

Japonisme in Polish Pictorial Arts (1885 – 1939)

Piotr Splawski

**Submitted as a partial requirement for the degree of doctor of philosophy awarded by the
University of the Arts London**

Research Centre for Transnational Art, Identity and Nation (TrAIN)

Chelsea College of Art and Design

University of the Arts London

July 2011

Volume 2 – Appendices

I Biographies

Albinowska-Minkiewicz Zofia (1886-1971) – painter, engraver, associated with the Lviv artistic circle, studied in Vienna under Heinrich Strehblow, Franz Hohenberg and Ferdinand Kruis, then in Paris at Académie Colarossi and École des Beaux Arts (1906-1912). In Paris she received instruction from Olga Boznańska. Between 1909 and 1912 she studied at Kunstgewerbeschule in Vienna, and then returned to her native Lviv, where she stayed till her death. During the interwar period she was the President of the Polish Artists Union in Lvov. A. painted portraits and after 1920 also still lifes and flowers.

Aleksandrowicz Ze'ev (1905-1992) – Polish Jewish amateur photographer from Cracow. Received Jewish and Zionist education, but never studied photography formally. In 2003, eleven years after his death, thousands of his rolls of film were discovered in his house. They were all taken with two Leica cameras on 35 mm film. During the last decade a series of exhibitions showed a fraction of his work. He documented his trip to Japan in 1934 in photographs that bring Zen painting to mind.

Augustynowicz Aleksander (1865-1944) – Between 1883 and 1886 studied painting at Cracow School of Fine Arts under Feliks Szynalewski, Władysław Łuszczkiewicz and Jan Matejko. In 1888, he studied at Simon Hollósy's atelier in Munich. In 1890, he settled in Lviv, between 1914 and 1921 lived in Zakopane and then in Poznań. He was a member of the Union of Polish Artists in Lviv and the Polish Water-colourists Club in Warsaw, from 1925 a member of the Society for the Encouragement of Fine Arts in Warsaw. He painted genre paintings, studies of flowers and trees, landscapes and portraits, working mostly in watercolours.

Axentowicz Teodor (1858-1938) – Polish-Armenian painter and art educator. Between 1878 and 1882 studied at Munich Academy of Fine Arts and then until 1895 in Paris. In 1883 married Iza Henrietta Gielgud in London's Chelsea. In 1895, A. was invited by Julian Fałat to a post at Cracow Academy of Fine Arts, where he taught for many years. He was one of the founding members of the *Sztuka* Society and an honorary member of the *Zachęta* Society in Warsaw. He earned fame painting mainly genre scenes and portraits, especially of women.

Banasińska Kira (1899-2002) – painter, toy maker and educator. Born to a well-to-do Polish family, she grew up in the Urals. At 19 she became an interpreter for the American Red Cross. Having married Dr Eugeniusz Banasiński, she accompanied him on his diplomatic mission to Japan. There she was trained in Japanese art and music, and had several exhibition of her ink paintings on silk in Tokyo. In 1933, the Banasińskis were moved to Bombay, where Kira began producing toys the way she had been taught in Japan. Eventually, she was making educational toys for the International Montessori Association.

Bartoszewicz Włodzimierz (1899-1983) – painter, graphic artist and caricaturist, studied at Warsaw School of Fine Arts under Tadeusz Pruszkowski. He painted religious and historical compositions, as well as still lifes and landscapes.

Bartłomiejczyk Edmund (1885-1950) – graphic artist and art educator, studied at Cracow Academy of Fine Arts under Jan Stanisławski and Wojciech Weiss (1906-1909), and then at

Warsaw School of Fine Arts (1910-1913). He taught at the department of architecture at the Warsaw Polytechnic (1917-1930), and at Warsaw School of Fine Arts (1917-1950), where he led the department of applied graphic arts. His main media were woodblock and lithography.

Bębnowski Waclaw (1865-1945) – Potter. First, he studied at The School of Painting and Sculpture in Moscow, and having moved to Cracow in 1880, began studies at Cracow School of Fine Arts under Jan Matejko. In 1898, he moved to Warsaw, where he exhibited at the *Zachęta* gallery. In 1905, he moved to Aleksandrów Kujawski in Kujavia, where he spent the rest of his life and continued to produce pottery.

Biegas Bolesław (1877-1954) – He was surrealist painter and sculptor, best known for his ‘vampire-as-femme fatale’ style of painting. Biegas studied art under Konstanty Laszczka Cracow Academy of Fine Arts. He settled in Paris where he exhibited bizarre sculptures which were highly successful in the opening years of the 20th century. They were often busts with philosophical or esoteric titles.

