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GLYPTIC TREASURES IN KRAKOW

and Old Master Paintings Collection of Constantine Schmidt-Ciążyński

Abstract

This article is based on two lectures delivered during the symposium “Collecting Antiquities from the Middle Ages to the End of the Nineteenth Century” held at the University of Wrocław, 25–26 March 2021. It discusses two collections related to the glyptic art housed in Krakow: a pictorial archive once owned by Philipp von Stosch including visual reproductions of his own gems as well as those from other contemporary cabinets, now in the Princes Czartoryski Museum in Krakow and the Constantine Schmidt-Ciążyński collection of engraved gems in the National Museum in Krakow. These two different sets enable us to illustrate the history of collecting intaglios and cameos, and explain why engraved gems became such a popular phenomenon among the eighteenth and nineteenth century enthusiasts of antiquity, its art and craftsmanship. In addition, Constantine Schmidt-Ciążyński’s collection of Old Master paintings is briefly discussed as another proof of his extraordinary connoisseurship and taste.

Keywords: Cameos, Constantine Schmidt-Ciążyński, glyptics, intaglios, old master paintings, Philipp von Stosch

1. PHILIPP VON STOSCH (1691–1757) AND THE EIGHTEENTH CENTURY ENTHUSIASM TOWARDS INTAGLIOS AND CAMEOS

The eighteenth century witnessed unprecedented interest in ancient intaglios and cameos which were already highly regarded in the Renaissance, avidly

collected, sometimes reused and even copied, either for the sake of reaching absolute perfection in engraving by contemporary artists or simply as forgery.¹ Intaglios, with images incised into gemstones' surfaces, and cameos, sculpted in relief technique, offered inexhaustible array of illustrations of ancient mythologies, customs, beliefs as well as galleries of historical portraits – all encapsulated in the miniature sculptures that could be easily carried in rings on a finger or as other jewellery pieces for personal adornment. The craftsmanship of ancient engravers was absolutely unique compared to the large-scale media and most of the engraved gems survived nearly or completely untouched by the time. All these aspects contributed to their special status in the collecting of art in the Neo-Classical era.

The phenomenon of collecting engraved gems, well developed among the aristocratic Italian families like the Grimani, Medici, Orsini or Dukes of Mantua and performed under the patronage of popes in the eighteenth century, spread virtually across entire Europe (Neverov 1982).² This was notably due to some agents who established themselves in the very centre of the antiquarian business of Central Italy, especially in Rome, and controlled the flow of intaglios and cameos from old collections and the newly discovered ones to new clients coming from Britain, France or Germany.³ The arrival of Philipp von Stosch in Rome in 1715 and his brilliant career in that respect resulting in a sort of domination in the market of gems for next decades was utterly exceptional giving the circumstances. The eighteenth century was also the time when some individuals came out of the collecting box with much more ambitious projects since their devotion to gems pushed them to ask questions about their makers, chronology, potential functions and meaning in antiquity. Here, Stosch, a representative of an old but relatively poor Prussian noble family who created an outstanding and rich collection of engraved gems, proves to be a pathfinder who steered studies of ancient glyptics onto a very innovative course.⁴

- 1 For a detailed study of this problem, see: Zwierlein-Diehl 2007: 291–304 (with further literature).
- 2 One of the best examples of that phenomenon is the celebrated Beverly collection of intaglios and cameos kept at the Alnwick Castle, Northumberland, see: Scarisbrick, Wagner and Boardman 2017, especially pp. XV–XXV.
- 3 In the first half of the eighteenth century, Italian antiquarians like Marcoantonio Sabatini (1637–1724), Antonio Maria Zanetti (1679–1767), Pier Leone Ghezzi (1674–1755) and Hieronymus Odam (ca. 1681–1741), among others, strongly dominated the art market for engraved gems in Rome, Naples, Venice or Florence.
- 4 More on Philipp von Stosch and his various activities as well as his legacy, see: Furtwängler 1900: vol. 3, 409–410, 415–417; MacKay Quynn 1941; Lewis 1961: 38–90; Lewis 1967; Bor-

Regardless of the doubts on Stosch's professional profile, the fact is that he was tremendously successful. There were two factors contributing to his success – his ease in establishing contacts making him very well-connected, and his ambition. Already in his early twenties in 1712, Stosch accompanied the Dutch envoy François Fagel (1659–1746) to London, where he made some valuable contacts with British art collectors. In 1713, he met Philippe II, Duke of Orléans (1674–1723) while travelling across France. He not only accessed his collection of gems, but also learnt how to make glass pastes and sulphur impressions after ancient intaglios and cameos from Duke's physician and chemist Wilhelm von Homberg (1652–1715).⁵ Most likely at that time he purchased some of his very first intaglios from Michel Ange de La Chausse (1660–1724) and he met Charles César Baudelot de Dairval (1648–1722) who in 1717 published his study on the famous Strozzi Medusa intaglio signed by Solon (Baudelot de Dairval 1717. Zazoff, Zazoff 1983: 19. Pomian 2000: 21. Zwierlein-Diehl 2007: 279. Hansson 2014: 14). It must have been due to Duke of Orléans and his circle influence that Stosch embarked upon a research project aiming at investigation of ancient intaglios and cameos with inscriptions some of which he claimed to be artists' signatures. In 1715, Stosch arrived in Rome and stayed there for the next two years. During that time he was introduced to a good number of collectors and antiquarians, among them Marcantonio Sabbatini (1637–1724), a papal antiquary and advisor to the Holy Roman Emperor Charles VI, an expert on gems and coins and tutor to pope's nephew Alessandro Albani (1692–1779). The friendship with Albani was particularly important in the later stages of Stosch's career but as one can see, he very early established a number of useful contacts enabling him later to perform a role of the key advisor, an oracle, to the collectors of engraved gems in Italy and beyond. Stosch quickly noticed a potential in offering his services as an art dealer and advisor in Rome for notable German-speaking grand tourists. Among his early clients were, for instance, Prince Frederick William of Brandenburg-Schwedt or Reichsgraf von Schulenburg. He also proved very useful to François Fagel in the search for rare books, drawings and prints.

