original artistic statement. Our national scope of art for demonstration had to be narrowed, as necessary. The collections of the Polish art enumerate the names of famous painters, sculptors, especially considering the last 3 centuries. Regarding the list of the absent, we could bring also the examples of Italian, French, Dutch, Flemish authors of magnificent masterpieces, whom we cannot directly adjoin to our national heritage. Our history was full of dramatic events, the wars bound to the question of our state's existence, the armies' marching, violations of our peace and comfort- even from outside the sea. Our territory was divided by the neighbours, and all those events contributed unfortunately to weaken our economics, dynamics of the culture. Because of the change as regards our borders after the II World War in 1945, our numerous artistic masterpieces were left outside our present territory and therefore they were not included in the project's catalogue of the objects and artifacts.

We invite you to interesting course through the vivid studies of the Polish art by means of the crucial and recognizable leading motive of the human's effigy. The course shall continue with a practical section, which comprise of separate chapters, each providing practical information on the respective topic from the relevant chapter from the previous theoretical module. The last part of the course will include an interactive section, where teachers and students will be able to post materials and comments on the subjects discussed in the previous modules.

Part 1 Art Theory

Chapter 1: The Figural Performances within the Romanism in Poland

Figural decoration at the Roman and Gothic style architecture

The wide course of the developing European culture included in the Polish art only in the turn of XI and XII centuries. That was the result of incorporating us into the world of Christianity. The spectacular act of the Polish Baptizing took place in 966. We should know that the process was very essential civilization's step forward at the fields of various aspects and references- both internal, and external. The rules of the new religion became universally adapted and shared. The foreign orders, priests, etc were coming to Poland from the west. They were erecting new sacral buildings in which they established new Latin liturgy, teaching about various aspects of the Old and New Testimonies. The founders were rich possessors of the lands, usually the Throne of the prince, and since XI century also the ruling Monarch (since 1025 there existed the dynasty of the kings). New monasteries, collegiates were becoming the places of the cult, and first of all they were the locations of the considerate knowledge about the universe, speaking about the birth and the resurrection of Jesus Christ and the final perspective of the Last Judgment. Many holly persons and sufferers were widely exposed and they constituted the formal appendix of the proper behaviours and virtues. The portals, capitels of the columns entailed the effigies of Jesus, St. Mary. Those sculptures fulfilled virtually very important function, especially for those illiterate. The initial crude chunks of temples were rather modest in decoration of sculpture. Then, there evolved the order of the plants, animals as the ornaments, and finally- the human being itself. Observing the Polish lands, the first figural sculpture appeared in the which in Czerwinsk in 1140. The necessary artistic experiences were imported from Italy or Germany and they were a skilful synthesis of the considerations of several generations. Therefore, we may distinguish good artistic level among the sculptured objects. Other less refined ones betrays some stiffness of effigies and immaturity of the composition. The most original artifacts of the epoch were witnessed to be the elements of the sculptures' decorations, not architecture itself. The exceptional category of the tympanums according the purposed focus, the didactic columns from Strzelno and the monumental bronze Gniezno Door are treated as the most spectacular positions. Towards the group of the exceptionally valorized Romanism's monuments we could also include the unique floor in Wislica, however preserved only in a part. That group of the Roman Style orientated monuments certainly owes their high quality level to the presence of the interesting figural imaginations.

Romanism in Poland left also the figural wall painting, figural adornments on the precious objects of liturgy: e.g. the chalices. In our deeper penetration across the subject, we avoid them because of their minimal quantity and their not sufficient state of preserving.

Here we enumerate the steady features of presenting the humans within the Roman Style in Poland:
Existence of practically only the sacral art.
Existing of the person of God and the holly personages more rarely in the figure of the abstractive symbol, but rather more often as a real effigy of an adult wearing the garment, or child.
The hierarchical order of the personages within the groups relevant to the grades' importance in the tradition of the Church.
Participation of important theological and educational, hagiographical programmes of performances expressing the fixed motives, e.g. Jesus on the Throne.
Indicated identity of the persons by means of the included linked attributes, or inscriptions.
The sorts of the performances of the groups.

Static exposition (the characters directed towards the audience), symmetrically planned (encompassed by the half circular bow), the case in point is the formula of Tympanum
Narrative performances with the participation of the dynamical through- effect, divided into the separate quarters resembling the film's cadres, e.g. observable in the case of the Gniezno Door.
Existing of the so called Foundation's Tympanum exclusively existing in Poland.
Evolving of the way of presenting the humans from the stage of the linear and stiff immovable setting to the noticeable introduction of the dynamically exposed gestures of characters.
Unification of the personages' outlook as regards their faces, with not too many cases featuring a certain scale of the effigies' bowed down, deformed setting on.

There existed, needless to say, the obvious formal differences, the condition being no escaping the fact of the genre of art's respected orientation and its background's identity. Besides, it was the matter of the internal descriptive requirements, the question would be explored and proved at the closer view during the proceeded demonstrations of the enlisted examples.

The Gniezno Door

The great example of the Middle Ages' art, as regards the technique of casting is the famous Roman Style's masterpiece- the Gniezno Door, or Porta Enea. The door was made about 1170. The material of casting was bronze. The door entailing two parts were produced by the method of warming the wax, the material that was probably lost In the local workshop. One of the author of the masterpiece left its inscription: Petrus Latinius.

The two wings are fulfilled with 18 figural scenes situated In the rectangular quarters, as like the cadres of a film. They present life and the suffering death of St. Adalbert, the Bishop whose mission was converting the pagans in the old Prussia. The narration have a consequent chronological character starting from the left wing of the door. All the left wing presents 9 episodes of Adalbert's life in Czech, Germany and Italy and it is lees perfect when compared to the right one. It measures 328 x 84 cm. The right side was probably made by the better master, and illustrate the missionary activities taken by Adalbert In Poland and Prussia. It measures 323 x 83 cm (so the wings are not equal by size).

We see: the scene of Adalbert coming to the world, the miraculous escaping the disease, starting his school in Magdeburg, the night prying in Prague, acceptation of the Bishop's insignia from the hands of the emperor Otto in Verona, his action of casting away the bad spirit from other character, the dream's vision about dealing with the Christian slaves, charging the Jews with that trade, and the miracle in Aventin.

The second sequence of events includes: doming with the retinue to Prussia, baptizing the pagans, Adalbert's homily, the last holly mass, his death by javelin and beheading, buying his body and bringing it to Gniezno, putting the body into the grave in the Arch Cathedral in the presence of the Bishop and the worried King Boleslaw Chrobry.

In that great mastery, there was included the symbolic contents, hidden from the casual audience of our epoch, nowadays. There are namely entailed in the bordure separating the quarters from each other various ancient beasts and animals, besides the objects- variously constituting numerous cognitive relations towards the scenes situated nearby.

The all technique was very helpful as regards the overall interpretation of the scenes in terms of the question of the religion. For instance, the Orion's presence with its dog Sirius hunting for the hare suggested the Adalbert's hunting for the souls, and not accidentally that motive accompanied the scene of the Adalbert's coming to the world (the sense of his life was hereby dignified to the utmost).

Other interesting metaphors and parallelisms are connected with Heracles, Gryphon, Centaur, motives of Harps, Sirens, bound snake, or the dragon deathly trod by lion, etc. Every scene of the cadres read out together with the bordure's parallel symbolism lets find 18 separate callings

towards the believers at the level of the narration and idea. The hagiographic symbols glorify St. Adalbert himself and complete the perfect expression of the mature completed masterpiece.

The masterpiece sculptured in the technique of the relief is visibly anthropocentric and exposes the Roman Style's convention of displaying ¾ of the personages, the module that was forced by the imperative of displaying the dramatic or regular interrelations. The element of the movement of the effigies is visible in the course of the vivid gestures. There is plenty of details proving the correspondence with the real facts and the epoch's mirroring within the sequences: crowns, pastorals, costumes, armours, etc. There is the first King of Poland Boleslaw Chrobry (then- the Prince, actually), the scopes of the knights- elaborated in very rhythmically.

While seeking for the sources of the artistic inspirations, the scientists suggest the Chechen or German handwriting artifacts, adding their hypothesis that the famous door could be a shifting of the two sized reliquary into the structure of the three sizes composed hagiographic relief*.

Gniezno Door

The Columns of Virtues and Vices in Strzelno

The columns come from about 1170- 1190. They survived owing to their walling around and they were discovered after the Second World War as the result of the bricks' destroying. The column from the northern side demonstrate the vices, the southern column- the required virtues. Each of the columns includes 18 personages- the personifications of the respected virtues and vices. Altogether, there are collected 36 single, statically encompassed, in their full outlook human personages, not entirely directed towards the audience. Each persons takes up its own quarter in a shape of a small arcade. The quarters were established owing to the division of each column into 3 segments, sketched out by the horizontal bordure and the vertical pair of the small columns supporting the half circular bow, thus creating the small galleries in a kind of the

arcades. Nevertheless, some of the features exposed have not been properly read out so far, however we are familiar with the attributions of the others.

There are: anger (the woman is harassing her hair); envy- the woman keeps a snake, haughtiness- the woman praises her braid, gluttony- the person eats something in a hurry, false swearing- the hands of the swearing person are kept in opposite directions, profligacy- the naked person hides his body in a shame, murder- the man is keeping a sword, irresponsibility- a young man is possessing a small bell in his hands, blasphemy- the man is keeping a javelin without the sharp ending.

The virtues are personified exclusively by women. The justice- the woman keeps a weight, patience- the woman keeps her finger on the chest, belief- the presence of two crosses, humility- the crossed hands on the chest, obedience- the person opens her eyes towards the audience, purity- the woman is possessing the lily scepter, cleverness- the book in the hands, Christ's peace- the left hand is increased in the gesture of welcoming, modesty- the arms are spread wide.

As it is resulted from the above, the Roman Style's artist uses the human effigies and their attributes. They serve towards the demonstration of patterns of behaviour which in turn illuminate with its abstractive identity.

The southern column is closed at the top by means of the bone capitel, possessing the important scene as regards the masterpiece's transmission towards the audience. Namely, it presents the Baptizing of Jesus in the Jordan River indicated as the source of every virtue. Marginally, we can a add that the accidental discoveries In Poland according the respected epoch give hopes to establish more systemic illustration according the Middle Ages' heritage accessible to us.

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Columns of Virtues and Vices in Strzelno

The Architectonic Sculpture

Till our time there have survived the examples of the Roman tympanums, representing the special program version. Tympanums are the parts of portals. Between the half circular bow of the Roman portal and the horizontal shutting of the bow underneath, there fund its place the half circular field, used as a place for the relief announcing the importance and the holiness of the place we enter. In the Middle Ages, the specialists in theology often designed sculptures expressing complex ideological motives, which could be described in a short, to emphasize their priority, as the theological treaties, e.g. the type of the Gate of the Heaven (Porta Coeli). The symbolism was a very important factor in displaying suggestive communication. The main character, as a rule set in the middle of the Tympanum was Jesus Christ on the Throne. Aside, there were sitting, kneeling important Holly Persons, the Apostles, or Angels. In the centre of the tympanums' compositions there were also located St. Mary with her Child, St. Anna- those personages were consequently adored by other characters. The special attention should be drawn towards the so called funded tympanum which was really unique as regards the presence of the holly persons bringing the miniatures of the funded temples. In Poland there are 4 such monuments. The provenience of that scheme has its source in the art of Byzantium. The only remaining tympanums of that type are situated in:
The Church of Virgin Mary on the Sand in Wrocław (about 1153),
The Jaksa's Tympanum In St. Michael's Church in Wroclaw (1160- 1163),
The Tympanum In St. Trinity's Chuch In Strzelno (Kujawy),
In Strzelno, In the St. Prokop's Rotunda, however merely it has remained as a plaster copy, entirely original is only the head of Jesus.

Each of those compositions presents In the centre the main character, that is turned towards the audience. In the first case it is Mary Virgin with little Jesus on her hands, in the second case it is Jesus on the Throne, in the third case it is St. Anna keeping St. Mary, and in the forth case is again Jesus on his Throne.

The secular personages, the founders are situated aside. They are lower in comparison to the

main characters, since they must find their place in the field marked by the archivolt's bow. Their temporary character makes they must be situated in more periphery places according the whole of the compositions. They kneel , or remain In a half kneeling, or they march towards Jesus, or Mary and Anna with the models of temples whose initiators they were. Their sizes are approximate to the natural proportions. They are evidenced as persons dedicated to the goodness of the Church. Sometimes, their faces are directed towards the audience. They are, needless to say, very appreciated as they are sharing the same space and plain with God himself, despite the manner of giving the border between the noblest and the temporary in a kind of the mandorla (the sunny aureole).

The ways of elaborating the detail, including the face (often too big in its proportion to the rest of the body) and the garments in reliefs are despite the certain linearism and scheme relatively conscientiously made, and the diversity of the facture (hair, the garments' adornments) enrich the entire composition. The whole is kept in the static convention, despite the expressive gestures of hands and the relative focuses of settings' correspondences between the personages. The reliefs virtually deeply form the chunks of the personages and their destinies through the performances. The identity of the characters is simplified because of the Latin inscriptions, the contents of which is worth reading out.

Ad.1 – The text: „Mary, mother of the God's mercy, let me Mary give you that building of the temple to you as the gift, and together with me my son Swietoslaw". The person situated on the left is Maria Wlostowic (the widow after the King Krzywousty's Voivode), on the opposite side there stands her son Swietosław- young boy whose hands' setting suggests the act of praying.

Ad.2- The Latin inscription of the altar makes it possible to recognize the holly personages from the scene of foundation, and the models of two churches. The characters are the King Boleslaw Kedzierzawy with the model of the church in Bytom, and Jaksa- the son in law of Piotr Wlostowic with the model of the St. Michael's Church, and besides him there prays Jaksa's wife- Agafia.

Ad.3- The text: „To , with that gift the honour is given by Piotr. as he wished to do once". The author of the intention- Piotr Wszeborowic was presented In the act of handing the church's chunk to St.Anna, on the opposite side a woman keeps the book In Her hands, probably she represents the head of the order of the Norbertian in Strzelno

Ad.4- The aside personages from that tympanum are anonymous, the inscription is lacking here. It is supposed that the model is Krystyn, Piotr Wszeborowic's son, and the person keeping the book again the head of the mentioned order in Strzelno.

The central persons are displayed In their whole glory. Jesus is the governor of the world. He is sitting on the Throne with the open book and the hand directed to the Heaven. When the central figure is Mary or Anna, they demonstrate other character, namely: Mary demonstrates Little Jesus, and Anna demonstrates her daughter- Mary.

In Poland, there also remain tympanums that are not the types of that kind. Among them, especially interesting is the solution in Trzebnica. It represents Dawid playing for Betsaabe on the harp (1230-1240). The Old Testimony's subject was relatively rare during the Middle Ages, the interpretation put forward by the specialists in theology suggests that David was to personify Jesus, and Betsaabe in turn represented Mary or Eclesia, and the whole was to prove the ever lasting connection between the books of the Old Testimony and the Gospels of the New Testimony. księgami Starego Testamentu a ewangeliami Nowego. In that convention of performance, one personage became replaced by three ones: David initiating the concert, listening Betsaabe, those two personages are sitting, and the remaining third personage is standing. The convention of displaying that scene was full of warmth and grace.