The sculptor's techniques were very modern for the time. He created naturalistic and symbolic compositions, religious and other portraits as well as genre scenes. In his paintings one discerns the influence of Symbolism, Gustav Moreau and Böcklin. In addition to painting and sculpture, he also created works of literature. His work can be seen, among others the National Museum in Warsaw, Cracow and Poznań.

Bielecki Władysław (1896-1943) – Woodcutter, painter and teacher, remained under the influence of Japanese woodcuts and the Cracow school of landscape. He studied at the Munich Academy, permanently lived in Cracow. He made woodcuts and linocuts in colour, whose subjects were mostly landscape and architecture. In 1940 he signed a list of German nationality, and for that was shot in 1943 at the national Army (AK) sentence.

Bilińska-Bohdanowicz Anna (1857-1893) – A doctor's daughter, she spent her childhood in the Ukraine, and then in the Siberian town of Vyatka, where she took drawing lessons from Michał Elwiro Andriolli, exiled by the Russian authorities. After moving to Warsaw, she enrolled in a music conservatory. In 1878, she joined Wojciech Gerson's Drawing Class. Gerson soon recognised her talent. In his atelier, she became friends with Maria Gażycz, Aniela Wisłocka, and Zofia Stankiewicz. In 1882, she went on a sightseeing tour to Vienna, Munich, Salzburg, Padua, and Venice. In 1882, she joined the class for women at Académie Julian in Paris. In 1884, appreciating her talent, Rodolphe Julian exempted her from tuition. The same year, her father died, which left her destitute. The next year her fiancé the painter Wojciech Grabowski also died. She went through a breakdown; to salvage her health, she travelled to the seaside in Normandy and Brittany, where she made sketches and paintings, mostly landscapes. In 1886, she rented an atelier in Paris, and Julian appointed her supervisor of one of the academic studios. In 1890, she moved to Berlin for a short time to paint the portrait of the pianist Józef Hofmann, commissioned by the American patron of arts, Corning Clark. In 1892, she married Antoni Bohdanowicz and moved to Warsaw, where she intended to set up an art school for women. Her plan never materialised and she died a premature death. She made her debut at the Paris salon of 1884, and then received a Silver Medal at the Exposition Universelle in Paris in 1887, thereafter taking part regularly in collective exhibitions. She was a spectacular success in Paris and London, where her works were on display at the Royal Academy of Art (1889) and at the Grosvenor Gallery. She painted mostly portraits in pastels and oils, but also genre scenes and landscapes.

Blocki Włodzimierz (1885-1921) – From 1904 to 1910, he studied at Cracow Academy of Fine Arts under the direction of Leon Wyczółkowski, Florian Cynk, Konstanty Laszczka and Józef Pankiewicz. In 1911, he lived in Lviv, from where he went to Italy, together with Grott. They visited Florence, Rome, Naples, and Sicily. The two artists published a joined portfolio of etchings with views of Florence (1911). In 1914, Blocki spend some time in Paris, a brief spell in Munich. He painted mostly landscapes and portraits, genre scenes, and also symbolic compositions, inspired by the work of Edvard Munch and other Scandinavian painters active in the late 19th century. Erotic themes were also present in his work (series of etchings *Erotica*). His landscapes show the influence of the Impressionists and Jan Stanisławski, although he was never a student of the latter. Around 1910, he painted some works inspired by Japanese art. As a printmaker, he made etchings, aquatints, and lithographs.

Boym Michał Piotr (1612-1659) – He was a Polish scientist, explorer and a Jesuit missionary to China. He is notable as one of the first westerners to travel within the Chinese mainland, and the author of numerous works on Asian fauna, flora and geography. In 1631, Boym joined the Jesuits, and was ordained a priest. In 1643, after almost a decade of intensive studies in the monasteries of Cracow, Kalisz, Jarosław and Sandomierz, Boym embarked on a voyage to Eastern Asia. He first travelled to Rome, where he obtained a blessing for his mission from Pope Urban VIII, and then proceeded to Lisbon. Later that year he embarked with a group of nine other priests and clerics on a voyage to Portuguese Goa, and then Macau. Initially he taught at St. Paul Jesuit College (Macau). He then moved to the island of Hainan, where he opened a small Catholic mission. After the island had been conquered by the Manchus, Boym had to flee to Tonkin in 1647. He is best remembered for his works describing the flora, fauna, history, traditions and customs of the countries he travelled through. During his first trip to China he wrote a short work on the plants and animals dwelling in Mozambique. The work was later sent to Rome, but was never printed. During his return trip he prepared a large collection of maps of mainland China and South-East Asia. He planned to expand it to nine chapters describing China, its customs and political system, as well as Chinese science and inventions. The merit of Boym's maps was that they were the first European maps to properly represent Korea as a peninsula rather than an island. They also took notice of the correct positions of many Chinese cities previously unknown to the westerners or known only by the semi-fabulous descriptions of Marco Polo. Boym also marked the Great Wall and the Gobi Desert. Although the collection was not published during Boym's lifetime, it extended the knowledge of China in the west.