At the unexpected death of his brother Ludwig in Paris in 1717, Stosch was called back home, and while traveling to Kustrin he made further useful

roni Salvadori 1978; Zazoff, Zazoff 1983: 3–67; Lang 2007; Zwierlein-Diehl 2007: 274–275; Hansson 2014: 13–33.

5 On Wilhelm Homberg and his glass pastes, see: Cavalier, Jentel 2002: 112–117.

contacts in Vienna, Prague and Dresden. As a result, he was nominated a royal antiquary to Augustus II the Strong, King of Saxony (1670–1733). After a short stay in his hometown, Stosch travelled to The Hague and reconnected with François Fagel. There, he was recruited by Lord Carteret as a spy with a mission to infiltrate the diplomatic circles in Rome and report on the actions taken by James Francis Edward Stuart, the Old Pretender (1688–1766). With these new additional employment, Stosch arrived in Rome in the early 1722 and stayed there until his spying activities were unmasked in 1731, forcing him to leave Rome for Florence where he stayed until his death.

Stosch was not an ordinary dealer and collector, though. During all his travels as well as stays in Rome and Florence, he accessed a large number of royal and private collections of gems, accumulating materials for his studies, especially a book project devoted to intaglios and cameos signed by ancient masters. This pioneering work helped him establish his position as a connoisseur of ancient glyptic items in the antiquarian circles of Rome dominated by Italians. Among the many valuable contacts Stosch made along his travels there were a few particular ones like the leading Italian artists, connoisseurs of antiquities and collectors of gems: Pier Leone Ghezzi (1674–1755) and Hieronymus Odam (ca. 1681–1741). He selected them to contribute illustrations to his book (Fig. 1). Nearly sixty drawings by Odam and a few by Ghezzi were sent together with Stosch's manuscript to Bernard Picart (1673–1733), a notable publisher, to Amsterdam. Picart, a skilful draughtsman himself, redrew the plates according to his own standards, so that he ultimately became not only the publisher of Stosch's book but also its illustrator (Fig. 2). The book appeared under the title *Gemmae antiquae celatae* in 1724 and became a great success (Fig. 3), for Stosch convincingly presented 70 intaglios and cameos bearing signatures of their makers.⁶ The study was remarkable due to several reasons. First, it was devoted to a single, scholarly phenomenon rather than another presentation of a collection like it was traditionally the case at the time. Second, he rejected typical subject-matter organisation and introduced high standards of the publication: the gems were presented on individual plates with full discussion on them in the accompanying texts, as well as information on the gemstone types they were made of and provenance information, for example collections to which they belong. Listing the selected intaglios and cameos in the alphabetical order

6 For more detailed analyses of Stosch's book project of *Gemmae antiquae celatae*, see: Heringa 1976; Zazoff, Zazoff 1983: 24–50; Whiteley 1999; Hansson 2014: 18–21.

of the engravers allowed studying several works attributed to one artist at the same time, which fostered reflections on the matters of individual styles and techniques of ancient engravers. These aspects were not fully developed, though, because Picart, unaware of Stosch's ideas, paid less attention to them in contrast to Ghezzi and Odam, both, like Stosch, collectors and connoisseurs of gems. As a result, the illustrations received some criticism because they were judged too artistic, rather than accurate.⁷ The reasons why Picart replaced the original drawings seem mainly selfish and related to his self-promotion. The discovery of a huge collection of drawings of engraved gems in the Princes Czartoryski Museum in Krakow commissioned by Stosch provides an opportunity to study the preparation process of his first book in details, and a unique insight into his other virtually unknown scholarly projects.

The drawings of intaglios and cameos made for Stosch in the number of 2269 objects bound in 28 folio volumes ended up in Krakow due to Prince Adam Jerzy Czartoryski's (1770–1861) exile to Italy at the very end of the eighteenth century. The circumstances of their purchase, probably in Florence, according to his correspondence, are not entirely clear.⁸ Nevertheless, once in the hands of the Czartoryski family, they travelled with other parts of their collections to France in the nineteenth century, and back to Poland after the Second World War. This collection is a large part of Stosch's pictorial legacy that should be set together with another, much smaller collection of drawings which once formed the so-called Spencer-Churchill Album, and several other smaller sets now mostly in private hands. Together, they constitute a large part of pictorial archive created on Stosch's commissions by artists like Pier Leone Ghezzi, Hieronymus Odam, Johann Justin Preissler (1698–1771), Georg Martin Preissler (1700–1754) or Johann Adam Schweickart (1722–1787) who worked in the collector's atelier, first in Rome, and later also in Florence (Gołyźniak 2021)⁹. The drawings of gems housed in Krakow are particularly interesting because they enable to reconstruct not only the process of Stosch's first book preparations but also his other scholarly projects. For example, in the archives related to Stosch, one finds information that he planned to publish in the second volume of the

7 Mariette 1750: vol. 1, 331–333.

8 This issue is still being a subject of investigation. For more information on this matter, see: Gołyźniak 2021.

9 Visit also a website dedicated to the research project analysing these collections of drawings and contextualising them within Stosch's scholarly activities: <https://stosch.archeo.uj.edu.pl/home> [retrieved on 29 May 2021].