The tympanums dictating the symmetrical setting of the composition are the static expositions of the theology's contents which is directly and literally directed towards the audience In the core of its idea. Within the plains of the tympanums, the personages are different from each other as

regards their size. The persons are often accompanied by their attributes- St. Hedwig is keeping the model of the temple, St. Barbara- a chalice with the holly host. Sometimes, the name is read out by means of the inscription. The sizes of the tympanums were witnessed by the sizes of the portals themselves. A similar kind of the exposition in performance (facing the audience) could we observe later within the spectrums of the altars- wardrobes, typical of the mature Gothic.

Chapter 2: The Figural Performances within the Gothic in Poland

The Gothic Style In Poland. The human effigy corresponding to the style. From XIII till XV century, all the lands of the Polish regions were covered with the Gothic Art. The new improved skeleton- based construction contrasted to the utmost in correspondence with the Roman Style's chunks and joint formations. The effect was that the churches, temples could be built much higher without the necessity of spreading wide of the walls. In keeping with this, there was a possibility of multiplying the windows and enlarging their sizes. The adaptation of the sharply bowed ribs helped to enlarge the plans of the buildings. The churches were becoming very spatial objects and could vary in their outlooks. The corpus of basilica like order was becoming more and more productive, let us look at the Cistercian order of the hall's composition. Correspondingly, it was giving a wide possibility of the inside decorations. It was adapted e.g. by the Cross Knights, whose residence was within the Polish lands. The sculptures started in the temples all over Poland. The imaginations of the holly personages were widely exposed in presbyteries, chapels, on the consoles, they supported the columns, etc. They were present under the canopies and naturally at the altars themselves.

Many important jobs were kept in their full activity: the goldsmiths, blacksmiths, painters, weavers, and others. They were very competitive, in Cracow itself there were about 20 guilds of various crafts.

As a rule, the biggest triptychs were stood on the altars, the singles boards were treated as epitaphist situated on a pillar. The triptychs and larger compositions were developing themselves. They got a structure of a standing wardrobe with a scene sculptured in the middle. The set side parts were possible to shut in, then the praying people could observe other scenes- those more periphery. Both averse sides and reverse sides were painted and put to the effects of the highly elaborated crafts.

The notion of the artists was Rather replaced by the notion of the craftsmen, who were acting In polychrome . They were producing beautiful furniture, doors, cases, objects of the blacksmith's origin, etc. More rarely, there were cases of appearing of the wall painting, because the space of the walls was reduced, the reason being the plurality of the windows. Coherently, the windows were enriched by their special glass paintings' masterpieces and decorations. The prayer books, the books illustrating the guilds were also consequently improving their output. That all together was giving splendid results indeed. The ideological and iconographical enterprises, as a matter of fact, requiring big donations and rich funds. The funders were noble persons, sometimes the clerical state, and the novel appearing element was the patronage extracted from the environment of the town livers. The creators of the programmes were bishops and priests, the Church's authorities were formulating the frames of those programmes. The Gothic Style successively adapted its vision and construction towards the city halls, town houses, universities, channel, city walls, granaries, etc. The presence of the Gothic Style had got absolutely the dynamical progress. The biggest style's acceleration appeared in the later phase. The XV century was the period of the Late Gothic with its big virtuosity and vividly expressed emotions. The most essential masterpieces is beyond all doubts the Altar by Wit Stwosz, which was actually performed within the styles' medley with the domination of the Gothic Style.

The convention illustrating the humans' effigies was evolving: from the stage of a rough effigy wearing barely waved garments (XII/XII century) in stone towards the wooden forms, forms in

polychrome, full of plastic design and expression, the climax being rich, even individual details. The details in the characters' faces could easily illuminate the feelings indeed (XV century), and the phase of the wood started that phenomenon.

The examples we would put forward, whereas taking the epoch to reconsideration, are the Altar by Wit Stwosz In Cracow together with the fabulous glass paintings, the sculptures of Beautiful Madonnas and the board pictures, as well.

The Altar of Wit Stwosz from the Cathedral of Cracow

It is estimated that in the full bloom's phase of the Gothic Style in Poland the quantity of the altars in Cracow (XV century) was close to 100. The standard example, the case in point was the Wit Stwosz's Altar which was actually ordered by the town's livers. Wit Stwosz came to Poland from Nuremberg, Germany.

The scenes were composed very symmetrically in the epoch as regards the altars' performances. The most important personages like Jesus and St. Mary were situated in the central places. Their garments were adorned, and their majesty was leading to the effect of their decisive standing out from the rest of the characters presented. They were also determined by the biggest level of the elaboration and caring for their output. The other characters' sizes were half lower and much less noticeable in correspondence to the central figures. The effigies of the holly personages were kept quite stiffly, in the en face scheme. Their gestures were rather limited, not too much expressible. They were keeping special attributes in their hands to emphasize their holiness.

However, the Cracow's Altar is quite different at that issue. It is one the biggest altars in Europe The masterpiece was made in the years: 1477- 1489, and its size equals 11x13 metres.

The main scene presents the falling asleep of St. Mary. The personage of Mary is supported by St. Jacob the Older, and surrounded by the witnesses of the performance. Near Mary, there stand St. Peter with the book and St. John. Other Apostles were recognizably directed towards other stage- the Heaven taking and Crowning of St. Mary. Two Polish sufferers accompany St. Mary in the act of the Coronation.

The personages here are quite vivid, their gestures are included, the garments are very elaborated. The overall expression is substantially enriched by the polychrome, especially the gold elements come to our observations. The two kinds of the wood were used essentially: oak and lime. The figures in quantity of 200(!) we entailed in that altar.

The altar's composition was very consider programme. It connected the religious motives with the symbolic order and the readable geometrical focus. The rectangle, circles, bows, triangles played a very essential role. That order was set aside the not met before expression. None of the figures stands stiffly. All the figures jointly with the periphery reliefs had natural or figurative gestures. The mysticism and sacrum touch the impact of realism, so we can speak about the dichotomy.

The golden garments of the Apostles are close to the regular garments of the town livers from the current epoch. The persons of the regular physical character standing aside possess very individual outstanding. Additionally, we get knowledge about the material aspect of the epoch, as regards the situated house equipment typical of that period of time.

Madonna was representing the canon of beauty, however other personages had visible traces of physical reference, namely marks of disease, of veins, deformed hands, etc.

The artist's activity illustrates the awakening towards the novel inspection of the reality seen through the art. The following centuries will prove that the precise observation of the humans' life can inspire the art equally well as the mystical reality of the Heaven, which had been the global inspiration before*.

The Altar of Wit Stwosz from the Cathedral of Cracow

Chapter 3: Presentation of Human Forms in Reneissance and Mannerism.

The Figurative Art in the Renaissance and the Mannerism

The Late Gothic Style's sculpture and painting of the performances reached its full bloom in the second half of XV century. It was the result of the observations of the real life and its symptoms. There were performed the human features and behaviours, the rhythm of the life of the nature, city habits, etc.

The religious contents ware presented by and large. The holly personages, sufferers were presented very expressively. The end of the century demonstrated the shifting of interest towards the secular aspects of life. The evolution within the art referred more and more to the guilds of craftsmen and their activities. The innovatory ideas were seen within the total change of the stylistics, its new level was imported to Poland straightly from Italy by the Polish Royal Court.

At the beginning of XVI century, Poland was In Quito good economic situation. There finished the persistent wars with the Order of the Cross Knights, and Lithuania was incorporated by Poland, which made them both the integral power- the strongest in Europe. The progress of science and culture was still progressing. There existed the great Academy of Cracow. Poland was visited by numerous people of science and the students from abroad. In turn, the universities of Italy and other states were visited by the sons of the Polish Noblesse's representatives. Those social- cultural processes influence d substantially on that period of

time. Beyond all doubts, the biggest influence was erupting from the Royal Castle- Wawel. The King Sigmund the Old (the King since 1506) very ambitiously introduced many humanists and artists from other European countries. His marriage with Bona Sforza strengthened those international connections. In keeping with this, the European patterns of the Italian art started to appear in Poland in consecutive sequences. That referred to the Royal residence in Cracow, and to the numerous residences of the Polish Noblemen all over Poland.

The first half of the century was featured by the classic architecture of the Renaissance of the Italian origin. It was a majestic phenomenon, however remote towards the wide society, feeling comfortable rather within the masterpieces of the Late Gothic. However, the Renaissance's solutions were improving thanks to the aspirations of the King and the noblemen and till 1600 the new style became common in all Poland. Quite soon, the Italian Renaissance started to evolve towards the Mannerism. First, that was because of the influence of the southern countries, and after that the influences of the Netherlands' patterns and out of Germany. They were transpiring from the West and via Gdansk. Mannerism whereas compared to the refined classic Renaissance stands out wits excessive decoration. It was visibly easier accepted by the spread masses of the rich people and the noblemen inclined to live in splendour. That was the Renaissance- more domestic to put it bluntly, and substantially it dominated the secular architecture of all Poland through and through.

The residences of the noblemen following the Wawel's pattern in XVI century were featured by the joint external chunks and the presence of the yards inside the inbuilt space. The noblemen consequently built bigger and bigger residences. The Church did not play such an essential role as the secular funds located in that period. There were created arcades surrounding the yards. In the course of time, there started to appear the domination of the novel impact of the form over the classic idea of harmony. In the second phase of stabilizing of the style, there were applied the facades of the castles, there were designed medallions with busts, besides the other figural reliefs on the fronts of the noblemen's houses.

The most important monuments of the Polish Renaissance entailed the masterpieces of the courts' and residential architecture. We can include here also the sepulchral sculpture and the chosen genres of painting: the portraits and the miniatures. The interesting figurative performances can be found on two Renaissance graves of the Kings (Sigmund the Old and Sigmund August, his son) and- comparatively- on the most important manner like graves. There started to develop the tradition of ordering the portraits by the rich secular noblemen and the Kings of course. That tendency let subsequently towards the notion and elaboration of the official portrait, the best examples being e.g. the paintings by Marcin Kober.

The Renaissance like ways of performing the human and the functions of elaborated decorations, both as regards the insides (the example- the Wawel Heads In the Royal Chambers), and the external faces of the castles and town houses (the examples- the elevations of the town houses in Kazimierz Dolny and of the Castle of the Silesian Piasts in Brzeg).

The figurative painting was also fulfilling the art of handwriting. The tradition of illumination and illustrating the essential handwritten materials since the Middle Ages was influenced by a certain change within the convention, however it still remained in the course of continuity. The good examples of that art's visage were the three masterpieces: the Gradual of Jan Olbracht, The Code by Baltazar Behem and the masterpieces by Stanislaw Samostrzelnik- the Cistercian from Mogila.

The Renaissance Sculpture in Wawel

On the Wawel Mountain In Cracow In the Royal Cathedra, there is situated the Sigmund's Chapel (1518-1533). It is estimated in Poland as the stylistic pearl of the epoch of Renaissance. Its architect was coming from Italy Bartolomeo Bertecci. He is besides the author of the unknown before in Poland the after death monument' stylization- namely dedicated to the King Sigmund the Old, the object situated in the Chapel.

Just beneath, there is situated another grave- made by Giovanni Mario Padovano dedicated to the Sigmund's son- the subsequent King of Poland- Sigmund II August. The both sculpture were set one on another., and they were made according to the stylistic convention of the white and red marble. The artists presented the men in armour, with the insignia of authority. (Sigmund August), in a free position supported themselves on one arm with one leg bent in a knee. They look like the resting noblemen, who maybe would stand up suddenly and would be again belong to the world of the alive.

The realism of those sculptures was quite different from the Late Gothic's habits and routines in terms of the outlook, since here there is a lack of predilection towards exaggeration, excessive adorning, or the spectacular virtuosity. Instead of that, there is a smart lightness in performance, the harmony, pathos and peace. The audience can feel itself as a part of the inclusive consideration about the majestic order of the structure demonstrated. The proportion of the body seems to be natural and all the details according the garment of the knight, haircut , hands, armour, etc

The both personages are lying on the styled basements- sarcophaguses. Over them, there is situated the adorned bow of the Italian like vault. The monuments did not appear at the same time. The Italian authors introduced different attitude to the noble master that is not masked, but just on the contrary- it is displayed.

That scheme became the pattern for the appearing later monuments- erecting in the spirit of Mannerism. However, they were not equal to the original source. The tendency was that that the more and more decorations started to appear among the figures of the dead. Many columns, vaults, bows, medallions, etc. started to appear in the neighbourhood of such objects. Sometimes, in the neighbourhood there were appearing the effigies of the initiators of the masterpieces, holly patrons, and sometimes allegories, e.g. of Braveness, or of Cleverness, etc. There were contrastively used the black and white marble. The sepulchral sculpture evidenced the Renaissance was getting more and more domestic- we could mention here the Ostrogski Family's grave in Tarnow (13 metres high!), the graves of the King Stefan Batory by Santi Gucciand Jan Michalowicz's monuments dedicated to the Bishops: Filip Padniewski (the Wawel Cathedral), Benedykt Izdbienski (Poznan) and Andrzej Zebrzydowski (Cracow).

The Miniatures by Stanislaw Samostrzelnik

Whereas the architecture and sculpture of the epoch of Renaissance sharply interrupted the tradition of the Gothic Style, then the miniature painting in that epoch increased precisely within the course of continuity following just the Late Gothic's school. The most interesting books, while taking into consideration our point of view, appeared after 1500. Those were: the Code of Music in 3 volumes- the gradual of the King Jan Olbracht, entailing beautiful miniatures (1501-1506), the Code of Baltazar Behem (1505) entailing the current legal code. The illuminations were proving the gothic habits, sometimes reviving in XVI and XVII century in Poland. The later code presented wholly secular contents. The Pontifical of Erazm Ciolek (about 1525) was also an elaboration of the built up manner of the previous conventions.

The big fame was connected with the Polish illuminator and producer of the wall polychromes- Stanislaw Samostrzelnik. His miniature masterpieces confirmed the essential effigy of the

human being, also within the art of handwriting. The man was becoming confidently independent, also set free of the religious boundaries.

The books appearing within the epoch besides the notation of the music and the liturgical texts were the indexes of the enumerated laws according towns, guilds, or of any other important rules. The presented figurative scenes have remained for us a very precious document informing about the professions, habits, laws existing in those times. We can also follow the garments, and the sorts of shared in common entertainments. The man is presented in there quite similarly to the epoch of the Middle Ages, however the secularism, courtly life (e.g. seen on the portraits by Samostrzelnik) lets us look into the reality of the day to day life as the main stage of the miniatures' expression. Often we can find there an illustration without its connection with the written words. That means that the handwriting art also entailed the autonomic illustration, frequently closed in a square, or in a circle*.

	Portrait of Piotr Tomicki

The Wawel Heads

Whereas writing about the figurative sculpture, we should mention about the exceptional evidencing of the Renaissance in Poland situated in the Wawel's Royal Chambers. Those were the so- called the Wawel Heads- wooden sculptures of the not too big heads. They were composed within the compositional frames of the wooden quarters on the ceiling of the chamber. That way, there were made the so- called casetons- that were functioned in the pastime as the frames for 194 heads of the female representatives of the female Polish Noblesse's representatives, women from the town, young men inclined to the state of knight and the Court's women, even the Queens. Till the present, there have remained barely anonymous 30 heads. The whole as the courtly decorative assumption covered the beam of the Deputy Hall of the Castle situated close to the chapel with the graves.