Boznańska Olga (1865-1940) – In early 1883, she began to learn drawing from the well-known and celebrated painter Kazimierz Pochwalski. From 1886 to 1889 she studied in Munich, at the private atelier of Karl Kircheldorf, a proponent of bourgeois realism, and then at Wilhelm Dürr's studio. Her painting was inspired by the work of the Symbolists, in particular James Abbott McNeill Whistler, and also Wilhelm Leib and Édouard Manet, as well as Japanese art. She perfected her skills studying and copying the works of all masters exhibited at Munich's Pinakothek and Velazquez's paintings in Viennese museums. She soon became entirely independent and rented a studio of her own. In 1895, she replaced Hummel as head of his Painting School in Munich, and in 1896, she turned down the offer to take over the Chair of Painting at the women's department formed by Julian Fałat at Cracow Academy of Fine Arts. She considered her Munich period to be the most important in her career. It was there that she developed her individual palette, subsequently only slightly extended to include

new colours. She gladly used a monochromatic scale: greys, browns and blacks; greens, browns and blacks; or whites, pinks and blacks. She created her own recognizable style, which she continued to perfect her whole life. By the time she moved to Paris in 1898, she had been a fully-fledged artist. Between 1898 and 1914, she enjoyed considerable success, receiving enthusiastic praise, numerous commissions and prizes. She was also decorated with the Polonia Restituta Order (1938), but she lived in solitude and oblivion during the interwar period. She made her debut at the Friends of Fine Arts Society in Cracow in 1886, and then had exhibitions on a regular basis at both home and abroad, e.g. in Berlin (1892, 1893), Munich (1893), Prague, London, Paris (1896), Pittsburgh (Carnegie Institute: 1901, 1906, 1907, 1920-1928), Amsterdam (1912), and Venice (1914, 1938). She painted still lifes, flower compositions, landscapes and interior scenes. Portrait painting was her primary field. She practically confined herself to one technique, oil on cardboard (using pastels rarely). She applied dry paint in small brushstrokes onto matte unprimed surface (never used varnish). She would often scrape paint off with a knife, leaving large areas unpainted. Using this method, she obtained light and vibrant matter throughout the whole area of the painting, fusing the figure of the model and the surrounding space into an integral whole. She decreased the realistic quality of the sitters' depictions to the benefit of exposing their spiritual expression. She placed special emphasis on hands. She took a long time to work on a portrait, sometimes several months, holding multiple sessions with the model. She subordinated the technical means entirely to one paramount principle: to convey the true nature of the model. Her portraits did not cater to popular tastes, as she did not hesitate to depict expressions of thoughtlessness, pride or haughtiness; they were rather created for connoisseurs, who appreciated her extraordinary painterly quality of these works.

Brandel Konstanty (1880-1970) – Painter and graphic artist. He is a notable contributor to the Young Poland movement. He studied painting at Cracow Academy of Fine Arts under Leon Wyczółkowski, Józef Mehoffer, Jan Stanisławski and Teodor Axentowicz. In 1903, he left for Paris, where he made friends with Olga Boznańska. He painted mainly watercolour and pastel landscapes and portraits, but became known for above all his graphic art.

Bruzdowicz Franciszek (1861-1912) – He studied at Wojciech Gerson Drawing Class in Warsaw (1880-1883), and then at Cracow School of Fine Arts under Jan Matejko (1883-1887). In 1901, he was actively involved in organising the Polish Applied Arts Society. Then he settled in Lithuania, where he practiced wall painting. He exhibited in Warsaw, Cracow, Lviv and Düsseldorf. He painted mainly landscapes and religious and symbolic compositions.

Bukowski Jan (1873-1938) – Painter and graphic artist. He studied law at the Jagiellonian University in Cracow, and in the years 1893-1900, at Cracow School of Fine Arts under Władysław Łuszczkiewicz, Leon Wyczółkowski, Jacek Malczewski and Józef Unierzyski. From 1900, he studied at the graphic school of Neumann and Wolff in Munich. A cofounder of the School of Fine Arts and Artistic Industry for Women in Cracow, a lecturer in Maria Niedzielska's painting school in Cracow, a member of the Society of Polish Artists *Sztuka*, and a co-organiser of the Society of Polish Applied Art. From 1912, he was a professor at the School of Artistic Industry in Cracow. He made several murals in churches across Little Poland, designed stained-glass windows, books and book-plates. A winner of numerous national awards.