Gemmae antiquae caelatae book. He was collecting material, but despite the new book being referenced from time to time, no real progress was presented until his death in 1757 (Mariette 1750: vol. 1, 332. Strodtmann 1754: 50; Zazoff, Zazoff 1983: 66; Hansson 2014: 21). It is suspected that a trace of preparations for this supplement materialised in the luxury edition of Johann Joachim Winckelmann's catalogue of Stosch's gems published in 1760 with some images featuring gems with inscriptions probably taken as artist's signatures (Winckelmann 1760; 2013: 22–23, 42–52). Nevertheless, only now the discovery of the large pictorial archive of gem drawings in Krakow demonstrates that indeed the project was quite advanced and Stosch collected dozens of signed gems. The first illustrations were made by Ghezzi but apparently, Stosch later hired a skilful German draughtsman Johann Justin Preissler to document new gems intended to be published in the new book (Fig. 4) (Gołyźniak 2021). The reasons why Stosch did not ultimately publish them still need to be investigated.

The drawings related to the first and the second volume of *Gemmae antiquae caelatae* study constitute only a small fraction of the collection in Krakow. Originally, it was believed that all the drawings present gems once owned by Philipp von Stosch¹⁰. Nevertheless, their ongoing identification process slowly reveals that they were a sort of pictorial archive not only of gems from Stosch's but also from other contemporary cabinets. The scanty pieces of information from the archives reveal that Stosch, with some help of his brother Heinrich Sigismund Stosch (1699–1747), regularly inventoried his collection of gems at least until the latter's death in 1747 (Winckelmann 1760: 1–2; Zazoff, Zazoff 1983: 74–75). It appears that alongside that inventory work, Stosch also produced casts and impressions of his items in glass paste and sulphur, and he apparently commissioned drawings of a large portion of them (Fig. 5). It might be that these, as well as other drawings now in Krakow, were meant not only as documentation, but Stosch probably used them to illustrate the rich iconography of gems reflecting tastes, mythologies, customs and history of ancient civilizations like many other different works of ancient art, as well as the famous *Atlas* – a collection of architectural drawings and maps all exhibited in Stosch's own house, which became a sort of a private museum opened to everyone who demonstrated interest in these matters (Gołyźniak 2021a).

It is expected that the elaboration and contextualisation of the gem drawings rediscovered in Krakow together with the drawings once in the Spencer-Churchill Album and those in other small sets will allow to fully reconstruct all

10 The drawings are described as such in old museum catalogues.

the collecting and scholarly projects and activities of Philipp von Stosch. They testify to the outstanding collecting and research standards of the Prussian baron. His investigations on gems with signatures and techniques of documentation of regular intaglios and cameos from various cabinets, also in the pictorial form, show how much he advanced the studies of glyptic art in the first half of the eighteenth century. His work was clearly inspiring to others, especially Johann Joachim Winckelmann, who admits that he benefited a lot while writing a catalogue of Stosch's gems from the collector's own inventory and various archives he amassed (Winckelmann 1952: vol. 1, no. 262, 444–445). The gem drawings commissioned by Stosch also bear commentaries to the iconography and information on the objects' provenance and material they were made of. For Winckelmann, the work on Stosch's gem collection was a testing ground for many of his concepts and hypothesis later fully developed in his *opus magnum* published in 1764 (Zazoff, Zazoff 1983: 71–134; Décultot 2012; Winckelmann 2013: 19–23; Hansson 2014).

2. CONSTANTINE SCHMIDT-CIAŻYŃSKI (1818–1889) AND THE DAWN (?) OF THE COLLECTING OF ENGRAVED GEMS IN THE NINETEENTH CENTURY

As demonstrated above, Philipp von Stosch not only contributed to the widespread collecting of engraved gems mostly among his German and British peers due to his crucial role as a dealer authorised by the pope and influential Cardinal Albani, but he also made intaglios and cameos a subject of scholarly investigations. The processes that begun in the first half of the eighteenth century were continued later. In the second half of the eighteenth and the first half of the nineteenth century, many collections of engraved gems were built mainly by the representatives of nobility, but some also by dealers and less wealthy collectors. However, around the middle of the nineteenth century, the growing number of fake gems produced in Italy and elsewhere to deceive grand tourists and collectors (the great scandal related to the Poniatowski collection is probably the most prominent example of that phenomenon¹¹), and because most

11 On Prince Stanislas Poniatowski's (1754–1833) collection of engraved gems, see: Wagner 2008; 2013; Rambach 2014 (with more literature).

praised pieces were already deposited in royal and public cabinets, the market for intaglios and cameos sharply decreased and the collecting of gems virtually collapsed. Dispersion of important collections combined with a general shift in investment trends (so many gems of doubtful authenticity made them a very risky investment) resulted in a drop in interest in them, not only from a collecting, but also scholarly point of view (Plantzos 1999: 3; Berges 2011: 151; Gołyźniak 2017: 57–58). Nevertheless, there were still individuals who created interesting and valuable collections also succeeding to buy pieces from old, dispersed cabinets. A perfect example of them was a Polish antiquary and collector Constantine Schmidt-Ciążyński (1818–1889).