The Wawel Heads are a spectacular example of the adaptation of the figurative imaginations and their applying as the elements constituting a very interesting entire composition. That composition did in turn set in motion the special majestic rhythm owing to the motive of repetition and was improving the secular insides.

The Heads are devoid of emotions. They are not points of reference towards any essential contents. They occur to be indifferently joyful. .However, whereas taking a closer look at them, one can notice the traces of the precise pattern of the human outlook- typical of that epoch, including the heads' covering with hats, caps, etc. Then, we can feel to be introduced to the climate of the pure world of the Renaissance. There should be also emphasized the fact of sociological issue, namely that in the Royal residence the space of the beam was artistically fulfilled in such a way, that the objects set on it suggested entirely the notion of equality between various public states existing within the current social ladder.

Besides, that can prove the increasing role of the town livers- the lowest state of those demonstrated It is according to the reality of XVI century*.

	Adam Mickiewicz's head

Chapter 4: Presentation of Persons in Baroque Period

Similarly, to previous epochs, Baroque In Poland was also evolving. In its one genre, it was full of vividness, later it was much closer to the classical form. In 1596, the capital of Poland was re-established in Warsaw. That city started to supervise various artistic initiatives. The important institution was the institution of Jesuits- as the main stream of the Counterreformation.

The Noblemen, the Polish Noblesse were important factors of any funds and initiations, acting close to the Royal Court. New big churches were shocking by great facades, niches of the holly personages' sculptures and various spread wide constructions, ambones, etc. The churches in typical Baroque style were in Poland: churches in Poznan, Cracow (St. Anna's, St. Peter and St. Paul's) , In Vilnus (now in Lithuania), in Lviv (now in Ukraine). The sculpture was dynamical in its form, very figurative, the painting was very illusive, the decorating ceilings were very rich, adorned, smart to the utmost. Also very recognizable and spending was the secular architectural collection: The Ujazdowski Castle in Warsaw, the Lubomirski's Castle in Wisnicz Nowy, Koniecpolski's Castle in Podhorce, and first of all the Palace in Wilanow nearby Warsaw. The Wilanow was a great, residential palace funded By the King John III Sobieski. The architects who were settling in Poland were by and large foreigners, especially From Italy.

However, there were also Polish representatives by origin, who acquired much practical knowledge owing to their departures abroad.

The stiuk contributions, figurative sculptures and painting were the essentials factors of The evolution. The stiuk decorations were linked to the painting, especially within the solutions regarding the decorated ceilings (e.g. in Wilanow). The holly personages were demonstrated with special pathetic poses, and their garments were very dynamically elaborated. The sculptures inside the churches was also very dynamical, the ambones in the Rococo's formation resembled the boats situated on the rushing sea waves.

The bigger stiuk origin's reliefs started to appear inside the churches. The geometry of their shapes, imitations of the lively matters, conches, plant- fruit festoons, ornamented panoplies, soft and bent compositions were the real parade of splendour and smartness . We could find many Angels- putti resembling children, keeping the shields with epitaphists, enjoying among the clouds. The most important factor and innovation was the synthesis between the stiuch formation and painting, besides the joining of the inscribed texts to the reliefs. The fields of the ceilings were the places of very refined decoration, and there was quite noticeable the rhythm of the repeated forms. The golden stiuk ornament was consequently encompassing more shallow segments in the decorated ceilings.

The motive of death was very recurrent. The dance of the death was often used in various composition and it was recalling the eschatology, the equality of the states as regards the effect of death was also widely observable. There were corresponding motives of skulls, characteristic figures of the thin death. That motive was namely very smoothly adapted in the Olesnicki' s Chapel at the St. Trinity's Church in Tarlowo near Opatowo. It was very interestingly prearranged because of the corresponding presence of the figurative relief just in there.

As regards the painting, there was much improved the official royal portrait typical of the second half of the XVII century enriched with a deep chiaroscuro, perfect proportions , interesting colors, elaborated facture of the objects, including the Noblesse's garments, besides the spiritual disposition of the model was also incorporated. The case in point was the activity of Daniel Schultz (1615- 1683)- a painter coming from Gdansk, who was an author of the Polish King Michal Korybut Wisniowiecki, Bishop Trzebnicki, or Jan Heweliusz. In the Palace of Wilanow, there were greatly combined aspirations of the King Sobieski with scientific cultural elaborations within the art and its very ambitious spectrum. The author of the paintings in the Palace was Jerzy Eleuter Szymonowicz – Siemiginowski. The tendency was rather equality between two basic fundaments- painting and reliefs towards the ordered and spectacular revived synthesis.

The Sarmatian coffin portraits (XVII, even XVIII century) were a remarkable separate formation touching the habits of the Noblesse. They possessed a shape of 6 or 8 sided regular figures. The moral authority and nobility of the characters was emphasized in them, there also appeared the initials of families, crests, inscriptions.

The sculptures were very artistically internally disordered on the purpose. They were composing an illusion of losing the border between the fiction and reality. The postures were positioned in unnatural poses of bent heads, hands, etc. In the religious painting, we can observe 2, 3 persons concentrated on their autonomic action, not taking the audience to their influence. Their positioning was also extraordinary, the holly persons were watching each other from the opposite pillars, so the scenes were adapting the related in a physical distance points of creative relevance. The sphere of science is seen in deep considerations about the proper anatomy, assumption of the physical laws, e.g. the ;law of gravitation, etc. The contrasts of light and shadow were giving a specific perspective and outlook, the result being even the manipulating audience by the witty illusion. The feature of the churches was the theatre like structure, in which there was a main stage for the altar, and the pillars situated between the naves converted somehow into the theatre wings. All the audience's attention, needless to say, was to concentrate on the liturgy (that was the reason of resigning from the participation of the coloured glass paintings).

While coming to the end, it should be added that the Polish Noblesse expressed their liking of the cloths and decorations of the Oriental origin. We find them in the pictures correlated with the period. The typical Nobleman- the representative of the “Sarmatian Tribe” had a moustache, an adorned long garment with the sleeves, a decorated belt and the light saber at his side, and his haircut was additionally featured by in a part shaved forehead.

The Coffin Portrait

The Sarmatian coffin portrait was a very original motive practiced by the anonymous artists. That was the face portrait of the Polish Noblesse, and it was represented in numerous quantities. Nowadays, the objects are seen mainly in museums, however sometimes they are present in very local churches. The portraits presented the dead persons- and they were composed in rather plain perspective, presented on one color background, more often- the dark background. The scale of colors was as a rule very limited, however the setting together the colors was noticeably very good. Aside the face we could find the most important data of identity: the crests, family’s initials, or simply an inscription of the name. The faces were devoid of the chiaroscuro modeling, frequently set in a certain artificial pose. To some extent they are looking at the audience. They are the markers of the external features possessed by the character. There is a mustache, or despaired eyes. The pictures do not hide the imperfections of the face. The portrayed men had rather a cap on their heads, and the women possessed certain elements of jewellery. The proportion towards to the barely demonstrated neck, or the rest of the body was rather naïve. The biggest value of those objects was the peculiarity of their forms, proper for the place and time of existence. That orientation, as a matter of fact, did not exist in such a formula outside Poland. The sincerity of the outlook was certainly honest. The idea of coffin portrait was born within the Mannerism; however its common reproduction took place in the second half of XVII century among the Polish Noblesse. The effigies arouse our positive consideration, since they are a material of the hard working in creating the common sharing of the memories linked to the recalled character, and often that form was a result of the uneasy attempts taken by the anonymous craftsmen within the difficult matter of the perfect illustration of the personage in his virtually glorified spot. The features which were extending from the portraits were braveness, pride, patriotism, charity, etc. However, the models indeed could posses certain vices during their lives, the imperfections of the state of origin could not be presented, and only individual physical lacks of balance were allowed to be demonstrated*.

	Coffin portrait

The portrait Painting Daniel Schultz the Younger (1615 – 1683)

Daniel Schulz was born in Gdansk. He was doming from the artists' family. He took his education in the workshop of the appreciated painter and tutor- Daniel Schultz the elder. He visited the Netherlands- the Baroque oasis indeed, and he was very fascinated by the masters of that place, especially Rembrandt. His education was also shaped by the nature's sciences. When he came back to his motherland, he started his job as a portrayer by the King John Kazimierz, and later Michael Korybut Wisniowiecki. The latter king was portrayed very essentially (1669), and that performance stood in the continuity of the tradition of the whole portrait, whereas the purpose being the representative function. They are referring to the elaborations by Marcin Kober. The portrait of the King Michael was proving the undeniable mastery of Schultz. We find here the perfect proportions, very interesting and intensive colors' setting the facture in impasto and the heavily stressed chiaroscuro modeling together with the precise contours of the objects and symbols, including the noble garment. Moreover, the spiritual mood of the model was also transpiring in there. The audience should also appreciate the elaboration of matter of the cloth typical of the Orient. Other portraits made by Schultz referring to the King John Kazimierz, Bishop Andrzej Trzebnicki, or Astronomer Jan Heweliusz were featured by scarcely similar high artistic level indeed*.

Crimean Falconer of King John II Casimir with his Family

Figural Stiuks

The motive of Death in Tarlowo

The motive of the dance of the Death was present before within the Gothic, however the art of XVII century especially explored it. Here, there were the artistic deliberations about live, death, resurrection, equalizing all the social states in the mirror of death and the God's laws. Within the culture of the Baroque, there dominates a reflection about the time and passing through the time.

There appear the personifications of time and death. The death is presented as a thin witch, or under a mask of a skull. That motive appeared in its full performance on the elevation of the St. Triangle's Church in Tarlowo, close to Opatowo, and especially inside the Olesnicki's Chapel under the name of Jesus Christ. Together with the death, we come across the stiuk figurative Baroque relief enriched by polychrome. The imagination about the death is visible on the dome of the chapel- within the4 fields. skull of the dome was divided into 8 parts, that way constituting

the so called “Circle of Death”. There are in there 8 performances: 7 persons observe the symbols of the authorities (secular and religious), and in the eighth segment there is presented the skull alone. Between the chords of the circle there are set in the little Amors keeping in their hands the attributives of the secular power and the related richness. Their faces mirror the impetus, they are restless, their bodies are recognizably bent, as if they were simply dancing.

Just beneath, we can see 4 separate scenes- the enjoying children, young man, mature man, and finally the old man with a stick. The symbol of death is present aside every of those figures. Further in a lower level, there are found the stiuk decorations illustrating the dance of the death. The soldier with a saber is put a hand of the death on his arm, the not equipped representative of the Noblesse keeps a coin in one hand, and a bag with the keys in the second hand. Other stiuk represents a pilgrim followed by a woman and the death keeping the tree extracted out with its roots. The idea was performing the weakness of life, its condemnation towards death, the void attempts to possess richness, nobility, titles, etc. The programme of the whole agreed the elaborated iconography of the order of the Counterreformation. The main symbols of the motive were the stick of the old man giving him last helping, and the personification of the death possessing the clepsydra- the symbol of time itself and its passing away in a pace. From the clepsydra, there extend the wings of an eagle, symbolizing the various contradictions and equalities, like: life and death, power and glory, or soul and body. The wings were performing the persisting willing to remain perfect. They also function as setting free, victory, escape, the attribute of the Father of Time, which is the subconscious reference towards the mythological personage of Saturn.

Contrary to the Eternity, Time is aroused. It has got its beginning and the end. Therefore, the aspect of destroying and passing away is so emphasized in here. All the scenes of the programme, especially those located in the lowest level, are made with a great intuition within the form, capacity of the perfect measuring the proportions and they correspond to the fabulous mastery of the author, who actually remained anonymous. The stiuks were composed on the basis of polychrome, and their colors’ setting is shut within one tone. Apart from the analyzed first plan, the further plan in turn presented the authentic image of the Polish Noblesse, including the specific garment and outlook, as well.

As regards some theories, the motive of death was argued by the always coherent remaining afraid of the death, because the country in that epoch was often despaired by cruel wars; the people were also suffering from the deadly diseases. In keeping with this, the scene of the dance should illustrate the common spiritual disposition of the Polish people in XVII century and its full development by the language of art and symbols*.

	Zakrysia karmel

The Collegiate of St. Anna

The Collegiate of St. Anna was built according to the project of Tylman from Gammeren- the architect coming from the Netherlands. The rich inside was designed by the Italian Baltazar Fontana. On the main altar, there is set the picture of St. Anna painted by Jerzy Eleuter Siemiginowski (1699- 1703). The figures situated aside of st. Stanislau and Adalbert were sculptured by Fontana himself in 1701. The inside of the Collegiate is spatial, light, almost white. The atmosphere present in the temple was determined by the unified, typical for the Late Baroque decoration both in painting and in sculpture as well.

The whole of the decoration was composed owing to the inspiration by the Canonic by the Cracow's Cathedral supervising the process of erecting the building. Namely, the mysteries referring to the question of salvation were incorporated. The rule of the joining the painting and sculpture (precisely speaking- the reliefs) was applied just in that place. The plains of the ceilings- the so called spherical plains were divided into the places fulfilled by painting and the parts fulfilled by the affluent stiuk formations characterized by rather deep reliefs. That technique provoked to catch the illusion of crossing the borders of the spheres.

The full sculpture was very dynamical, and the holly personages were presented in unnatural poses, as in the theatre, the euphoric outlook was set by the applying the garments under the effect of the wind. In the painted shallow parts there are seen groups of personages and young Angels. The persons are often remaining with each other without any logical connection. There are both Angels and women, and other characters in garments in the act of circulation and plotting together somehow chaotically. The plafonic painting on the church's dome was a composition based on applying of the perspective's reduction and the illusion awoken.

Whereas accompanied by the dynamically set in performances, more peacefully there looks like the scene standing out from the main altar. It can really move to tears the audience. The author, the same who decorated the Palace in Wilanow- Jerzy Eleuter presented here 3 personages: the oldest- St. Anna and Mary with Jesus. They share together peace and joy. Anna and Mary adore the little Jesus, they are very concentrated, independent from the audience. The personages are contrastively standing out from the dark background. The child is presented as a typical infant. Two characters of young angels were set over the stage, the creations just from the original catalogue of the Baroque pattern's universe and the cultural scope of fantasies*.

	St. Anna

Chapter 5: Classicism in Poland

The Classicism in Poland used to be associated with the personage of the King Stanislaw Poniatowski and his Thursday Evenings. He was famous of his a great admiration for the art and its patron.

That was the time of the Enlightenment that was developing in XVIII century. The Enlightenment was the epoch of the philosophers who were very fluent within their theoretical knowledge. The "enlightened" familiarity with the knowledge was to be the independent source of empiric data about the world and the judge. In Poland, contrastively towards France, there dominated Noblesse, not the town dwellers. The state of our market was rather poor, and the prestige of the state was decreasing. The King Stanislaw August decided to fight against the ideology of the Sarmatians. He wanted to act against the symptoms of our archaic considerations and the shortage of the further modernity.