Bulas Jan (1878-1917) – After attending the Wood Industry School in Zakopane, he studied at Cracow Academy of Fine Arts (1901-1906) under Florian Cynk, Józef Mehoffer, Stanisław Wyspiański and Jan Stanisławski. In 1909, he set up an atelier in Cracow. He took part in numerous exhibitions of the Friends of the Arts Society in Cracow and Lviv and the Society for the Encouragement of Fine Arts in Warsaw. He made print art illustrations, designed stained-glass windows and wall decorations, painted portraits and religious pictures, and also created several series of symbolic paintings.

Bunsch Adam (1896-1969) – In the years 1914-1915, he studied at the academy of Fine Arts in Vienna and then, in the years 1917-1921, at Cracow Academy of Fine Arts under Józef Mehoffer. Simultaneously, he studied philosophy at the Jagiellonian University in Cracow. During World War II, he stayed in France and England; he returned to Poland in 1945. As a painter he created predominantly portraits, genre scenes, landscapes and still lifes. He was also interested in wood-engraving, but above all in polychromy and stained-glass windows. He also wrote plays.

Chelmoński Józef (1849-1914) – He was born in the village of Boczki near Łowicz in central Congress Poland, Russian Empire. His first drawing teacher was his father (a small leaseholder and administrator of Boczki village). After finishing high school in Warsaw, he studied in Warsaw Drawing Class (1867–1871) and took private lessons from Wojciech Gerson. From 1871 to 1874, Chelmoński lived in Munich. He worked with Polish painters assembled around Józef Brandt and Maksymilian Gierymski. He also had studied for a few months at the academy of H. Anschutz and A. Strahuber. In 1872 and 1874, he visited the Polish territories (Poland as a country did not exist then), Tatra Mountains and Ukraine. His first paintings were done under the influence of Gerson. The works that followed were landscapes and villages. In 1875, Chelmoński went to Paris, where he had many important exhibitions and became known to the art scene. With many orders, the artistic level of his paintings decreased. From 1878 to 1887, he visited Poland, Vienna and Venice. In 1887 he returned to Poland and in 1889 settled in Kuklówka Zarzeczna village.

Czachórski Władysław (1850-1911) – In the years 1866-1868, he studied at Wojciech Gerson's Drawing Class in Warsaw, then in Dresden, and subsequently at the Munich Academy under H. Auschütz and Alexander Wagner. In 1879, he settled for good in Munich, where he taught at the Academy. His work remained under the influence of Munich academicism. He painted salon figural compositions, genre scenes, landscapes, portraits, still lifes, and Shakespearian themes.

Czajkowski Józef (1872-1947) – In 1891, he enrolled at the Munich Academy of Fine Arts, where he studied under Johann and Ludwig Herterich, and Karl Marr. Later, he studied in Paris, Académie Julian, under Jean-Paul Laurens, Benjamin Constant, and James Abbott McNeill Whistler. He also studied at the Kunstgewerbeschule in Vienna. Between 1894 and 1895, he completed his artistic education at Cracow Academy of Fine Arts and in Tadeusz Stryjeński's atelier, at the same time studying architecture at the Cracow University of Technology. In 1901, he became a member of the Society of Polish Artists *Sztuka*, and cofounded the Polish Applied Arts Society. In 1914, he became a member of Cracow Workshops and a member of the Polish Kilim Workshops in Cracow. From 1919 he taught at the Faculty of Fine Arts of the Vilnius University, and at Cracow Academy of Fine Arts (1922-1938). He painted landscapes, portraits, genre scenes, and interiors. His early works

betray inspirations from *ukiyo-e*. He considered himself an apprentice of Stanisławski's, but formally, never was one. From 1906, he also designed architectural projects. He played an important role in the field of applied arts, designing functional furniture and kilim tapestries, which combined geometric forms and folk motifs. He was also an art critic.

Czajkowski Stanisław (1878-1954) – Initially, he attended Wojciech Gerson's Drawing Class in Warsaw. Between 1896 and 1903, he studied at Cracow Academy of Fine Arts under Józef Unierzyski, Jacek Malczewski, Leon Wyczółkowski and Józef Mehoffer. Subsequently, he spent a year in Munich as Johann Herterich's student at the academy there. In years 1904-1906, he studied at Académie Julian in Paris under Jean-Paul Laurens and Jean-Joseph Benjamin-Constant. In 1906, he studied at Cracow Academy of Fine Arts under Jan Stanisławski. In 1906, he became a member of the Society of Polish Artists *Sztuka*. He spent the First World War in the Netherlands. During the interwar period, he taught plein-air painting at Warsaw Academy of Fine Arts, where he became a professor of painting in 1950. He painted rural scenes and landscapes, the fruit of his numerous trips around the country.