Constantine Schmidt-Ciążyński was born in Warsaw in 1818 and he pursued a brilliant career at the art market. The talented restorer of Old Master paintings worked for about twelve years in the Hermitage Museum, and pursued his career as an art dealer and collector in St. Petersburg. He started to accumulate intaglios and cameos there buying pieces from the best Russian art collectors like Urusov, Uvarov, Shuvalov, Zubrov or Kononov (Gołyźniak 2017: 32–36). In 1851, a serious illness forced him to move out of St. Petersburg and after two-years-long journey across Germany and England he settled in Paris in 1853 where he became one of the main suppliers of works of art to the Emperor Napoleon III and established a successful antiquarian business with branches in Nice and Vichy (Gołyźniak 2017: 38–45). Similarly to Philipp von Stosch, Schmidt-Ciążyński collected gems during his numerous travels. He visited Italy on a regular basis where he traded with leading antiquarians like Alessandro Castellani (1823–1883), Count Michał Tyszkiewicz (1828–1897) and Francesco Capranesi (1796–1854). He also managed to purchase intaglios and cameos from old cabinets like Boncompagni-Ludovisi or Zanetti and more recent but prominent ones like Baron Hirsch, Bram Hertz, Fejérváry-Pulszky, Fould, Demidoff, Pourtales and Pistrucci (Gołyźniak 2017: 40–44). However, a noteworthy fact is that he also visited places where gems were available *in situ*, for instance Aquileia, a great Roman glyptic centre where several thousands of gems have been found¹². It is known that the collector regularly visited this place purchasing large number of intaglios. Thus, it is likely that a significant portion of Schmidt-Ciążyński's Roman Imperial gems originate from that site (Gołyźniak 2017: 46–47).

Constantine Schmidt-Ciążyński is an exemplary collector of his era, acquiring his items mainly through auctions and private sales, however, also access-

12 On Aquileia as a Roman glyptics centre, see: Sena Chiesa 1966.

ing ancient gems from the sites of their findings, which was much more secure compared to the art market. As a result, the bulk of ancient gems he amassed are regular products for the period of their production but still he managed to acquire some real masterpieces. A good example of that is an onyx cameo featuring portrait of Drusus the Elder once in the celebrated Demidoff collection (Fig. 6) (Gołyźniak 2017, no. 717). Another rare piece is a tiny emerald cameo presenting laureated bust of Livia as Venus Genetrix – mother of the Julio-Claudian clan (Fig. 7) (Gołyźniak 2017, no. 718). Exceptional and rare is a three-dimensional bust of Eros cut in chalcedony and dated to the 2nd century AD (Fig. 8) (Gołyźniak 2017, no. 715). Schmidt-Ciążyński created a collection numbering 2,517 pieces according to high standards, which means he wanted it to be representative for every period of glyptic art from the very early cylinder seals through Classical Greek gold finger rings, Hellenistic intaglios and Roman Republican ones, as well as Roman Imperial, magical, early Christian and Sassanian gems (Gołyźniak 2017: 62–64). This also applies to modern intaglios and cameos since there are more than 1,300 of them within the collection including works attributed to the Renaissance masters like Alessandro Masnago (1560–1620) and nearly 100 gems dated to the eighteenth and nineteenth century are signed by the members of Pichler family of gem engravers, Jacques Guay (1711–1793), Nathaniel Marchant (1739–1816), Edward Burch (1730–1814), Nicolo Morelli (1771–1838), Giuseppe Cerbara (1770–1840), Antonio Berini (1770–1861) and many others (Fredro-Boniecka 1938–1939; 1940–1948; Gołyźniak, Natkaniec-Nowak, Dumańska-Słowik 2016).

Towards the end of his life, Constantine Schmidt-Ciążyński was looking for a proper place to deposit his collection of 2,517 engraved gems. Ultimately, in 1886 they arrived at Krakow and were presented to the recently founded National Museum in exchange for a life-long pension. Schmidt-Ciążyński wanted his cabinet to be a useful tool for the emerging circles of archaeologists and art historians who started to educate students in these subjects at the Academy of Krakow (today the Jagiellonian University) (Gołyźniak 2017: 48–59). The collection suited such a purpose perfectly because as has been said, it presents the development of glyptic art from the very beginnings to the contemporary times, and there is a great variety of subject-matters presented on gems. Another advantage of Schmidt-Ciążyński's collection of intaglios and cameos is that even if he possessed an example with a specific device, for example Mars Ultor, he added to his cabinet another one but made of a different precious stone which testifies his interest in mineralogy as well. He also inventoried the whole cabinet

and made more than 800 plaster and electrotype casts of his gems which proves the high standards of his collecting activities (Gołyźniak 2017: 54–59). The difficulties related to the First and Second World War, among others, resulted in keeping the collection virtually inaccessible to the wide public, however, the ancient part of the collection has been already elaborated and published, and the modern one shall be a subject of a careful analysis in the forthcoming years¹³.