He tried to engage all the instruments in his improvement's processes.

A very important factor of the cultural revival was seen In the reforms following In the education. In 1773, there was founded the Commission of the National Education. Spectacularly enough, it was the first body of that kind in Europe. The important slogan describing the rules of the action was: "create the nation through the public education". The Commission was leading the reforms all over Poland. The main place of the political and cultural life was the capital- Warsaw, other important towns in that matter were Vilnus, Cracow and Pulawy. Initially, the triumphs belonged to the domain of architecture. Stanislaw Poniatowski did not succeed in opening an artistic high school for talented youths, what was still his ambitious intention.

He spent much money on their education abroad. His fund initiated the Royal residence- the Castle in Warsaw, besides the adaptation and spreading wide of the Warsaw's bathrooms (the author was Tylman from Gammeren, the Netherlands).

The latter was a very attractive scope of the park- palace conjunction with two theatres, altogether it is called the Bathrooms. We can distinguish the Palace on the Water, the White House, The Hunting Palace, the Old Orangey. The residences of the park- palace orientation possessed fashionable arcades, the column porticos from the fronts. The architects also started off to design the architecture of the new typology which was to serve for the public purposes. There appeared city halls, schools, barracks, post offices, town houses. Then, the State of Poland had to suffer the defeat of the dividing between its neigbours- Russia, Austria and Prussia. The state was divided for 3 times- in 1772, 1793, and finally- completely in 1795. The funds of aristocracy started to dominate, and the centre of the artistic domain was taken over by Pulawy (the place of the Czartoryski's Family). By that way, Jean Pierre Norblin appeared in Poland in 1774, arriving from France. He was a famous drawer, designer of the insides and propagator of the generic compositions. He was illustrating the vivid scenes of the battles, the panoramas of the essential national events, hundreds of sketches and drawers. He was recording within his pictures connections between the cities and the architecture and the scenes of the village life.

A very precious contribution by Norblin was possibility of treating of his masterpieces as the chronicle speaking about the current garments, manners, habits of various social groups, connected with various cultural layer and origin, as well.

He had his workshop in Poland, where he could develop the talents of his tutees, among them was Aleksander Orlowski whose favourite motive was a rider on a horse.

The 20th years of XIX century included a very noticeable civilization progress of The Polish Kingdom under the Russian ruling (the hybrid state since 1815) . Warsaw possessed several interesting public buildings: the Staszic's Palace (for the Society of the Friends of Art). The

universities were educating artists at various faculties in Vilnus and Cracow. There created the cultural environments, there were organized various reviews of the elaborations, famous expositions, etc. There started to be active the artistic critics. Among a noticeable number of painters in Poland, we could also a few names merely inclined towards the Romanticism and Realism- namely Piotr Michalowski- the master of equerries and Henryk Rodakowski- an exceptional portrayer.

The epoch of Enlightenment was productive with many artist, performers, authors of splendid drawings and graphics of a small size.

An interesting painter of the epoch was Daniel Chodowiecki- born in Gdansk. His masterpieces perform emotional distance, richness of the manners' observations and a kind of recording the events and the social sphere coexisted in a formula of a quasi chronicle. The heritage of those both personages of the Enlightenment will be the subject of our closer consideration in the further chapters. The complement of the typical formula of performances within the Classicism will be the picture by Wincenty Kasprzycki, the masterpiece presenting the Art gallery in Warsaw in 1828.

The history of the turn of XVIII/XIX centuries accelerated, the factor reviving the picture of the corresponding artistic life in Poland. Many artistic groups were starting to function under the leadership of the believers in specified aesthetical theories. The criteria were also the attitude towards the motherland, tradition, the questions of folklore and patriotic regards. The painters were becoming quickly recognizable, as well as the sculptors, and the professors of art in the universities who felt themselves responsible for conducting the patriotic mission of arousing the national spirit.

The further evolution of painting and sculpture In XIX century was the continuity of versatile, directed towards various artistic destinies types of performing. We could distinguish Historic Orientation, Romanticism, poetical lyrical embodiment and others, to whom history itself used to hand various requirements.

Daniel Chodowiecki

Daniel Chodowiecki (1726 - 1801) – an eminent drawer, painter, author of graphics. Daniel Chodowiecki was a representative of the Enlightenment. He was born in Gdansk. His father came from the Noblesse of Wielkopolska, his mother was a French Huguenot. Chodowiecki himself was probably a member of the so called French Church. Initially, Chodowiecki was working as a tradesman, later he dedicated to painting and etching. As a matter of fact, he was a self made man as regards the art. His experiences were gathered during his copying of the old masters' drawings. He was enough good to be noticed by the Academy of Art in Berlin. That institution wanted him to design the illustrations to the calendar edited by the Academy. Since that moment, he started to collect various orders, he became famous, and stayed in Berlin. His journeys from Berlin to Gdansk gave him a possibility of observing Pomerania and Kaszuby. He was painting then numerous generic scenes with participation of the peasants and their enclosures. His popularity crossing through the borders of Berlin and Gdansk, he was very famous in Poland. His collection was possessed by a famous then collector of art in Lvov- Pawlikowski. Partly, that collection survived and it remained in the Ukraine's museums. Other masterpieces are possessed by private persons, German institution, The National Museum in Gdansk, and the Polish Academy of Science in Gdansk.

The traces of his two journeys from Berlin to Gdansk in 1773 and 1780 are the precious memorial illustrating the related period's reality. Chodowiecki tended also to present the scenes of anecdotes in the interiors participated by the nobly born men or women, bishops, and the representatives of other professions. He recorded very carefully the street stages, the situations occurred in the environments of the above characters, etc. He was also illustrating the literature, chronicles. He was making also busts in the convention of the medals and portraits with a technique of pencil or sanguine. His formal constructions are very precise, elaborately completed craft so to say. We do not have to guess anything, because everything is displayed

in a detail. Sometimes his scenes are featured by the warm sense of humour, emphasizing some personal features, the exaggerated haircut's models, in a funny way sketched out parts of body, ridiculous titles, etc.

Chodowiecki was collecting many orders referring to various decorative vignettes and other adorning elements.

Remarkably enough, there was a period of time when it was not possible to find any edition devoid of his contribution. Altogether, he made over 2000 drawings, many generic scenes bound to the city dwellers- especially shown off in a technique of stylus or ink. He also painted a few oil pictures.

The present explorers of the old Gdansk deserve him to have a possibility to take a specific journey through the time. They can follow the former realities, interiors of the councils, schools, share the patricians' routines and ceremonies, as the direct material traces were to much extent reduced as the result of the final act during the Second World war.

During his last phase of life, Chodowiecki became the Chairman of the Academy of Art in Berlin. The famous laureate of the Nobel's Prize – Guenter Grass named Chodowiecki a citizen of Europe, whereas understanding the aspect of functioning within the borders of various cultures.

Chodowiecki approved the benefits of diversity within the nations, cultures, states and religions and he enjoyed sharing their all experiences and contemplating all the occurrences of those aspects and their colored syntheses. Undoubtedly, it constituted him a very cautious and prudent personage of the Enlightenment and the supporter of its rules, as well*.

The Artist's Study

Wincenty Kasprzycki

Wincenty Kasprzycki (1802 – 1849) – Polish artist of landscape and a specialist in lithography.

He completed his studies in Warsaw and Vilnius. He specialized in landscapes and in vedutism (e.g. referring to Warsaw, Wilanow, Natolin and other places). He was also a portrayer, and performed the inside's compositions. His most famous picture was a remarkable displaying of "The Art Gallery in Warsaw in 1828".

The picture presented the gallery which took place in the cabinet of mineralogy of the University of Warsaw. In the gallery, it is possible to recognize canvas of Polish artists, including two lost

ones. What is more important as regards the documentary aspect, it is feasible to distinguish many painters from Warsaw, e.g. Marcin Zalewski, Antoni Brodowski, and the author himself situated on right at the first plan.

The picture was set to its course of production very quickly, so that it would be present at the gallery it was peaking about in fact.

The picture was bought in 1951 in Leipzig. Soon after that it was incorporated into the permanent exposition of the Gallery of Polish Painting.

The composition of the picture, nevertheless its period of making in XIX century, took some marks of the convention of Classicism that relied on setting the main scenes, especially groups of people in the bottom-line of the picture's plain, and remaining over it the big parts of the background (e.g. the sky, delicate contours of architecture, etc.) We find here a similar division of the plain with a large background of one wall and the ceiling. The effigies of the personages are very similarly lengthened and they are featured by the common effect of stiffness. Some of them have improper proportions. There was applied the correct linear perspective, however there was not elaborated the air's perspective. Its lacking makes that we can watch the last plan, especially the pictures situated there, as comparable as regards their sharpness to the very front plan. The whole of that reason is bound to the practice of the Classicism. As puzzling, or even humorous, does stand the effect of the personages' looking at the audience's direction. That suggests the effect of the play within the play, namely of the usage of the camera, what however could not happen in that time. The usage of the generic stage within the collective picture seems to be a very innovatory enterprise. That seems to be evidential for the typical of the Enlightenment didactic recording, and documentation, recalling the traces of Norblin and Chodowiecki. The picture does not escape the impression of a considerate nerviness in its composition on the whole, however arouses audience's attention because of the personal recognition's grounds and its aesthetical flavour. The postulate of the artists referring of entailing himself inside the picture seems to be very innovatory, and the picture can really function as a kind of the extra game in terms of the capacity of observing, recognizing and comparing the details of the physical and sociable occurrences with the reality*.

Fine Arts Exhibition in Warsaw in 1828

Chapter 6: Romanticism in Polish art

Romanticism was born in Poland with the correspondence to the special conditions, since Poland did not exist then as an independent state, and its territory was divided between Austria, Prussia and Russia.

Poets and drama writers of that period were very important for Poland and the roots of its identity and the creative development. It is worth signifying here the names of Adam Mickiewicz, Juliusz Slowacki, Zygmunt Krasinski, Cyprian Kamil Norwid. Just in that period, there were composed masterpieces which entered the canon of the Polish treasury of national dedication and very patriotic, moving style and extensively vivid, picturesque pathos.

In the epoch of Romanticism, there was the time of Fryderyk Chopin's great elaborations in his music- that was the composer whose level of art and charming in music was unattainable for anybody ever in our country.

In architecture, there functioned two styles: Neoclassicism and Eclectism.

The Neoclassicism was mainly visible within the buildings of the public dedication.

In the Polish Kingdom under the Russian governments, there was a tendency of following the rules of uniformity as regards the buildings' facades, so as to make them very similar to each other. That referred to the Great Theatre in Warsaw, the Staszic Palace, and the formations of the Government's buildings.

In the period of Romanticism, there was also observable fashion of the Gothic solutions' coming back and renewal- in keeping with this Hilary Szpilowski reconstructed many churches and city houses in Warsaw.

Chrystian Piotr Aigner designed and later erected the Gothic Small House in Pulawy, however he also supervised the projects inclined to the Neoclassicism's influences, e.g. the Radziwil Family's Palace in Cracow's Balice.

The New Gothic style was especially widely observed and recognizable after 1830- in the outline of new built or reconstructed churches. A case in point, as regards the issue discussed is the Cathedral in Warsaw, rebuilt in that style's convention. The New Gothic style was typical of the village mansions. It was rooted in the Middle Ages Gothic period. It possessed its religious stress, and the mythical and legendary aura.

The main representative of the New Gothic and New Renaissance in Poland was the Italian origin's resident in Poland- architect Francesco Maria Lanci. His masterpieces were: Kraszewski's House in Warsaw, the castle Zagorzany, the northern wing of the charming Palace in Wilanow, the Yellow Inn in Warsaw's Sluzew.

The epoch of Polish Romanticism was featured by Eclectism. Especially, it referred to architecture. There was no then one predominating style in the all three zones of the occupiers' provinces. The architectural styles were proceeding regionally, and first of all they were conditioned upon the aesthetical likings and preferences of people who ordered the specified adaptations, accommodations or facilities. Only, noticeably the public utility buildings were cared to follow one regular style.

The residences in the villages possessed characteristic porches- supported by columns. The insides of the dwellers' houses were fulfilled by the Biedermeier convention of regular, comfortable utility. The furniture made in that style were simple, their fundamental virtue was functionality. The walls necessarily had to be covered with light, pastel wallpapers, whereas the floors were covered with fluffy, richly adorned carpets. Besides, such insides were ornamented with many extra bibelots, which in the turn of time were rather associated with crap and needless trumpery.

The sculpture was for a long time under the influence of the Neoclassicism. That was recognizable in the ancient times' patterns, their harmony, body's proportions, heroic aura. The romanticism's motives and predilections were appropriate entrance gate and mood's vigour for such artefacts. The busts of national heroes were very popular and eager to be multiplied in the progress of the epoch. Jozef Szmelcer made the busts of Adam Mickiewicz, Jozef Chlopicki and Tadeusz Kosciuszko, Henryk Kossowski made the bust of Julian Ursyn Niemcewicz, etc.

As regards the Polish painting of the period, we would like especially to distinguish Piotr Michalowski alongside with Juliusz and Wojciech Kossak, those three ones who are entailed in our respective paragraphs in the course of the Module 1. However, we decided to mention in a few verses about other eminent Polish painters of the period so as not to underestimate their participation in the exceptional and original repertoire and artistic formation, as well as on the grounds of their considerable assignment of very high quality and respected reputation.

Other important Polish painter of the epoch was Aleksander Orlowski (1777-1832). Like Michalowski, he tended to join the romantic free styling with the technique of realistic exposure of the theme. He was painting the battlefield stages- e.g. corresponding to the memorable Kosciuszko's Insurrection. His champion's level was by and large observable among the generic scenes entailing the Polish Noblesse. He was mixing up the realism with a remarkable and very suggestive dose of caricature. The Noblesse was there treated within the satiric tones, however very colourfully and dynamically. Orlowski was a tutee of Jean Pierre Norblin and Marcello Bacciarelli.

The Orlowski's tutor- Norblin (1745-1830) deeply influenced the character of the Polish painting in the epoch of Romanticism. He came to Poland (in 1774) because of his close relationship with the Duke Czartoryski. He worked mainly in the agreement with the orders he used to get. He adorned the Blue Palace possessed by Czartoryski. Later, he was painting also for Helena Radziwil. He had his own workshop in Warsaw. He got very engaged in the political Poland's fortunes. He painted many scenes, especially spectacular acts and the current vivid events very close to turning out dramatic reality of Poland and very moving observations of desperation and insurrection in its full recognition. Sometimes, he was touching the Rococo style in his pictures full of dynamism, expression, some kind of crowds' excitation. His most important pictures connected with the history of Poland and its first hand reporting are: "The Act of the 3rd May Constitution", and "The Battle at Raclawice". The artist's temperament and creative personality initiated the Polish painting school considering the importance of the day to day observation of the lowest social classes. However simultaneously, Norblin was touching the streams of the Polish Sarmatism's manifesting evocation and spirit. That manner was to underline the exceptional sequence- effects of various national Polish contrasts and cohabitations. The school initiated by him included many recognizable Polish painters, e.g. Michal Plonski, Aleksander Peczarski, who dedicated themselves especially towards the poor people, the flesh and blood of the Polish nation.