Czarnecki Wilhelm Henryk (1882-1972) – Painter, conservator, educator, and poet. He studied at Cracow Academy of Fine Arts under Teodor Axentowicz, Józef Pankiewicz, and Józef Mehoffer (1905-1910). Later he moved to Kielce, where he spent the rest of his life teaching in various educational institutions. From the largely dispersed and lost during the two wars, little has survived at the National Museum in Kielce, but what is extant helps establish that his main field was portraiture.

Czerwenka Erwin (1887-1970) – In the years 1905-1907, he studied at Cracow academy of Fine Arts under Leon Wyczółkowski, Józef Unierzyski and Wojciech Weiss. In the period 1913-1930, he was a professor of drawing in secondary schools in Cracow. From the early 1920s on, he took part in exhibitions as a member of the Society of Polish Artists.

Daniel-Kossowska Stefania (1872-1952) – She studied at the Strogonov School of Applied Art in Moscow, then at the Académie Colarossi in Paris. In 1898, while in Paris, she became involved with the Social democracy of the Polish Kingdom (SDKP) and returned home in order to work for the party. In 1911, she continued her artistic education in Maria Niedzielska's School of Fine Arts for Women in Cracow. She settled down in Cracow for good. She belonged to the Association of Artists (ZAP), the association of Polish Women Artists and the Society for the Encouragement of Fine Arts in Warsaw. She painted mostly portraits and less often landscapes.

Dąbrowa-Dąbrowski Eugeniusz (1870-1941) – Painter and graphic artist. He studied painting in Paris, Berlin and Munich. With the cooperation of Józef Czajkowski, he decorated the artistic salon of Stary Theatre in Cracow (1905-1906). He designed kilims, posters, graphic layouts of publications and exhibition catalogues. In 1901, he became a member of Polish Applied Arts Society.

Dębicki Stanisław (1866-1924) – He began to study painting in 1881 at Vienna Academy of Fine Arts under Christian Griepenkerl. For a short time he was also a student of Władysław Łuszczkiewicz's at Cracow School of Fine Arts. In 1884, he moved to Munich, to continue his studies at the Academy there under Alexander Wagner, and also in Paul Nauen's private school. Around 1886, he taught at the Ceramic Industry School in Kolomiya, developing an interest in Hutsul folklore. In 1890-1891, he continued his education at the Académie

Colarossi in Paris, where he studied under Pascal Adolphe Jean Dagnan-Bouveret and Emmanuel Fremiet. Finally, he settled down in Lviv. In 1902, he became a member of the Vienna Secession. In 1909, he took over the Chair of Decorative Painting at Cracow academy of Fine Arts, where he became a professor in 1911. Between 1911 and 1914, he taught classes in Maria Niedzielska's School of Fine Arts for Women in Cracow. As an executive of the Friends of Fine Arts Society in Lviv, he sat on the jury admitting artists' works to exhibitions. He seldom exhibited his own pictures, mostly in Lviv and Cracow. He painted portraits, genre scenes of life in Hutsul villages and Jewish shtetls. Initially, he adhered to the requirements of Realism; probably still before his departure for Paris he became interested in the achievements of Impressionism, the issues of light and motion, and he brightened up his palette. He was also involved in printmaking, a field where the inspiration of Japanese art in his work became particularly manifest. He was a great success as a book illustrator, and also made sculptures, designed stage sets, furniture and ceramic ware. He collected Japanese art, primarily woodblock prints with landscape motifs.

Eibisch Eugeniusz (1896-1987) – After completing his secondary education in Lublin, he moved to Cracow in 1912. Between 1916 and 1920, he studied painting at Cracow academy of Fine Arts under Jacek Malczewski and Wojciech Weiss. From 1922, he lived in Paris, where he made close friends with Georges Braque, Louis Marcoussi and Chaim Soutine. In 1926, he signed a contract with the Polish art dealer Leopold Zborowski and in 1928 with Georges Bernheim. In 1939, he returned to Cracow to accept the chair of painting at the Academy of Fine Arts there. In fact, because of the war, he was able to assume the position only in 1945. From 1950, he was a professor at Warsaw Academy of Fine Arts. His early works are close to Formism, and after 1920, his still lifes reveal links with Chaim Soutine's painting.

Ejsmond Stanisław (1894-1939) Stanisław was a son of Franciszek Ejsmond, also a painter who was the only son of a teacher of painting. He made his debut in 1910 at the Society for the Encouragement of Fine Arts and has exhibited his work there in the years 1910-1937, for which he won many awards and medals (including in 1932 for painting roses). In 1929, he exhibited in the group of unaffiliated artists in Poznań. Several times he sat in the juries for competitions at the Society for the Encouragement of Fine Arts in Warsaw, including in 1926 and 1938, and since 1937 he held various positions in the Society. In 1939, he left Warsaw transporting important collections of art from Cracow to Lublin in order to prevent the Nazis from seizing them. There he was killed during the bombing of the city. He painted mainly flowers, still lifes, hunting themes, portraits, and fantastic imagery. He also made decorative panneaux and propaganda posters.