It should be noted that Schmidt-Ciążyński was not only a collector of engraved gems but also a restorer of Old Master paintings, which he collected as well. According to archival sources, he possessed nearly 50 paintings by top artists, mostly Flemish, Dutch, Italian and German masters. A few were donated to various Polish institutions including the National Museum in Krakow, but most of them were sent to the Polish Museum in Rapperswil, Switzerland in 1883¹⁴. Once Schmidt-Ciążyński learnt about the establishment of the National Museum in Krakow, he wanted them to be deposited there together with his gems but he did not manage to recover his paintings from the director of the Rapperswil Museum – Władysław Plater (1808–1889)¹⁵. As a result, only fourteen paintings and miniatures arrived in Krakow, and they are listed in the anonymous inventory dated 1884. Most of them are now considered lost or remain unidentified due to scanty and imprecise descriptions. Exceptions are three: an oil painting on panel said to depict John Digby, 1st Earl of Bristol (1586–1653) and an English diplomat by unknown artist, though in the inventory from 1884 attributed to Frans Pourbus the Younger (1569–1622) (Fig. 9), and two other Flemish oil paintings on wood presenting a pair of portraits of a city major and his wife attributed to Nicolaes Maes

13 Some groups of gems were individually elaborated (Śliwa 1989; Kaim-Małecka 1993; Myśliński 2001; 2006; Śliwa 2012; 2014) whereas the most recent and complete study of ancient gems from the Constantine Schmidt-Ciążyński collection is Gołyźniak 2017 (with an essay and full bibliography on the collector and his cabinet of gems). Most of the modern gems with artists' signatures were published by Fredro-Boniecka (1938–1939; 1940–1948) but hundreds of others remain unpublished although more and more appear photographed in the National Museum in Krakow online collection: <https://zbiory.mnk.pl/en/home-page>, accessed on 29 May 2021.

14 Anon 1884 – a catalogue of paintings, drawings and various works of art and curiosities owned by Constantine Schmidt-Ciążyński, mostly deposited with the National Museum in Krakow or the Polish Museum in Rapperswil. For a full commentary on this matter, see: Gołyźniak 2017: 48–49.

15 On the long legal process and Schmidt-Ciążyński, as well as the efforts of the National Museum in Krakow in recovery of those paintings, see: Gołyźniak 2017: 51–52.

(1634–1693)¹⁶. Apart from these, in the last years of his life Constantine was still donating individual works of art to the National Museum in Krakow. Among them was one particular painting by unknown author featuring the famous Polish military leader and national hero Tadeusz Kościuszko (1746–1817) at the Maciejowice Battle¹⁷. This painting testifies to Schmidt-Ciążyński's considerable involvement in the Polish émigré movement and patriotic feelings – the driving motivation for his deposit of gems and paintings in Polish museums¹⁸.

Regarding the later history of the paintings that ended up in Switzerland, in 1923 the collections and archives of the Polish Museum in Rapperswil was declared state property by Polish Prime Minister. After liquidation of the First Polish Museum in Rapperswil in 1927, the paintings were transferred together with its other collections to Warsaw where they joined State Art Collections and were housed in Podwale in Warsaw (Kuhnke 2012: 10). In 1928, some of the best paintings were exhibited in the Baryczkowska House in the Main Square in Warsaw and later individual paintings decorated government cabinets and other important private institutions while the rest of them and the archives from Rapperswil were kept in the Central Military Library at Aleje Ujazdowskie and later also in the Krasicki Library in Warsaw (Kuhnke 2012: 10–11). About 95% of the Rapperswil collections and archives were completely destroyed during the Second World War bombing of Warsaw, thus, it was believed that Schmidt-Ciążyński paintings perished as well. Nevertheless, it is possible to prove that some of them survived and most of these are now housed in the National Museum in Warsaw. The paintings from the Polish Rapperswil Museum displayed in the Baryczkowska House were catalogued in 1928 (Anon 1928). A comparison of the list of paintings from the Constantine Schmidt-Ciążyński collection written in 1884 with that catalogue confirms that many of collector's Old Master paintings were transported to Warsaw and exhibited there (table 1). Even though their descriptions are very short and sometimes imprecise, seventeen paintings have been identified. Among these, six outstanding

16 The National Museum in Krakow inv. no.: MNK XII-A-9 (= Anon 1884, no. 2) and MNK XII-A-163 and MNK XII-A-163 respectively. According to the Anon 1884 no. 3, the portraits of a city major and his wife were originally attributed to Bartolomeus van der Helst (1613–1670) however, the recent research proved them to be painted by Nicolaes Maes ca. 1670–1674, see: Dec and Wałek 2009: 141, nos. 174–175 (with earlier literature).

17 The National Museum in Krakow inv. no.: MNK II-a-246 – Blak, Małkiewicz, Wojtałowa 2001: no. 1139, 417.

18 For more on this matter, see: Gołyźniak 2017: 39–40, 45.

works of Michiel van Mierevelt (no. 2, Fig. 10), Willem de Poorter (no. 3, Fig. 11)¹⁹, Anthony van Dyck (no. 4, Fig. 12), Nicolaes Maes (no. 7), a Follower of Jan Martszen de Jonge (no. 8) and Gaspar Peeter (II) Verbruggen (no. 9) survived the turbulences of the Second World War and are now housed in the National Museum in Warsaw. They prove Schmidt-Ciążyński's extraordinary taste and connoisseurship. The war losses are severe though. Out of seventeen paintings identified as once in the Schmidt-Ciążyński collection, eleven remain lost (nos. 1, 5–6 and 10–17). Prior to the War, nine of them were in the National Museum in Warsaw (nos. 1, 5–6, 10, and 12–16), while two could be deposited in other institutions (nos. 11 and 17). One painting (no. 1) is recorded in the War-time Losses Register of the Division for Looted Art at the Ministry of Cultural and National Heritage and, fortunately, it was photographed before the War.