A very eminent painter was a designer of portraits- Henryk Rodakowski (1823-1894). His mastery was especially seen in his psychological portrait- very subtle and witnessing very deep psychological nature of his characters.

The most important masterpieces are: "The Portrait of Mother" and "The Portrait of General Henryk Dembinski". Rodakowski was an illuminative master as regards special shadowing the portraits, precise adjusting the background, and operating the light. The canvas, hands, gloves, all the details were constructing very subtle, esoteric aura of his portraits. His general's face is fulfilled with radiated, magnificent spirit. The level of his heroism is very natural for him, and cannot be treated as a hardship anyhow, but just contrary as the coherent fluid which with grace and charm was following up from the core to the frames.

The portraits remaining in the romantic style were represented by Teofil Kwiatkowski (1809-1891). He was an author of many Chopin's portrait. One of them was "Chopin on the Bed of Death". His painting was typically romantic, persevering in catching something untouchable, as feelings, melodies or inspirations. Some part of them was stimulated by the charming Chopin's

national melodious contributions. Kwiatkowski also painted generic scenes, still lives and overshadowed by mystery and uncertainty landscapes.

Rafal Hadziewicz (1803-1883) was an author of numerous historical and religious scenes. The Rafael's heritage (owing to visiting the great art's capitals) substantially influenced on his proceedings in painting. The most memorable picture is "The Death of General Henryk Kamienski at Ostroleka" which presented the death of very heroic commander during the Polish insurrection in 1831. The general is kept in hands by his soldiers. In the background, one can inspect the Ostroleka's fortifications remaining the background for the wild, however systemized battle between the Polish and the Russian troops. Symbolically enough, just besides the dying general there stands the goddess of war- dressed in the garment and possessing the sword, while indicating (other inspiring metaphor) the soldiers that they should come back to their battlefield of effort and glory.

Piotr Michalowski

The most important Polish painter was Piotr Michalowski (1800-1855).

He was remaining under influence under new romantic conventions present in the French painting. Michalowski's paintings are full of loose dynamism, romantic free time. He performed many battlefield stages, however the most important seemed to be the details in positioning the heroes' bodies and movements' directions, very precise outlining of the horses, elaboration of the intimate and vigorous internal environment of dusty confrontation, naturally plotted between the temporary fortunes. Very remarkable is his technique of covering the paint's patches which were integrating the picture's vision and its coloured universe. He illustrated also the peasants, lands' owners.

Sometimes his characters, e.g. "Senko" can universally function like Don Kichot's Sancho Pansa. He also carried on making portraits of the most important leaders and commanders, remarkably enough- he was often performing Napoleon Bonaparte himself. We can say Michalowski used to elaborate his capacities all the time, he was very open for the knowledge of the anatomic structure of horses, he examined practically various landscape's settings and focuses, developing their expressions towards the generic episodes. All the dynamical effects like slowing down a horse's running by a rider were perfectly arranged by Michalowski. A drawing by pencil was a basis for his compositions.

He tended to use rather dense lines that were supported by sepia bordering, the white of guasch (paint with chalk) and patches of watercolour. While following the iconographic and compositional inspirations from Gericault's paintings, Michalowski created at the stage of his artistic maturity a character of the hero- horse rider whose horse was presented as an erected stable harmonised artefact. His battlefields were covered with half magical half decomposed atmosphere. They were encompassed by battlefield dust and rusty fire, that way emphasising the scenery's depletion and the climax of final inferno like heating and sparkling.

We see that his individual horse riding characters were performed in a stylish stature, and the horses were harmonious profiles of perfectly splaying enlivened monuments. The exceptional aura and level of Michalowski's individual characters were strengthened by smoothly, synthetically marked up abstracted landscape besides them. That was subconsciously leading to the additional recognition of the outstanding charisma suggesting the indicated person's supernatural origin. His another widely exposed subject was a demonstration of armies' marching, their internal consolidation and the pathos of such celebrations and events*.

Błękitni huzarzy

The Kossak Family

Julisz Kossak, father of Wojciech (1824-1899) was a painter, drawer and sketcher entailed in the convention of the XIX century's Realism. He was very popular in Warsaw owing to his illustrations in the magazines, contributing to much extent towards the arousing of that artistic niche. Finally, he settled in Cracow, where he strengthened his poison as an author of decisively standing out historic episodes, generic scenes, and representative, illuminative portraits in the convention of the glorified, extended heroism. He was remarkably skilful in terms of his inborn capacities, virtuosity, perfect drawing, ability of very productive observation of the European grounds' stylistics.

He subsequently kept on strengthening and extending the Polish sensual reception by the common national audience. The artistic operations followed by him were very wittily transformed in sentimental and realistic conventions. He started off the themes revealing the intimate, natural scope of country life, flexibly setting the pattern of the villages, folk habits, adding to them very consequent plotted in landscape.

He indicated the true picture of the Polish Noblesse, demonstrating its rituals, predilections. He was developing the theme of hunting (e.g. "Hunting Maurycy Potocki"), friendly and conventional horse riding (typical for the land owners in Galicia).

He made a laborious collection of the noble Polish men, needless to say on horses. The great battles of the Polish commanders influenced the consequent transferring those events in the Polish generations' memories.

His cultivating of the Poland's essence was devoid of suffering and drama, the costume itself and the decorative accents of the epoch and the smart mobility were to lead to the effect of the common pride, pathos and the appreciation of tall the national plots, ceremonies and culture, heritage together.

Wojciech Kossak (1856-1942) was a representative of the historical and military genres in painting. He was an author of many paintings connected with the Napoleonic Epopee and the Polish November Resurrection. He remains famous in imagination of many generations as the

result of his numerous and innovatory contributions as regards generic scenes, portraits, equerries.

While acting under the Austrian command, he used to keep all the time his sketchbook so as to present from the first hand the dynamical scenes of battles and positional shifts as regards the troops' translocations.

He presented the commanders of the insurrections with their main headquarters, showing how the individual magnetic power influenced the group's engagement and the overall military mobility. He initiated a very famous historic- patriotic cycle dedicated to the Polish activities within their persistent efforts aiming at the independence's regaining. We could enlist here: "Olszynka Grochowska", "The Headquarter of Kosciuszko", "The Headquarter of Skrzynecki", "The Artillery on Fire", "Somossiera". He was touching various motives connected with the military substance, e.g. imprisoning, marching, resting, withdrawing the troops, battles, distinguished episodes, giving special honours to the leaders/Commanders (as in case with Napoleon decorating T. Tyszkiewicz at the battlefield of Smolensk).

He was also active, especially while reaching his artistic maturity, in performing spectacular panoramas, which were combined together with the battles or troops' relocations. We could mention, e.g. "The Panorama of Raclawice", "The Battle of Sedan". His all spectacular compositions were preceded by his precise analysis of the costumes' outsights and the presumptions of setting all the necessary current requisites and the spatial focus of the proceeding military and other coherent operations regarding the troops' movements, alerts, patrols, scouts' activities, following the enemies, impulses, devastations and desolations.

His landscapes had sometimes very mournful atmosphere, as it was with the picture of "Passing through Berezina" presenting the withdrawing of the Napoleon's Great Army in a quantity of the preserved troops' vestiges*.

Józef Poniatowski – Juliusz Kossak

Panorama Racławice – Wojciech Kossak

Chapter 7: A Human Being in the Historic Painting of the XIX Century

The XIX century in spite of the fact of the Poland's division between Russia, Prussia and Austria was the period of the open manifestation of the Polish nation and the widely understood model of patriotism. Especially after the defeats of the insurrections- of November in 1830 and of January in 1863 the artists, writers, musicians and painters were creating the art resulting from the need of compensation and it appeared to be a kind of protesting against the oppressors' stimulation and controlling. The idea was also giving some reasons to be proud and glorified to the people and to the nation together.

In that time, the historic painting was becoming mature, with visible repetitive motive of the battlefield scenes. A very noticeable place of the knights' sung stories and the generic scenes in costumes was replaced by the contemporary national drama (such is the case with Artur Grottger) or the history of the most important events across the centuries (a case in point is here historic painting by Jan Matejko).

A man, was, is and certainly will always be one of the main characters in the domain of painting art.

However, the visualizing of the models by the artists was different, conditioned upon philosophy, religion, trends and creators' preferences. It is enough to mention the beauty of the human beings' body during the Ancient Greece's era and the pictures illustrating the holiness, besides the religious sculptures of the Polish Gothic, so as to observe that extraordinary effects of human beings' performing in the art. Various epochs demonstrated various tendencies, and the man consequently was remaining as an important object of the artist's horizons and interests.

A man performed with a photographic precision is especially evidenced in the orientation called the Realism. The realism was revealing itself in various epochs and periods, however its exceptional dedication was recognizable in XIX century, when the main focus was set on the

progress of the natural knowledge, the evolution of technologies and economics. The Realism wanted to achieve the truth, which would reflect the social reality and the phenomena within the nature. The artists used to reveal the truth, by demonstrating with simplicity and directly towards the audience. The historic painting played an important role in that aspect of painting. The historic painting was featured by detailed care for presenting the costumes, armour, weapon, jewellery and other requisites. The artists prepared their artistic workshops very carefully, widely studied the literature connected with the themes and the epoch linked to the picture created.

The special place among the historic school of painting In Poland must be associated with the personage of **Jan Matejko (1863-1893)**.

It is worth mentioning the other Polish painters engaged n the human beings' effigies and the historic events' artistic bringing back to memories. Namely, we could mention **Piotr Michalowski (1800-1855)**, who was an eminent equestrian painting's representative and an author of the battlefield scenes from the Napoleonic Wars, e.g. Somossiera. He is also a predecessor of the peasants' portraits, from which there is coming the power of psychological realism, e.g. in "Senko".

Jan Piotr Norblin (1745-1830) actually came from France, nevertheless most of his life he spent in Poland, at the court of the Duke Czartoryski. The artist is an author of numerous drawings illustrating the scenes of the Poland of that period. We find among his characters many peasants, Jews, representatives of the Polish Noblesse, horses, dogs, that way revealing the reality and the manners' context of various social groups' existence ("A Village Play", "The Fair of Horses").

Aleksander Orlowski (1777-1832) was Norblin's tutee, in xvii century he entered for the army and participated in the Kosciuszko's Insurrection, this is why he could perform quite essentially full of expression paintings by technique of sepia and ink. His sketches referred to the insurrection and the important battles remaining in the collective memories of the Polish nation, as "The Battle at Raclawice", "The Battle at Maciejowice".

Henryk Rodakowski (1823-1894) was one the most eminent and original portrayer of his time. Besides, he used to paint historic pictures, as "The Battle at Chocim", "The Kokosza War", where the first plan was fulfilled by the King Sigmund the Old and standing aside his wife Queen Bona Sforza.

Juliusz Kossak (1824-1860) mixed the historic aspect of his masterpieces with the temporary accents of the socially shared manners, recording such events as hunting, fairs, however all of them settled within the past's identity and the parallel costume. In his Picture, a man most often is in motion, or is riding a horse.

The painter can be admired by the widely manifested gallery of the created personages, the lion's part being the knights' and soldiers' types, the leaders' faces, characters of the vivid Noblesse and other people- from the past and his present. Let us turn attention e.g. towards „A hunting with a Falcon", or „The Amazon", besides in the portrait of Tadeusz Kosciuszko.

Artur Grottger (1837-1867) was drawing with a coloured pencil, he created two cycles dedicated to Warsaw, that by and large were a reportage regarding the tragic events preceding the plot of the January Insurrection. The humans' tragedies are observed e.g. in the drawings: "Reconciliation" and "Sacrilege".

Józef Chelmonski (1849-1914) was illustrating a poor and enclosed village, he was also a representative of Genre Painting. He emphasized the Naturalism's artistic slogans- by painting peasants, shepherds, village workers, their tatters, however he was passing the borders of a regular reportage, e.g.: "The Four", "Autumn", "Storks", "Indian Summer".

It is of course possible to enumerate many artists and their masterpieces that concern especially a man settled in a specified place of the nation's history, its pride and the exemplified

circumstances. In my opinion however, the painters included in the above description's enlisting concerning the XIX century were presenting a man in his vivid and cross- sectional character, in a temporarily related costume and being surrounded by the reality introducing the audience in the frames of the indicated epoch.

The example of the XIX century popular culture was "The Panorama of Raclawice". That enormous painting (14x114metres), thanks to special painting perspective and the present technical corrections, introduces the audience into different historical reality (www.panoramaraclawicka.pl). The idea's protagonist was the famous painter from Lvov **Jan Styka (1858-1925)** who invited to co- operation other splendid specialist of the battlefield picture- **Wojciech Kossak (1857-1942)** and seven other Polish painters. The authors of the idea insisted on recalling the victorious battle from 1794 conducted at Raclawice by the insurrection troops commanded by General Tadeusz Kosciuszko against the Russian troops commanded by General Tormasow. The emphasis of the picture, its indication had an extraordinary appeal towards the tired, devoid of freedom Polish nation.

Moreover, we could enlist many artists and their masterpieces, which are dedicated especially to the human situated in the specified place of the national history and epopee. However, the enumerated here Polish painters of XIX century present the human within his all humanity, in the specified costume and surrounded by the reality introducing the audience towards the recalled frames of the memorable epoch.

Jan Matejko Historical Painting

The special place among the historic school of painting In Poland must be associated with the personage of **Jan Matejko (1863-1893)**. His artistic records evidenced the mostly proved example of the engaged function of the art, which was to enlighten the Polish people's hearts and minds by the means of the vision of the future independence. The artist coming from Cracow was very capable of insetting the historic panoramas of his vision. He studied the authentic elements of the preceding aroma of history. He read much abort the clothes, armours, the original objects of artistic craft. Starting from 1862, almost every year there were appearing great as a wall historic paintings. The most famous of them are:

The Harlequin,

The Homily of Skarga,Rejtan,

Stefan Batory at Pskow,

Hanging the Sigmund's Bell,

The Battle of Grunwald,

The Prussian Tribute,

Jan III Sobieski at Vienna,

The Act of the III rd May Constitution.

All the above mentioned picture are realistic and show off the cards of glory as regards the Polish history. Besides, Matejko was an author of the series of drawings compounding the collection of the Polish Kings and Princes. His pictures witness about his great feeling of patriotism, since he was deeply engaged in the domain of the great Polish Nation's history and heritage that could strengthen all the Polish community's pride. Let us take a closer look at the 4 selected pictures:

The Battle of Grunwald from 1879,

The Prussian Tribute from 1882,

Jan III Sobieski At Vienna from 1883,

The Act of the IIIrd May Constitution from 1889.

The Battle of Grunwald demonstrates the victorious battle conducted by the Polish and Lithuanian armies led by the King Wladysław Jagiello over the Cross Knights' Order commanded by Ulrich von Jungingen. The Grand Master in his garment is located in the central place of the picture, and his face is tragically beautiful. In the crowd of the fighting characters, there is outstanding the personage of the Lithuanian Prince Witold in a red garment. It is no too difficult to find among the fighting figures the famous knights: Zyndram from Maszkowice, Zawisza the Black and Zizka. The orders are given from the mountain by the King. The waves of the bodies, armour, horses, swords and daggers circulate in every fragment of the picture, building the atmosphere of the battlefield's horror.