Ekiert Jan (1907-1993) – Polish artist active in Paris. His paintings fall into the categories of Colourism, post-Impressionism, and abstraction. He exhibited in many Parisian galleries, and after his death his collection, including his paintings, was donated to the National Museum of the Przemyśl region in Poland.

Fabijański Stanisław Ignacy (1865-1947) – Painter and sculptor. He studied at Cracow School of Fine Arts under Florian Cynk, Władysław Łuszczkiewicz, and Jan Matejko, and at the Munich Academy under Alexander Wagner. He painted old Polish cities and designed posters.

Fałat Julian (1853-1929) – In the years 1869-1871, he studied at Cracow School of Fine Arts under Władysław Łuszczkiewicz and Leon Dembowski. In 1872 and 1873, he was in the Ukraine, where he worked as a draughtsman for the archaeologist and collector P. Krzyżanowski, and in the same capacity for the archaeologist and architect L. Gaşiorowski in Odessa. In 1873, he studied architecture at Technische Hochschule in Zurich, before he moved to Munich. Until 1875, he worked as a technical draughtsman in a railway-building project in the Zurich Canton. During the years 1878-1880, he studied at Munich Academy of Fine Arts under Alexander Strähuber and Leonhard Johann Raab. In 1880, he spent a few months in Rome, and also travelled to Paris and Spain. In 1885, he made a sea voyage around the world (via Suez, Ceylon, India, Japan and the United States). During that period, he resided in Warsaw. After a Berlin exhibition of his watercolours painted during hunting at the Radziwiłłs' estate in Nieśwież in 1886, he was appointed the imperial court painter of hunting scenes by the Prussian Emperor Wilhelm II. In 1895, he moved to Cracow in connection with his nomination as Headmaster of the School of Fine Arts there. He implemented far-reaching reforms in the Cracow School so that it was formally converted into an academy in 1900 (he remained its Rector till 1909). In 1910, he settled down at his manor estate in Bystra. In 1921, and 1922, he was Director of the Department of Culture and Arts at the Ministry of Religious Affairs and Public Enlightenment. From 1923 on, he was a member of Berlin Art Academy. He had joined the Society of Polish Artists *Sztuka* already in 1897, taking part in nearly all of its exhibitions at home and abroad. During his lifetime his works featured in numerous international exhibitions, e.g. in Paris, Berlin, Munich and Vienna. His primary medium was watercolour. He depicted hunting scenes in winter scenery, and also landscapes, views of architecture, folk types and portraits, as well as genre scenes. Initially, his convention was realistic, but overtime he brightened his palette, approaching the tenets of Impressionism. Around 1900, his paintings, particularly his ambient serene landscapes, began to show affinity to Symbolism.

Filipkiewicz Mieczysław (1891-1951) – Stefan's and Stanisław's brother, he studied at Cracow Academy of Fine Arts under Stanisław Dębicki, Józef Pankiewicz, and Teodor Axentowicz (1910-1915). Then, he spent some time in Vienna working as a technical draughtsman for Austrian Railways. Between 1921 and 1923, he returned to Cracow Academy to study under Wojciech Weiss. He painted mainly landscapes inspired by Jan Stanisławski's work, marine and mountain themes, as well as still lifes.

Filipkiewicz Stanisław (?) – Stefan's and Mieczysław's brother; painted still lifes and landscapes.

Filipkiewicz Stefan (1879-1944) – Between 1900 and 1907, he studied at Cracow Academy of Fine Arts under Florian Cynk, Józef Mehoffer, Leon Wyczółkowski, Jan Stanisławski and Józef Pankiewicz. His debut took place at the Friends of the Arts Society in Cracow when he was twenty. In 1908, he joined the Society of Polish Artists *Sztuka*. In 1913, he started teaching decorative painting at the School of Industry in Cracow, and in 1914-1917 he served in the Polish Legions. Starting in 1930, he taught at Cracow Academy of Fine Arts, where he became a professor extraordinarius. He took part in the Berlin Secession exhibitions, and numerous other collective displays in Europe and America. In 1926, his individual exhibition was organised in Lviv, showing eighty works dating from 1917-1926. During the Second World War, he was involved with the underground resistance movement in Hungary. Arrested by the Gestapo, he was imprisoned in a concentration camp, where he died. He is

considered one of the most talented representatives of 'Stanisławski's school'. He painted landscapes, usually of the Tatra Mountains and subalpine areas, as well as still lifes. His early work was highly valued by Artur Schroeder. In a later period, the artist began to move in a rut, reiterating the same themes. Following Stanisławski's death, together with Henryk Szczygliński, he organised two exhibitions in Cracow in 1907: one to show the works of his Mentor (*Jan Stanisławski. A Posthumous Exhibition*) and the other one to present the works of his students (*Exhibition of the Works by Professor Jan Stanisławski's Students*). He displayed his own works there as well: eight oil paintings (*Landscape I and II, Asters, Nasturtium, Carnations, Flowers, Matthiolas, Chrysanthemums*), eight woodblock prints, and his illustrations for the children's book *Książeczka Halusi*.