Taking these paintings as well as those now in Krakow described above into consideration, Constantine Schmidt-Ciążyński's collection of Old Master paintings was particularly strong in terms of Flemish and Netherlandish art of the XVII century. Like in the case of his assemblage of engraved gems, it is surprising that a collector of his status (not particularly wealthy) managed to collect works of art of such a high quality. One must recall that for twelve years Schmidt-Ciążyński worked as a supernumerary employee in the Hermitage Museum as a restorer of the Old Master paintings where he belonged to the famous school of Eduard L. Sievers. As one learns from Grzegorzewski, he was assigned some of the most ambitious projects and transferred paintings on new canvases and panels (Grzegorzewski 1884: 340; Gołyźniak 2017: 34). He must have acquired considerable connoisseurship which is confirmed not only by the quality of paintings in his collection but also his attributions, most of which are confirmed even in the light of the newest research (table 1).

19 Benesz and Kluk (2016, no. 433 and 514 respectively) inform that these paintings were most probably donated to the Polish Museum in Rapperswil by the Stockholm art dealer Henryk Bukowski (1839–1900), however, the Anon 1884 including a list of paintings once owned by Constantine Schmidt-Ciążyński includes records matching them perfectly (no. 3 and 5 respectively) and hence it is more likely that they originate from Schmidt-Ciążyński's collection.

Table 1.

No.	Anon 1884 inventory of Schmidt-Ciążyński's collections ²⁰	1928 the Polish Museum in Rapperswil paintings exhibition catalogue ²¹	Current status/ whereabouts
1.	No. 2 – Lucas van Leyden (1494–1533), <i>Madonna with the Child</i> , oil on panel (circular)	No. 59 – Lucas van Leyden (school of), <i>Madonna with the Child</i> , oil on panel, circular, 15cm diameter	Lost, once in the National Museum in Warsaw, inv. no.: 34169, lost during the II WW, Wartime Losses Register no. 3756, Lucas van Leyden (1494–1533), <i>Madonna with the Child</i> , oil on panel, circular, 15cm diameter
2.	No. 3 – Michael Jansen Mierevelt (1567–1641), <i>Portrait of hr. Horn</i> , oil on panel in ebony frames	No. 448 – Michael Jansen Mierevelt (1567–1641)? <i>Portrait of hr. Horn, Swedish General</i> , oil on panel 49,5x38,2cm	The National Museum in Warsaw, inv. no.: M.Ob.1408 (Benesz and Kluk 2016, no. 433 – Michel van Mierevelt (1566–1641), <i>Portrait of the Swedish General Gustav Karlson Graf von Björneborg Horn (1592–1657)</i> , oil on panel 49,5x38,2cm
3.	No. 5 – Brahmer Leonard (1596–1660), <i>Man in Eastern Costume and a Knight</i> , oil on panel	No. 13 – Flemish school (17 th century), <i>Knight Kneeling in front of an Old Man</i> , oil on panel 36x42cm	The National Museum in Warsaw, inv. no.: M.Ob.1888 (Benesz and Kluk 2016, no. 514 – Willem de Poorter (1608–1668), <i>Saul and David in the Cave in the Wilderness of Engédi</i> , oil on panel 37x43cm
4.	No. 6 – Anthony van Dyck (1599–1641), <i>Saint Hubertus praying</i> , oil on canvas in ebony frames	No. 8 – Flemish school, <i>Saint Hubertus</i> , oil on canvas 46x35cm	The National Museum in Warsaw, inv. no.: M.Ob.815 (Benesz and Kluk 2016, no. 198 – Anthony van Dyck (1599–1641), <i>The Head of Saint Hubertus (?)</i> , oil on canvas 49x37cm

²⁰ Original text as in the inventory.

²¹ Original text as in the catalogue.

No.	Anon 1884 inventory of Schmidt-Ciążyński's collections ²⁰	1928 the Polish Museum in Rapperswil paintings exhibition catalogue ²¹	Current status/ whereabouts
5.	No. 11 – Nicolaes Berghem (1624–1684), <i>Noah's Ark</i> , oil on panel	No. 12 – Flemish school, <i>Noah's Ark</i> , oil on panel 58x82cm	Lost, once in The National Museum in Warsaw, inv. no.: 34478 (<i>Noah's ark</i>)
6.	No. 13 – Jacobus van der Ulft (1627–1689), <i>Biblical Scene</i> , water-colour, signed	No. 24 – Jacobus Ulft (1627–1689), <i>Biblical Scene</i> , miniature on parchment 13x16cm	Lost, once in The National Museum in Warsaw, inv. no.: 34464
7.	No. 14 – Nicolaes Maes (1632–1693), <i>Lady in a Flemish dress</i> , oil on canvas no frames	No. 447 – Flemish school (17 th century), <i>Portrait of a Lady</i> , oil on canvas 63x50cm	The National Museum in Warsaw, inv. no.: 34176 (Benesz and Kluk 2016, no. 398 – Nicolaes Maes, ca. 1690, <i>Portrait of a Lady Seated at a Table (Petronella Dunois Groenendijk?)</i> , oil on panel 63x50, signed bottom-left MAES)
8.	No. 15 – Jan van Huchtenburgh (1646–1733), <i>Battle</i> , oil on panel in black frames	No. 20 – Jan van Huchtenburgh (1646–1783), <i>War Episode</i> , oil on panel 54x82cm	The National Museum in Warsaw, inv. no.: 34179 (Benesz and Kluk 2016, no. 406 – Follower of Jan Martszen de Jonge, 1651, <i>A Cavalry Skirmish near a Big Rock</i> , oil on panel 56,5x84cm, traces of a monogram and date 1651)
9.	No. 16 – Gaspar Peeter Verbruggen the Elder (17 th century), <i>Flowers and insects</i> , oil on canvas in decorated frames with author's signature and date 1635 [perhaps should be 1685?]	No. 16 – Gaspar Peeter Verbruggen (1635–1687), <i>Flowers</i> , oil on canvas 82x62cm	Perhaps the National Museum in Warsaw, inv. no.: M.Ob.2516 (Benesz and Kluk 2016, no. 701 – Gaspar Peeter (II) Verbruggen (1664–1730), early 1680s., <i>Flowers in a Glass Vase</i> , oil on canvas 82x61,5cm (purchased from Tadeusz Wolff in 1947 [but maybe lost during the II WW and recovered by the Museum?])