That big canvas (987x426 centimetres) constitutes the vividness of the movement and the progress of the historic scenery. The artist very efficiently adapted the clothes, helmets, weapons, etc., presenting himself as a champion of details and of the picture's masterpiece perspective. Thanks to elaborated and consequent artistic steps and mediums, the audience brings itself back to the XV century, and the year 1410 indeed.

The Prussian Tribute (785 x 388 centimetres) tell us the breakthrough event from 1525, when the Polish King Sigmund I the Old at the climax of his splendid reigning was accepting the tribute from the hand of the Prussian Prince Albrecht Hohenzollern representing the Prussian protectorate of the Polish State. The tribute was the result of the Treaty which established the secular Prussian Princedom that was conditional upon Poland.

The Royal Court with the Queen Bona blazes with majestic harmony. A special attention can be drawn by the splendid richness and variety of colours among the garments of the collected characters and the gold of very precious adorning elements. Besides, it is worth mentioning that the Bona's face is the face of the artist's wife- Teodora, and the harlequin (Stanczyk) is Matejko himself.

Jan III Sobieski at Vienna (100 x 58 centimetres) presents the King Sobieski, who sitting on the horse is handing the letter to the Canonic Denhoff, the representative of the Pope Innocenty IX himself, the document speaking about the fact of defeating the Turkish armies at the Vienna's gate. The Polish Kings celebrates its victory and that way stops the barbarians' march towards the European countries in 1683.

The Act of the III rd May Constitution (446cm x 247 centimetres) reminds about the fact of establishing the most modern constitution in Europe introducing the democracy's laws. We see the march of the Deputies from the Royal Castle to the St. John's Church, the purpose being the accession of the Constitution. The central personage is Stanislaw Malachowski- the Geat Seym's Chairman, who is carried on the backs of the deputies. On the stairs, we recognize the King Stanislaw August Poniatowski. The audience's attention is also drawn by the lying Jan Suchorzewski, who was those important reforms' opponent. In the background, it is possible to notice Jozef Poniatowski, one of the heroic persons of the Polish & Napoleonic Epopee.

All the described pictures represent the theatre- like splendour. The Matejko's characters seem to be sculptured in the noble matter. They are enriched with an extraordinary expression. Real heroic personages are concentrating in themselves the national fortunes.

A character by Matejko is „by twice" authentic; first time as a historic personage, and for the second as a face of the personages existing in the current time who were the models for Matejko*.

Auto portrait

Artur Grottger

Artur Grottger (1837-1867) in spite of his young age elaborated his individual style. He was drawing first of all by means of coloured pencil, composing wholly artistic and spiritual reports. The pictures by Grottger were response on the currently proceeding historical events, although they possessed illustrative character and were adoring the drama of those timed' generation.

He crated two cycles of drawings about Warsaw, which presented the tragic events preceding the January Insurrection's outbreak. Those were mainly people's manifestations and the acts of repressions by the Russian authorities.

The synthesis of the insurrection was presented by the artist in the Cycle "Polania"

(8 episodes), that starts off with the scene of "Recruiting" , and is closed with the scene of " The Battlefield-Aftermath". The 6 drawings are dedicated to the insurrection in Lithuania- titled together as "Lithuania".

The biggest cycle of drawings "The War" (12 episodes) presents the mischief of the war itself. The person of the author in black is led by the Muse- a Guide, who reveals the scenes titled : "Conflagration", "Hunger", "People or Jackals", "Sacrilege". The introduction is the episode: "Follow me through the Path of Crying", and the final is the apostrophe : "Humanity, the Cain's

Folk". Within that series of pictures, the artist appeared to be very moved by the fortune of his nation, he was spreading wide the horizons of perception and the overall human drama was the main subject of his vision.

The sensitive artist was inclined to reflections, he was finding the humans also on the side of the enemy. We s observe that in the picture "Reconciliation". The dead bodies of a Polish and a Russian soldiers symbolize the paradoxically identical fortune*.

Pojednanie

Maksymilian Gierymski

Maksymilian Gierymski (1846-1874) was the eldest brother of the famous painter Aleksander, who was mainly engaged within the generic scenes. Maksymilian was a very sensitive presenter of the landscapes, a creator of the precise hunting scenes, but also the author of the lancers' marches and the Cossacks' marches. His "March of the Cossacks" creates the loose, freely developed fries composed of the marching pairs of the characters and the banners, the background being the winter fields encompassed by the thin bow of the forest and overloaded by the lead colour sky.

Among the insurrection's scenes there draw our attention especially two positions: "The Alert in the Camp of the Insurgents" and "The Insurrection's Picket in 1863". In the later, there dominates the phenomenon of the contrast between the indifferent nature and the coming across drama, which can be read out by means of several signs.

The poor landscape demonstrating the ruts of the sandy path, and in the background we can see the figures of the insurgents on the horses and a rude peasant who together constituted a regular conjunction of that epoch in its contradiction.

Gierymski as many other creators, tended to record within his pictures the contemporary history of Poland, which- as a rule- occurred to be more readable and understandable than most elaborated scientific researches*.

Szarża rosyjskiej artylerii konnej

Chapter 8: Modernism in Poland

The Gates of the Polish Modernism, the Gates of the Concepts and Revelations

Modernism in Poland was also called the period of the Young Poland. Actually, it was very versatile and multicolored epoch, while considering simultaneous existence of many artistic directions. In Poland, it was very fertile period, both taking into consideration the new contexts in literature, and the new, novel paradigms in the art. The eminent names, personalities, masterpieces could not be bordered in on e artistic program or manifest, since the Young Poland was the wide spectrum of the creative revival and vivid currents of the discoveries of the extraordinary fascinations. Let us try to enumerate the existing currents which should characterize the exceptional and synthetic character of the Polish Modernism.

Impressionism which was initiated in France, came to Poland on the basis of the transferring by two Polish Painters: W. Podkowinski and J. Pankiewicz. On the Polish grounds, it was functioning in a strict linkage with Realism. In keeping with the above statement, we should recall the J. Falat's activities and reorganized by him the School of Fine Arts in Cracow, the actions of the Art Society, artistic proceedings by L. Wyczolkowski, s. Maslowski, and the school authorized by J. Stanislawski- specializing in refined landscapes.

The paintings by impressionists were composed with multicolored, pastel patches, they were devoid of clear borders and frames, heading the result of the readable whole when looking at them from a certain distance. The impressionists' objects were full of undefined atmosphere, charming mystery, however they were abundant with warming attracting its surrounding by the light colors and presenting fascinating landscapes and the nature's hidden flavours.

Symbolism was the temporal counterpart of Impressionism: it was coming out of Realism, however it was completed more by suggestive pictures, character and requisites. They tended to appear more complicated and hermetical. Here, we could remind the pictures by J. Malczewski, J. Mehoffer, W. Weiss, G. Gwozdecki, W. Wojtkiewicz, the sculptures by J. Szczepkowski, B. Biegas, X. Dunikowski, K. Laszczka.

Secession was characteristic first of all because of its decorative component (a waving line, geometrical- plant motives diversifying the whole). It was widely observed in decorative-multicolored painting (S. Wyspianski, J. Mehoffer, E. Okuń), in sculpture (B. Biegas, W. Szymanowski), in architecture possessing many imaginative details), reaching its climax within the utility art (correspondingly it influenced the designers of furniture, clothing and jewellery.

Expressionism put its stress on expression of the artist's inside, whose recognizable, majestic core was transparent owing to the usage of very suggestive, illuminative mediums, like: symbol, hyperbole, grotesque. The expressed to the utmost and provoking contradictions used to take its energy and passion by means of setting aside the elements of reality and the elements of cosmos, phantasmagoria. That orientation was so productive in recycling and plotting the motives to such a degree, that finally they occurred to be unrecognizable. The purpose was the revealing of the pure artist's spirit and his subconscious universe. In Poland, Expressionism was represented by the so- called Formers like A. Pronaszko, Z. Pronaszko, T. Czyżewski, A. Zamoyski, L. Chwistek, S. I. Witkiewicz, K. Makowski. They influenced the Polish painting's reconsiderations existing and arousing in the XX century.

As one can conclude, the period of the Polish Modernism was substantially influenced by the connotations of the Western Europe's art and inspirations. Nevertheless, there is no point in denying the fact that the masterpieces of the Polish dignified artists had their standing out and unrepeatable feature- and it was, needless to say, the presence of the national persistent plots and references. We can enlist here the themes taking their aroma and the power of transmission from the subjects covering the national past and heritage. Besides, we should take into consideration the noticeable charming fascinations anticipated by the familiar Polish landscapes, the regional appeals within culture and folk habits, where the main point of corresponding effect could be recognized in the motives of Podhale and Cracow' neighborhood, and mostly imagination's drawing regions like Huculszczyzna (today in Ukraine).

The artists corresponding with the above streams were T. Axentowicz, J. Szczepkowski, W. Jarocki, F. Pautsch. In the building forms, a case in point could be the style elaborated locally within the Zakopane's architecture, mainly developed under S. Witkiewicz's introductions. The Polish Modernism (the Young Poland) was also a period recognizable by the dynamic progress in respect to the utility art. The wide scope of that cumulative, productive art's orientation was found at the same time within the S. Wyspianski' s graphics, the architecture of interiors, the craft of artistic weaving, metal plastics, theatre accessories' designing, etc.

The artists knew well how important was the role of the human being in formulating any artistic programmes and manifests. The human figures were to be in the centre of events and sceneries, therefore they tended to appear in the various points of references: in the mystical figurations, delicate and splendor exposing of the human being's inside, in their charismas, locations in landscapes, and finally in the portraits and the family life.

hus, the human being referred to the progress, the critical period of turning into modernity and essential constituting other distance to various responsible projects and considerations. The artistic matter meant in that epoch that the human was both an artistic executor, an observer of his life and the universal compositions, as well as the predecessor of the new purifying future and the believer in the contemplated upper recognition and paradise like horizons.

Painting of Stanislaw Wyspianski

Stanislaw Wyspianski (1869-1907)- the most eminent personage of the Polish Modernism practiced a variety of arts and did it with enormous courage and gusto. He made architecture restoration plans, in particular for the Wawel Royal Castle; worked on polychrome and monumental stained-glass windows for Krakow's Franciscan church; developed artwork for the modernist literary journal "Zycie"; painted; designed furniture; wrote dramas and worked on stage designs for Krakow's City Theatre. He worked fast and with extraordinary intensity, his highly diverse output produced in a mere dozen years.

The initial famous masterpieces by Wyspianski were including his drawings- the famous self portrait from 1890- made in very modern, poetical pose with the phantasmagoria's catching inside. Just then, we could notice the human being is very sharply personalized by Wyspianski and inside the character there is located a manifestation of his role, his creative wills which are transparent towards his closer and further environment. In such characteristic formations, he illustrated his friends and family members. He painted using multileveled colored patches, which were shut by recognizable frames.

His children were presented in many not prearranged situations- e.g. whereas they were sleeping or fed by their mother. We could enlist such characteristic positions of that kind as: "Little Helen", "Sleeping Stas", "Sleeping Mietek", "Motherhood", or "The Artist's Wife with the Son Stas". Referring to that technique, he presented Kazimierz Lewandowski, Jacek Malczewski, Irena Solska and others.

His "Girl with a vase of flowers" presents his daughter in a slanted position, demonstrating that way the spontaneously caught episode of the childhood taken from the larger whole. The child takes some features of an adult, transposing the mature climax of developing observations, entering the sphere of cognitive examination of the world aside and its connections*.

Konstelacja gwiezdna "Bliźnięta"

Painting of Leon Wyczolkowski

Leon Wyczolkowski' s (1852-1936) initial compositions were romantic and historical in subject matter. The voyage he took to Paris in 1889 proved especially important to Wyczolkowski, as it was on this occasion that he was exposed to the work of the Impressionists. As a result, the artist became deeply interested in matters of light and color, and he shifted his focus to seeking out the lighting effects he could achieve in his paintings. It was at this time that he created some of his best works, including “Plowing in Ukraine”, “Digging for Beefs”, “A Game of Croquet”, and his series titled “Fisherman’s Heads”, consisting of over 30 works. Wyczolkowski' s style changed after 1900. He began to paint vast numbers of landscapes (including monumental views of the Tatra Mountains), portraits, genre scenes, still lives, flowers, cityscapes, and views of artistic and historical monuments. His paintings additionally manifest a highly emotional attitude towards nature and the theme of the family.

His “Portrait of Jan Kasprowicz” displays the personage on the chaotic dark background to the effect giving the synergy in demonstration of the fin de siècle theme. The artist- poet looks sad and he is composed in his temporal depression, his physical and mental features are very close to each other, and he is contemplating in the universe which itself seems to be transitive as the temple of disillusions*.

Alina

Painting of Jacek Malczewski

Jacek Malczewski (1854- 1929) as the leader of the Polish Symbolism created the motives of death- “The Thanatos Cycle”, in which the death’s topic was existing in the regular correspondence with life and vividness. His death was presented as a young woman with various decorations, connotations of Arcadia, somehow indicating the flexible human nature and its simultaneous recognition of various light and dark sides as the one universe. Thanatos seems to be very fertile and persuasive; we could find the traces of the illuminative euphoric magical power inside the personage- on the other side celebrating the human wishes of harmony and aesthetics. The personages can really exist in agreement with their insides, while they are transformed to the supernatural over sensual reality.

The characters presented by Malczewski appear in dreaming which seem to be the common dreaming of the nation, as e.g. in his “The Mistaken Circle”.

They are set to face various despairs, disillusions, the movements of disorder and the destructive rapture. They are situated between the opposite states, as e.g. good and bad nature, harmony and disorder, alienation and the common substance.

His portraits hide the balanced personalities and consistent patterns of celebrating inclusive visions and supernatural references. The persons try to abandon the world of lameness and lack of stability. We see the strong mental nature of the human being who is conscious of the linkage with the upper level (e.g. portraits of Jozef Pilsudski, Stanislaw Witkiewicz, Ludwik Zelenski)*.

Jacek Malczewski
Polonia

Painting of Olga Boznanska

Olga Boznanska (1865-1940) was the greatest woman- painter of the Polish Modernism. The original portrait formula developed by Boznanska and revealing the influence of Whistler's intimate portraits falls within the expressive modernist portrait trend (“Girl with Chrysanthemums”). Her paintings focus on the models' faces, conveying both their emotions, the mood of the moment, and the traits of character. She paid particular attention to hands.

Boznanska' s mature works, in which dress and interior are painted with looser paints, emphasize the spirituality of her models. De-materialized and ethereal, they are psychologically expressive. The dynamic brush strokes and vibrant colors produce the effect of narrowing and

flattening of space; the in-blending of the figures of the models intensifies expressiveness (“Portrait of Feliks Jasienski”).

Boznanska' s portraits included images of both adults and children, people solemnly posing or lost in thought. A special place is taken by the artist's self-portraits, revealing the passage of time and its impact on Boznanska's facial features, that way developing the temporal conditioning as a kind of the additional active factor (as in her self portrait).