Florkiewicz Witold (1874-1940) – He studied at the School of Artistic Industry in Cracow, and between 1894 and 1900 at Cracow Academy of Fine Arts under Florian Cynk, Józef Unierzyski, Jacek Malczewski, Teodor Axentowicz and Jan Stanisławski. In 1902, he went to Paris, where he stayed till 1904. Then he returned to settle in Cracow. In 1920, he began teaching drawing at a carpentry school in Kalwaria Zebrzydowska. In 1902, he received a brown medal from Cracow Academy of Fine Arts for his landscapes. In 1907, he took part in the *Exhibition of Works of Professor Jan Stanisławski's Students*, organised as a posthumous tribute to the Master. He showed three of his works: *Night, Clearing the Woods*, and *Manor*.

Fromowicz-Nassau Maria (1897-1940) – She studied at Cracow Academy of Fine Arts under Wojciech Weiss (1919/1920). In 1926, she travelled to Rome, where she had an exhibition of twenty-six of her paintings. She also exhibited in Cracow (1927). She painted landscapes, still lifes and portraits.

Frycz Karol (1877-1963) – He studied architecture at the Technical University of Munich (1896-1898). In 1902, he graduated with a gold medal from the department of painting at Cracow Academy of Fine Arts, where he spent four years studying under Józef Unierzyski and Leon Wyczółkowski. At the same time he studied art history at the Jagiellonian University. Years 1902-1904 were spent at the School of Arts and Crafts in Vienna, studying under Alfred Roller, majoring in decorative arts and theatre design. He continued his studies at the Académie Julien in Paris and at Hubert Herkomer's school in Bushey near London. Back in Cracow, between 1905 and 1907 he taught art history in the Adrian Baraniecki Courses and from 1906 to 1908 bookmaking aesthetics and graphic design in printing industry courses. He travelled extensively; in 1912 he spent some time in Italy, and also travelled to Africa, China and Japan, where he was the cultural attaché at the Polish Embassy in Tokyo. He spent most of his work time in Cracow and Warsaw, where from 1913 on he designed stage sets, becoming a resident stage designer at the Polish Theatre and at the National Theatre (1931-1933) in Warsaw, and subsequently at the Juliusz Słowacki Theatre in Cracow (1933-1935). In 1924, he began teaching decorative and theatrical painting at Cracow Academy of Fine Arts, and subsequently headed the Faculty of Scenography which he founded himself in 1950. He made polychrome paintings, designed interiors and worked on fresco renovation. He was also a printmaker; his *Views of Cracow* were published as part of the *Portfolio for the 11th Convention of Physicians and Biologists* (Cracow 1911). He made caricatures, which were featured in Cracow satirical magazines, *Chochół* and *Liberum Veto*, from 1902 to 1904. In 1904, thirteen of his lithographic caricatures of Cracow actors were included in *Melpomene's Portfolio*. From 1905 on, he was connected with the Green Balloon Cabaret, for which he wrote texts, designed stage sets, posters and invitations, and in which

he performed himself. He was one of the greatest artists of theater of the first half of the twentieth century in Poland. He introduced a modern way of stage lighting - light colored lights were created by the depth of the stage space.

Galek Stanisław (1876-1961) – In the years 1891-1895, he was a pupil of the Wood Industry Vocational School in Zakopane (ornamental and figurative sculpture class), and then, between 1896 and 1899, he was an assistant to Edgar Kováts there, and also an assistant for ‘the teaching of drawing’. In 1899-1900, he studied painting at Cracow School of Fine Arts under Jacek Malczewski and Jan Stanisławski, and also in Munich and Paris (under Jean-Léon Gérôme). When he came back, he lived in Zakopane. In the years 1912-1916, he taught at the Wood Industry Vocational School in Kolomiya, and between 1916 and 1931 at the Wood Industry Vocational School in Zakopane. In 1910 -1914, he designed kilims for the Kilim Association in Zakopane. He was a member of the Podhale Art Society and of the Warsaw Society for the Encouragement of Fine Arts. He exhibited his works in a number of cities in Poland (often in Zakopane) and abroad (e.g. in Budapest, at an alpine landscape exhibition in 1930). His painting oeuvre comprises mostly Tatra landscapes (including numerous depictions of the alpine lakes: Czarny Staw Gąsienicowy and Morskie Oko). He exhibited his Tatra paintings for the first time in 1900 in Cracow in the Friends of the Arts Society’s building. Those were: *Mt. Giewont*, *Czarny Staw Gąsienicowy*, *Morskie Oko*, *Kozie Wierchy in the Tatras*. During the interwar period, he gained the opinion of the best landscapist of the Tatra Mountains. He took part in the *Exhibition of Works of Professor Jan Stanisławski’s Students*, organised in 1907 as a posthumous tribute to the Master. He showed six of his oil paintings: *Czarny Staw*, *A Street in Zakopane*, *Snow*, *The Dunajec River*, *White Frost* and *Cottages*.