No.	Anon 1884 inventory of Schmidt-Ciążyński's collections ²⁰	1928 the Polish Museum in Rapperswil paintings exhibition catalogue ²¹	Current status/ whereabouts
10.	No. 17 – Lucas Cranach (1472–1553), <i>Adoration of the Three Magi</i> , oil on panel (painting of exceptional beauty)	No. 15 – North-German school (15 th century), <i>Adoration of the Three Magi</i> , oil on panel 16x14cm	Lost, once in The National Museum in Warsaw, inv. no.: 34485
11.	No. 26 – Joseph Vernet (1714–1789), <i>Eighteenth miniatures</i> , oil (painted with utmost delicacy)	No. 74 – Claude-Joseph Vernet (1714–1789)? <i>Eighteenth Miniature Landscapes</i> , parchment in two frames each 3,8cm diameter	Current whereabouts unknown
12.	No. 27 – Jean Baptiste Greuze (1725–1805), <i>Cleopatra</i> , oil on panel in ebony frames	Perhaps No. 4 – Jean Baptiste Greuze (1725–1805), <i>Head of a Young Woman</i> , oil on panel 17,5x14,5cm	Lost, once in The National Museum in Warsaw, inv. no.: 34442
13.	No. 30 – Bartolome Murillo (1618–1684), <i>Beatrix Cenci</i> , oil on canvas in wooden decorative frames	No. 7 – Bartolome Murillo (1618–1682) (school of), <i>Beatrix Cenci</i> , oil on canvas 75x62cm	Lost, once in The National Museum in Warsaw, inv. no.: 34350
14.	No. 31 – Bartolome Murillo (1618–1684), <i>Saint John the Baptist</i> , in wooden decorative frames	No. 3 – Bartolome Murillo (1618–1682) (school of), <i>Saint John the Baptist</i> , oil on canvas 77x61cm	Lost, once in The National Museum in Warsaw, inv. no.: 34349
15.	No. 36 – Rosalba Carriero (1675–1757), <i>Self-portrait</i> , oil on canvas (she painted in oil on canvas very rarely)	No. 37 – Rosalba Carriera (1675–1757)? <i>Head of a Woman</i> , oil on canvas 43x34cm	Lost, once in The National Museum in Warsaw, inv. no.: 34361
16.	No. 37 – Giovanni Paolo Panini (1692–1765), <i>Architecture with people</i> , in golden frames	No. 55 – P. Giovanni Panini (1691–1768), <i>Italian Ruins</i> , oil on canvas 63x68cm	Lost, once in The National Museum in Warsaw, inv. no.: 34464

No.	Anon 1884 inventory of Schmidt-Ciążyński's collections ²⁰	1928 the Polish Museum in Rapperswil paintings exhibition catalogue ²¹	Current status/ whereabouts
17.	No. 38 – Rossi (contemporary), <i>Portrait of Garibaldi (in nature)</i> , painted in Sicily	No. 600 – Rossi (19 th century?), <i>Portrait Study of Giuseppe Garibaldi</i> , oil on panel 46,5x35,4cm	Current whereabouts unknown

3. CONCLUSIONS

The National Museum in Krakow and the Princes Czartoryski Museum in Krakow own tremendously important collections of artefacts related to ancient and modern glyptic art. The Constantine Schmidt-Ciążyński collection of engraved gems and the lost pictorial archive of gems commissioned by Philipp von Stosch combined illustrate development of collecting and studying of this peculiar branch of art in the eighteenth and nineteenth centuries. The latter proves that studies of ancient glyptics were crucial in the later transformation of antiquarianism into archaeology and ancient art history as scientific disciplines. Philipp von Stosch was an exceptional collector with scholarly interest in the material he assembled. His interest in glyptic art exceeded far beyond simple collecting as he conducted regular research of ancient, signed intaglios and cameos and collaborated with other connoisseurs to document various cabinets making them accessible to a wider public. Constantine Schmidt-Ciążyński and the results of his collecting activities in terms of engraved gems and Old Master paintings demonstrate that despite deep changes in the art market, collections of outstanding quality still could be created if their creators were passionate connoisseurs with considerable knowledge in the subjects of their interests.