Boznanska' s Paris period produced a number of masterly sketches of people in interiors. Their mood of intimacy, melancholy and concentration is enhanced by the narrow range of browns and grays enlivened with spots of carmine and white. In turn, the painter’s still lives – some of them almost abstract, suggestive of the quiet existence of objects and the secret life of flowers (“Anemones”, “Still life with a Vase”)– are characterized by the sketchiness of forms, nervous brush strokes, shimmering colors, sophisticated harmony of tones and skillful use of natural colors of the cardboard ground.

Summing up, the human being’s picture played an essential role in the epoch as the field of innovatory foundations and solutions. The human was presented as a creation of many versatile, contradictory natures and dispositions. He was escaping the strict, synthetic conventions, rather provoking to look for mystical, exotic points of observations and references.

The person existing in the interior was balanced and manifested the certainty, precise decoration effects and the flavor of consistent stream of the self- recognition. However, in the visions of symbolic and extraterrestrial references, the human being existed in the superior aura of the supernatural motivation and the subconscious re- creation. The Modernism discovered the arena of the family life and the artist’s/ creator’s intimacy as the authentic pilgrimage to the novel self- discovered universe.

Correspondingly, the human being was to function at the same time at various levels of his expression- different in readiness, mood and attitude. The mythology, the spectrum of sudden revelations and flashes of inside were composing the human being as the incarnated charisma and the witness of the restless, ambiguous spectacle*.

	Motherhood

Chapter 9: The Postmodernism Art in Poland

The Polish Postmodernism- the Actions In the Themes, the Transitions In the Concepts

The Polish Postmodernism was a wide spectrum of various artistic solutions and demonstrations , strictly bound to the field of various reactions, contradictions, doubts about the art's previous assumptions. The art was becoming very universal talking in one formatted language, and trying to encompass all the senses and ways of the transition towards its audience. At the same time, however, there were composed precise points of material reference within the specified artistic techniques, which required much specialization, caring for the form, visual effects and first of all great dose of professionalism and workshop's consistent improving .

The important was also the time, the most vivid epoch of changes touching the social sphere, the industrial revolution, the appearing of the new technological fundaments, and the requirements of the defining the human being from very beginning, maybe opening his new roots and origins in the frames and paradigms of the new epoch.

The artists tried to give the open counterpoints to the previous epoch, to the bigger extent than before, they tried to look for some hidden connections within the reality, often these were the contradictions in the very changeable human environment. The new materials and techniques were to perform the other state of the world than before and provoked to think about the world in different categories: special, spherical, material, moral, philosophical, etc.

The important was the theme of the cadres in which the human being was to appear- in some trivial situations, or in the sequences of various temporary actions, the human being was to possess some bigger distance to oneself, visualizing one's features appearing and revealing themselves in various contexts and situations, because a person was consequently becoming more and more social. Therefore , the human being's action were becoming more and more inspected by the others, commemorated and given to various analyses and conclusions.

The human being started to be presented within some predilection towards sharing some paradigms of the art and social life together. We could find certain satire corresponding to his insight and his following the process, however on the other side the human being was presented close to the resources of the widely understood popular culture, he could illuminate with his reasonable origin but the field of the current action was the chaotically existing world, maybe because of that the world need some reconstructing- also within the artistic matter, and the man was to become the conscious requisite of the whole of the global processes and the global stage's redecorations. That last question referred to the geometry, space, linear order, the connections between the reason and the result, the common interferences, or the paradoxes appearing in the contradictions' games.

Sometimes, the presentations of the human being were marked by the titles connected with rhythm, technical installments, crowds of figures, or the fables of grotesque and certain public instincts, bestiaries, the mutations between the character and the requisites of his social symbiosis.

Some human presentations, as a matter of fact, especially in the sculpture had typical functional roles to be set on the fresh natural location, or within the architectural surrounding, so the human postures were to play a decoration's role, to provide the effect of the cumulative universe and the concepts of some rhythmical balance. Sometimes, the human beings were to build up the connotation of plurality in the pure geometry, their temporary quality in the segmentations of actions and the figures of some gestures, instincts and subconscious overtones in various social collocations and their further subsequent redistributions.

The human being was proud of his classical past on one side, however on the other side, he had to find his place in the crowds, the pace of events, the quick productivity of stages and new

adapted coherencies, connections and dependencies- closely being the transpiration between the superior subject and the stimulated shaped matter

Scupture. Magdalena Abakanowicz; Xawery Dunikowski; Henryk Kuna

The elementary module and reference of Magdalena Abakanowicz' s (1930-, the exceptional Polish sculptor and the size of art's innovator) works has been man, his condition and position in modern world, and most of all his confusion by the excess and anonymity in the crowd. This is reflected in her sculptures of the 1980s and 1990s, in which she used new materials: metal (mostly bronze, such as in the series "Bronze Crowd", "Puellae"), wood, stone, clay, etc.

Her art of that time returned for a while to the idea of "organic structure", as evidenced by "Embryology" - the environment made at the Vienna Biennial in 1980, made of several dozen soft, egg-like lumps of various sizes dispersed round the exhibition room. In "Katharsis" she used even more simplified forms, while retaining her interest in the figure. This open-air realization for the Guliano Gori Foundation in Florence showed a group of thirty-three de-humanized, three- metre- tall human torsos cast in bronze.

Abakanowicz showed a man of lost identity, an androgenic everyman, emphasizing the commonness of human fate and the painful burden of corporality. She showed a dead reflection of the real shape deprived of the matter, the flesh, the essence. She was interested in - to use her own words - "man's horrible powerlessness against his biological structure".

Xawery Dunikowski (1875- 1964) was a very original sculptor who started to act according to the rules of seeking for the pure soul (the trends introduced by the Polish epoch's thinker Przybyszewski) and tended to initiate in his human characters the existential anxiety and the internal lack of peaceful termination. Later, his characters started more and more contradict to the Euclid's rules of geometry, and the subconscious power and the influence of his personages led to the effect of their deformations and other rules of coexistence with environment, as it was with the case of regular human figures. That was called very symptomatically and in the readable categories of the predominant philosophy as the Optical Impressionism.

His self- portrait "I am going towards the Sun" presented the artist who was encompassed by the sphere of the majestic sun and its three phases of lights, however in the bottom he was despaired by the day to day problems and dirty connotations. There are even two faces- one similar to the mask looking at the sky and the second- physically temporary contemplating the seal soil.

The King Boleslaw the Brave in his grave is presented as the subject of the deformation's play between the geometrical chunks. The dominant effect was the abstractive side of the geometrical plot, and the character's inclusion into such an alienation in the pure matter equalized to the nature of the universe.

The very skillfully combined in the elaborated sequence is Dunikowski' s cycle of the Wawel Heads. They are undoubtedly very monumental compositions- together composing the allegorical effect of the correspondence of various public and hierarchical states, additionally focused within the linkage between the decoration and witty, diversified fulfillment.

Henryk Kuna (1879- 1945) was inspired by the sculpture of Auguste Rodin via his tutor's (Konstanty Laszczka's) first hand experiences . That influence was visible in his stylistics. He was giving to their characters a subtle modeled visage, a certain dose of observable sketching, the richness of the chiaroscuro nuances (e.g. in his "Irydion"). He was also propagating the compositional order of the planes' and facades' interrelations, their smoothing, and the clarity of the segments.

In the Between the Wars Period, Kuna worked out his individual style, featured with the delicate, lightly framed bordering and the decoration's input to some cognitive extent. The most famous

and best recognizable compositions of that current were especially the figures of women- e.g. “The Rhythm”, or “A Girl with a Vase”. It was nothing strange that they were perfectly linked to the architectural, public collocations- as the patio, or the park, acting as the residential artefacts*.

Magdalena Abakanowicz
Profile

Most Saint-Michel – Xawery Dunikowski

	Akt *Henryk Kuna*

Photography

A very special, remediating the world of art and exploration was Zofia Kulik (1947-)- the photographer, and the mastery performer of the visual art in the pure condensed identity. Since 1987 she has been working and exhibiting individually. She uses a self-developed technique known as "multiple exposure black and white photography", the end result of which are large format, collage-type compositions. The artist generally arranges them in series like “The Human Motif”, “Idioms of the Soc- Ages”, “Inter-National Gothic”, “Photo Carpets”, “Symbolic Weapon”, etc.

In these works, the artist created a telling juxtaposition, contrasting drastic motifs drawn from history and contemporary times (military themes, scenes of violence, "hard" technical and architectural elements, etc.) the decorative "patterns" in which they were arranged. In Zofia Kulik's case, the latter trait also carries a feminist subtext, suffice it to say, her actions were to reestablish the world of the authoritarian paradigm.

The works in question are exhibited individually or arranged by the artist in installations using objects, display cases, and draperies. The artist also creates color photographs (cibachrome prints), and for many years artist Zbigniew Libera was the model for these. She debuted with an exhibition titled “ The Visual Idioms of the Soc- Era” in Warsaw, in 1989. She quickly established a relatively strong position, confirmed by the numerous invitations she received to participate in international exhibitions and festivals.

She performed her characters in the motives of diagrams’ puzzles, repetitions, contradictory questions, drastic connotations of the open forms (the objects- human monuments demonstrated in the stanzas of production), the entrance of the human being towards the zone of vulgarity and the parasites’ penetration, the segmentation, desolation and the synchronic effects of the time recording, etc. Needless to say, she understood her role very essentially rather than operating in the specified art’s craft, including the human collocation in her extraordinary elaborations and performances*.

	Garden *Zofia Kulig*

Caricature and Drawing

Maja Berezowska (1893- 1978) was famous of his caricatures, touching the sphere of transparent, suggestive eroticism. She became a creative illustrator of many periodical magazines, recognizably influencing and stimulating the public attention, developing its sense of accommodation of certain publicly existing hints and apparently unnoticeable rituals.

She developed the human being's exploration towards the characters' strong connections with the costumes, theatre, or cabaret's stage. In keeping with this, her characters coexisted with the environments of various boards (e.g. on the chessboard), giving some indications as regards a satirist's stylizations of some common observations, allusions to the poetical collections, or combined catalogues- not treated quite seriously.

A recognizable composition by Berezowska is e.g. "Check and Mate and the Lancelot and the queen off the Chessboard" – emphasizing the interference of two coherently grounded main plots.

She purposely deformed the political outline and the aspects of the official reality, somehow mirroring the triviality of the world and the referred multiplication of the effects in the sphere of the human actions and routines*.

	Maja Berezowska

Painting

Andrzej Dudzinski (1945-) is original of his kind, very difficult to classify painter, drawer, illustrator, photographer, posters' maker. He acted in strict connotation with the stage of the current world with its technological aspects and the open stage of the enormous productivity of visual effects and the signs of poster like recognitions and popular culture's and mass media's sources.

He illuminated with many contradictions, suggesting the lack of the unmovable roots, stating that there are constructed various completing each other points of references, apparently seeming to falling into the contradictions.

The human being is also deeply dived into that world of the opposite artifacts, but simultaneously deciding about his current shape of completing the universe, its contents and non hierarchical structure, heading abstraction and the pure nonsense.

The vision authorized by Dudzinski possesses a certain dose of the ordering and purifying sense of humour, owing to which we- the audience feel that we lose our overload of the physical, mundane and traditional matter.

Correspondingly, we feel less unhappy- whereas we become more conscious of the absurd shaping the formula of the world in any redistribution, so that is just purifying starting from the human artifacts and the human's visage itself. We can say about a kind of therapy under the costume of the new set free human character performed by the artist*.

Andrzej Dudziński

Part 2 Practice of Art

Chapter 1: The details of Miniature Paintings

The Mannerism
Decoration In Brzeg and Kazimierz Dolny.

The adornments of the houses' front sides In the well developing cities of XVI century were a normal phenomenon. However, the rare occurrences were adaptations of the human effigies towards that issue. In Kazimierz Dolny, we see the densely decorated with relatively shallow reliefs the town houses of Krzysztof and Mikolaj Przybyla, besides the town house of Bartlomiej Celej. The houses were ended in XVII century. The former were adorned with the effigies of the holly patrons of the both brothers.

The Christian themes were close to the mythological borrowings, and the Middle Ages fantasies are mixed up with the Renaissance like grotesque. The Celej's town house was founded probably in XVI century. It was erected for the rich tradesman and at the same time the Kazimierz participant of the City Council. It possesses a rich decoration of the façade and entails all the characteristic form adapted ten by the current sculptors and builders. Besides the animals' and plants' ornaments, one can also find the figures. In the middle we see Christ, as the Salvador of the world and Mary- as the Queen of the Heaven. On the left, there stands St. John Baptist's figure with the cross, on the right St. Bartolomeo with the knife as an object of suffering. There can be distinguished a certain diversity among the presentations. In the Celej's town house the figural decoration is located on the attic.

The standing effigies are gazing at the audience. They are worn in the Renaissance clothing, as a rule they are single, and each of them within the space given by the arcades' divisions or the adorned by wall set pilasters, also the regular straight frames. Summing up, we could say that these in fact Kazimierz's reliefs present whole or within their halves sculptured persons in the en face demonstration, or focused with not consistent profile (the legs from the front profile, while other elements of body just not).

Nevertheless, the order of the realistic correctness is there preserved*.

Other example of the sculptures of heads are the portraits from the elevation of the Castle In Brzeg. In the years 1554- 1560, on the Entrance Gate there were set over the Triumph Arc the big sculptures presenting the founders In real sizes. That was the man and the woman, and they were directed to each other. Besides, the henchmen are keeping the coats of arms. The heraldic plates are very adorned, and the presence of the henchmen in a noticeably lower size emphasizes the Mannerism's code included as the dominant spectrum of the insight towards the performance(the coexisting rules).

It seems that the creators of those portraits did not have Any troubles with ex pressing proper on the realistic grounds proportions of the human effigies. Their considerations however focused mainly on the detailed elements within the decoration. Other level of the tower includes the busts of the governors, constituting a specific collection of the Prince Dynasty beginning from the Piasts towards the line of the Silesian Princes.

The busts are perfectly elaborated, in adorned coverings of the heads, in the sequence one besides other. They are leant on the cornice which is devoid of decorations. Nowadays, they can resemble the busts of the presently living women while they are looking through the windows. All the persons have their hands plotted and correctly elaborated In every detail. Their fashionable garments prove the majestic performance of the setting.

Mannerism decoration

Chapter 2: Piotr Michalowski Painting

Michalowski after his coming back from Paris in 1835, where he was very fascinated by Delacroix, started to paint those things, which really had been making him enthusiastic from his very childhood. That meant battles, armies, riders, great leaders and commanders. Especially he was impressed by the great Napoleon Bonaparte, in those times also the symbol of the Polish romantic attitudes towards its independence on one hand, and the great memorable epopee on the other hand.

Namely, on of such pictures is “Napoleon on Horse”. Suggestively, the picture has got only one plan with the central figure. The horse is caught by the artist in a full bloom of its sprung dynamical figure. The animal is put in the rough action, in the space of the vigor and wildness. It remains in a decisive contradiction towards the Emperor, who is very concentrated, restrained in his purpose and peaceful. Bonaparte is easily recognized thanks to his characteristic triangle hat, although for the further resemblance Michalowski sketched out very precisely real Napoleon’s face. In the top left corner of the picture, there are presented two men, most surely- Napoleon is listening their contact report with his full attention. On this picture- the technique is consequently bound to the documentary side of the final effect. That is meant by the densely layered and dynamically covered on the paint, the result being the dynamic exposition of the stage and its recurrent drama.

From the Picture, we are bound to the considerations that the romantic fundament of painting was strictly remaining In the sphere of human motivations, attitudes, emotions, etc. Consequently, it was touching human hesitations, heroism, braveness, internal and external conflicts. The pure aspects of the corresponding technique were possessing additional aura of dynamics- the full of energy slanted lines, the conjunction of the peace and the roughness. The colours’ diversity of the picture remains also in the frames of typical romantic convention, there are standing in opposition to each other the light and the dark colours . Here, namely- the white horse and Napoleon wearing the dark garment are existing within the remarkable suggestive dark brown background*.

Piotr Michalowski

Chapter 3: The Presentation of Chodowiecki Painting

Daniel Chodowiecki as a very precise drawer took care of any detail in his compositions, and the classical tones of the personages he tended to illustrate. He was not escaping towards the world of imagination and illusions, he knew the artistic chronicle's essence should follow the objective roots of the events, characters, their visual mobility and the reliable perspective and self balance. The side of the manners, natural routines was here very important and it swiftly was incorporated by his demonstrative characters and his conditions, associated with the conditions of their world and the environment.

The figures were very attributively performed and they displayed and set on the phase of further observations and recognitions, very sincerely and honestly.

His "The Country Boy" is presented off the disillusion and any parallelism but in its natural context. The boy I s demonstrated in a mournful disposition, as he was standing in the course of a certain sad epopee of a larger scale. He is standing in somehow open space, suggesting that the author- is just an eyewitness of the boy's poorness whereas he passes the village and collects some critical observations.

The boy's garment is ripped off, destroyed and functions as an essence of his unhappiness and the grey tones of the hopeless horizons.

We could observe the upside down motive of the hero, where the attributes are moved quite in an opposite direction. The boy's eyes are the gate of his soul, however the true practical environment is the poor house, bowed down tree, and the storm like atmosphere corresponding with the thick, seal beaten land, all that bounded to the readable encompassing the whole effect

“down-to-earth”*.

	Chodowiecki

Chapter 4: Stanisław Wyspiański and his famous Children’s Portraits

Stanisław Wyspianski- „The Motherhood”
Wyspianski was both author of elaborated and suggestive visions in his pictures, and besides he was an eminent creator of very productive glass paintings, which were decorating to the utmost the churches in his town- Cracow.

A very poignant Picture of Wyspianski strictly bounded to his within Modernism located pictures was “The Motherhood”. The artist took into considerations and his thematic output the sphere of the family life, the intimate exceptional relations, in which the touchable borders and significations occurred to function quite differently than in other collocations.

That picture presented his wife feeding with a breast their son little Stas. The picture was composed in warm, delicate, pastel colors. It formulated the stable and eternal law of nature- the connection between mother child, the phenomenon that could be illuminated as the phenomenon of the global revelation, encompassing the balanced sequence of the inborn instincts and the rooting away of the further relations and attitudes. The motherhood is presented in its full bloom, however without the artificial outlook. Beyond all doubts, the picture looks as directly extracted from the nature itself. The artist was to be close to the observed situations, because of the intimate details expressed very readably. The woman is a patron of the gestures, skillfully operating with the symbol of her natural calling, helping the child in its access to her closeness and her food. Near the mother and the child, there is situated a girl who observes the stage very carefully, with noticeable attention and admiration.

In a similar way, the other female young person directs her eyes towards the child’s head.

An observer’s attention can be also drawn by the yellow bows of the girls, clipping their hair and constituting a changeable contour. While, looking at the girls’ dresses and the skirt, or the gabardine of the mother, it is easy to recognize the plants’ motives. The purpose was to unify the woman’s world with the world of the universe and its order, the base of its recycling.

The world stands out, typically for the Modernism and its transparent visions, as the sphere of the cosmogony phenomena, full of the mastery in the mystery and vice versa, the sphere of the passionate discoveries, where the intimate size of a personage is close to the spring of the nature's recognition*.

	Children's Portrait

	Children's Portrait

Chapter 5: The Personality of the Zofia Kulik

Zofia Kulik was very engaged In the objects connected with the totalitarian heritage. A cycle representing those ideas was “The International Gothic”. The Works were made by means of the photographic montage, which was preceded by the drawing’s project. The sufficient quantity of contours- masks was prepared. Those masks were used to precise copying into the photographic material various motives that had been collected by the author for a long time. She used to make photographs of situations, objects and people. The main repeating motive within those elaborations was the posture of the naked man who was focuses and modeled according to numerous patterns recognizable In the culture and history. The accessories were sticks, flags, bands, strings etc. Very often, there also appeared the Palace of Culture and Science In Warsaw, the symbol of Stalin’s domination. It was very essential for the people’s new identity in the layer of culture, and the public referential points demonstrated by the artist were the marches on the occasion of the Labour’ s Day with typical socialistic manifestations and their folk climate. The artifacts in the human environment very strictly linked to the political system and aura were persistently repeating together with banners, badges, fragments of plants, draperies, butchers’ hooks, etc. Sometimes, the artist was introducing her own face or the posture. All those elements were reestablished from the negatives and copied into the layer of the photographic paper. There was observable the monotonous covering and revealing of several layers of the parallel motives, and in keeping with this the repetition was leading to the effect of the rhythm (the rhythm of the figures, as well as the rhythm of the epoch). According to the prepared before projects, those elements were settled in such a way that together with the black parts of the background and the light lines of the separated segments were constituting various spectrums : some of them were in circular shape, some of them resembled carpets, some of them were arranged as if they were the frames of the gothic window, or gate. As a rule, the whole composition was kept in the contrastive aesthetics of white and black photography*.

Zofia Kulik

Chapter 6: Maja Berezowska – the First Lady of the Polish Satire

Maja Berezowska, prop. Maria Berezowska, was born on 13 April 1898.

In Baranowicze, and died 31 May 1978 in Warsaw. She was an emitent painter, caricaturist, stage painter, a specialist in graphics art. She studied in a private fine arts school in Petersburg (1908-1909), and in the artistic high schools: in Cracow (1910-1912) and in Munich (1913).

Just before the II World War, she became famous as an author of subtle graphics of the erotic orientation. Till 1939, popular satiric weekly press used to include her caricatures, drawings, illustrations.

In the years 1933-1936 she lived in Paris, co-operating with "Le Figaro", "Le Rire", "Ici Paris".

In that last news paper, in 1935 Berezowska Publisher a series of caricatures titled: „The Love Stories of the Sweet Adolf" referring to Hitler. Correspondingly, the German Embassy in Paris opposed to that, willing to prove that it was an insulting of the State's Head. However, her trial ended with a very low verdict, and her lawyer (and politician- Albert Sarrault) said it was a shame to punish an artist in the city of Paris.

The German Nazis took their revenge in a fact Turing the war, when Berezowska was forced to Stay in camps- in Pawiak and in Ravensbruck, with a death sentence accordingly.

However, she was an active artist in Ravensbruck, she used to make portraits of Her companions, she recorded the scenes of the camp life, she was composing puppets and the clothing for the actors appearing in the Christmas performances.

After setting the camp free, she took Her rehabilitation time in Stockholm. The works composed then were presented in Sweden and Denmark.

She came back to Poland in 1946 . In Poland after II World War, she illustrated several books, merely those were: poetic collections and satires. The exceptional climax of the human feelings and the act of love were the ever standing motives of her elaborations. In 1977 Berezowska declared: "Without love, life would not be possible. For me, nothing is more fabulous than the human body and till I am to live I will draw it. So beautifully as I can only". The painter was also designing costumes and was responsible for stage setting.

Berezowska is an author to various illustrations to the short poems of various epochs of literature and a creator of the polemic political drawings. Her drawing is light, noticeably contoured, and the characters are usually in the course of movement. The dominating pattern of her works were the love scenes close to the erotic displaying. However they never crossed the border of the good taste. The artist occupies a place among eminent creators of the Polish satire and caricature*.

	Maja Berezowska

Chapter 7: The Personality of the Daniel Schultz

Daniel Schultz's characters in the epoch of Baroque were painted with carefulness about every detail, although that not always meant the positive findings in the person presented.

His character, as a rule, is a person appearing in the darkness, giving the effect (and transposing the fact) that a personage should first of all express his dignity through getting over the gloominess and transpire his effigy through the depth of the black.

To the same extent, there functioned the notion of the psychological depth and intensiveness of the personage portrayed. It does not matter what social position is occupied by the personage. The portrait of the Bishop of Cracow Andrzej Trzebicki demonstrates the proud, however a little arrogant personage, in every gesture emphasizing his nobility.

His effigy flows through his pose, gestures, even the waves within his garment. He keeps the attribute of his authority in his hand, the same we can finding the mixing up of the colours of his garment, altogether summing up to the marking up his position of the sovereign indeed.

That person appears in the darkness, which suggests he can absorb the darkness and come into the first plan, fulfilling as the one unique character the one basic facture in one dark colour.

That Baroque application can suggest the unique size of the person presented, the seriousness and the across essentiality of the body he represents- here: the hierarchy of the Catholic Church. What is more, he underlines that hierarchy's integrity and one pattern/ voice by means the Baroque technique applied and its further cognitive and cultural connotations*.

Crimean Falconer of King John II Casimir with his Family

Chapter 8: The Altar by Wit Stwosz as the Example of the Gothic Sculpture

Wit Stwosz (Stosz, Stvos, German:. Veit Stoss), born in Horb in 1447 or in 1448, died In Nuremberg In 1533. He was a sculpter , painter, and an exceptional personage of the Late Gothic.

The first information appeared about him only in 1477. Then- surely as mature artist- he came to Cracow where he was to make the main altar in the St. Mary's Church, the order was given by the City Council. The Altar was under construction for 12 years and it was ended in 1489.

The altar is a masterpiece in a whole made by the sculpture technique, what was exceptional then, remembering that in that epoch the wings' averse was usually fulfilled reliefs or paintings, while the reverse was always decorated by paintings.

The setting of the altar lets qualify it to the apparent pentaptical forms, that means it was a kind of the wardrobe consisting of 5 parts (the middle wardrobe and to pairs of the wings). Only the internal wings are shut, while the external ones remain immovable. Therefore they are fulfilled with the relief decoration only on the avers sides. The untypical matter was also the division of each of the wings into 3 quarters (not into 2, as it was usually).

The setting of the figures follows the South German tradition of the focus established within 5 axes. The group of the Apostle who supports Mary and the set higher character bending his hands compose the middle axis. Two sides at the first plan are fulfilled by two personages of the Apostles, and the constitute the aside axes. However, the tradition here was demonstrated here in its interpretation in a innovatory way. The compositional axes were outlined by the figures participating in the narrative stage. The group of the Apostles was additionally backed up, and the sight of one character is directed towards the dying Mary, whereas other pupils observe her Heaven taking. The scene of the Heaven taking is situated at the continuity of the middle axis. That axis is started by the Tree of Jesse taking up the predella, and it is shut by the scene of the Mary's Coronation in the ending up part.

The quarters of the shut retabulum (the set on part of the Altar) present the scenes regarding the childhood of Mary and Christ (Joaquin and Anna at the Golden Gate, Birth of Mary, Mary's Presentation In the Church, Jesus's Sacrifying in the Temple, and Christ among Doctors), besides the whole Easter Cycle (the seven stages regarding the Christ's Resurrection).

The Altar by Wit Stwosz in St. Mary's Church is commonly considered to be the biggest (13x11 metres) and many specialists also appreciate it as the most beautiful case of the Gothic altar across Europe.

The figures and the elements of decoration were sculptured in a soft wood of lime, and the hard oak was used for the altar's wardrobe itself and its constructive elements. The figures in the central stage are reaching out towards almost 3 metres of the height. Some of them, as e.g. the figures of Jesus and Mary were sculptured by Stwosz from one lime's trunk. As it used to estimate, the trees were supposed to be about 500 years old at the moment of chopping them down.

The Altar should be also qualified as the Bible Pauperum- serving within popularization of the Biblical themes, often among the illiterate believers. Its scope of themes presents the scenes of Jesus and Mary's lives. The basis of the Altar is formed by the predella presenting the so called Jesse's Tree, which means the genealogy tree responding Mary and Christ. The shut Altar presents 12 scenes describing their lives. While studying the Altar, we notice that the scenes of the left wing are set in the sequence: from left to right and from up to down. While watching the right wing, we must start from the bottom, the reason being shifting during one of the conservation's processes.

All the quarters are the reliefs based on the same compositional rule, presenting as follows: 1. The meeting of St. Joaquin with St. Anna, 2. Birth of Mary, 3. Mary's Sacrifying, 4. Christ's Sacrifying, 5. Christ among the Scholars, 6. Christ's Taking into Prison, 7. Crucifixion, 8. Laments, 9. Putting to the Grave, 10. Jesus In the Abyss, 11. Three Marys AT the Grave, 12. Christ Appearing after his Resurrection to St. Mary Madeleine.

The masterpiece is charming us In its central scene with the size of the figures and its richness in colors. The scene is dynamical and this is why it remains in the contrast with the peace and rhythm of the wings' composition. The proper colors provide the remarkable harmony between the central part of the Altar and its wings. The top of the Altar presents the Mary's Coronation by the God father and Christ in surrounding by Angels and Holly Personages.
The six main quarters of the open Altar should be read as the book in the sense of the pictures' sequences. The presented scenes concern: Annunciation, God's Birth, Tribute of the 3 Kings, Resurrection, Heaven Taking, Sending the Holly Spirit. In every quarter, the main scene takes up its central part, its priority is underlined by the clear vivid colors and the golden overtones, the background is darker to some extent.

The realistic insight by Stwosz is combined by the idealism ruling in the Middle Ages.

The personages of Jesus and Mary look ideal , while the less level considered characters are presented with the shortage of their looks, health, etc. Sometimes they are ugly, especially the characters taking Jesus to prison.

Among the sculptured models, we can distinguish various typological kinds within the anthropology's domain. Stwosz applied many interesting and innovatory artistic effects, e.g. the Apostles in the central scene are purposely older, because thus they are more expressive (it was so considered). The face of Mary is soft and beautiful, remaining in the contradiction with vivid flesh und blood emotional faces of the Apostles displaying despair, sadness, sorrow and admiration. The existing with its veins Apostle's leg presents that Stwosz was not escaping the

Realism and that He took care for the strictness of the rules of anatomy included in his masterpiece.
The presented elements of the clothes and architecture were characteristic for the time current to Stwosz and they provide the additional information about the sort of the existence in the remote Poland of that epoch. We can follow the aspect of the originality as regards the Middle Ages' clothing and extravagance. In some of the garments there stand out the Orient's traces.

While looking from the distance at the extraordinary masterpiece by Stwosz, we can be impressed by the dynamical figuration, almost the movement and the impaired tension of the displayed scene by means of the sharp bows of the deeply engraved matter.

The Stwosz's numerous contributions to much extent outlined the further direction of the Late Gothic Art.'s development. That not only referred to Cracow, Malopolska, but also to Spisz, Silesia, even to the territories of Prussia, Czech, Hungary and Transylvania*.

	The Altar of Wit Stwosz from the Cathedral of Cracow