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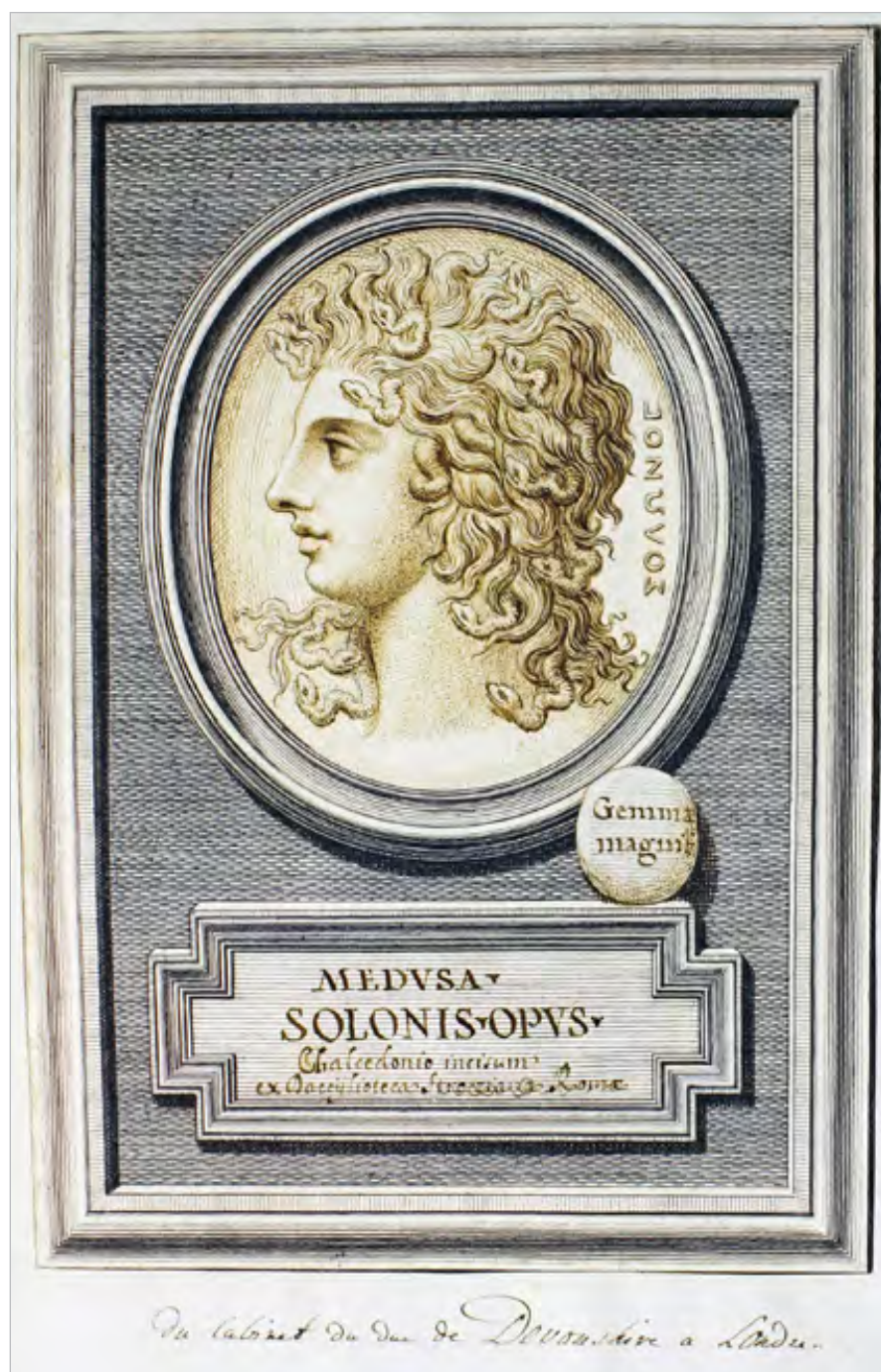


Fig. 1



Fig. 2

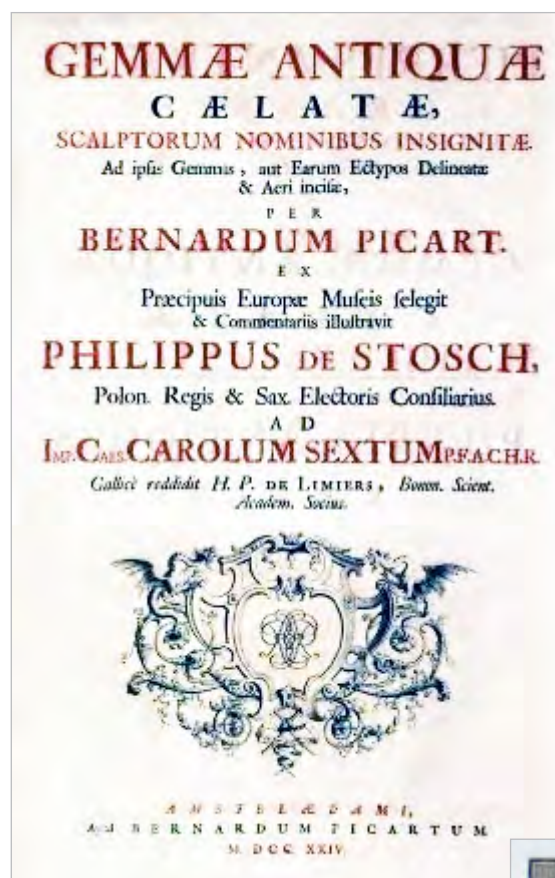


Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12