Gedliczka Zdzisław (1885-1957) – Painter, graphic artist and art educator. In the years 1907-1912, he studied at Cracow Academy of Fine Arts under Leon Wyczółkowski and Stanisław Dębicki. He was associated with the Cracow Workshops. From 1926, he directed the Faculty of Embroidery and lace Design in the State School of Decorative Arts and in 1937, he became a professor of the Textile Faculty of that school. From 1945, he was a lecturer and professor at the Higher School of Plastic Arts in Cracow and the dean of the Textile Faculty there. He designed wall paintings and stained-glass windows (Czernichów, Łagiewniki, Proszowice).

Gizbert Maria (1868-1955) – From about 1882, she studied painting at the Adrian Baraniecki Higher Courses for Women in Cracow, then at the Académie Colarossi in Paris, attending simultaneously lectures on art history at the Sorbonne. She travelled widely to Italy, Belgium, France and Denmark. She returned to Poland in 1901 – first she lived in Cracow, from 1914 in Lviv, in 1934, she returned to Cracow. She displayed her work at the Cracow and Lviv Societies of Friends of Fine Arts and at the Society for the Encouragement of Fine Arts in Warsaw. She painted mainly landscapes and floral compositions, and also some figural compositions, designed stained-glass windows and took up decorative painting.

Glasner Jakub (1879-1942) – Painter and graphic artist; he studied at the Viennese Academy of Art, and then at Cracow Academy of Fine Arts under Teodor Axentowicz and Jan Stanisławski. In 1905, he travelled to Venice and Paris, where he studied with Lucien Simon. He had his debut in 1907 exhibiting with the Society of Polish Artists *Sztuka*. Later, he exhibited in Vienna, Berlin, Paris, and the Hague. He lived and created in Bielsko-Biała. He made mainly landscapes and portraits.

Goryńska Wiktoria (1902-1945) – She spent her childhood in Britain, and then took courses in graphic arts at the Kunstgewerbeschule in Vienna. Between 1920 and 1921, she studied at Konrad Krzyżanowski's School of Painting and Drawing in Warsaw, and then (1923-1927) at Warsaw School of Fine Arts under Władysław Skoczylas. She was a member of The Society of Polish Graphic Artists (from 1928) and the group *Ryt* (from 1919). She practiced woodblock, linocut and metal techniques.

Gottlieb Leopold (1879 or 1883-1934) – Painter and graphic artist. In the years 1896-1902, he was educated at Cracow Academy of Fine Arts under Jacek Malczewski and Teodor Axentowicz. Then he studied in Munich. In 1910, he was the chair of painting at the School of Fine Arts in Jerusalem. He served in the Polish Legions. From 1905, he belonged to the Group of Five. He displayed his work at the Parisian Salons and in 1929, joined the group Rhythm. He painted numerous war scenes and portraits of soldiers.

Gottlieb Maurycy (1856-1879) – He was a Jewish painter, of Polish-speaking Galician Jews from the western part of Ukraine. He was born in Drohobycz (at that time Austria-Hungary), Galicia, modern Lviv region, western Ukraine. Maurycy was one of Isaac & Fanya Tigerman Gottlieb's eleven children. At fifteen, he was enrolled at the Vienna Fine Arts Academy. Later, he would study under Jan Matejko in Cracow Academy of Fine Arts. However, he experienced anti-Semitism from his fellow students, and left Matejko's studio after less than a year, he then travelled to Norway settling in Molde. After several years he returned to Vienna to pursue his Jewish roots. At twenty, he won a gold medal from a Munich art competition for *Shylock and Jessica*, a scene from Shakespeare's *The Merchant of Venice*. He based Jessica's face on that of Laura Rosenfeld, to whom he had proposed marriage. However, Rosenfeld rejected his proposal, and wed a Berlin banker. Gottlieb then planned to marry Lola Rosengarten, but when he heard about Rosenfeld's marriage he committed suicide by exposure to the elements, dying of complications from a cold. Despite his early death, more than three hundred of his works survive, though not all are finished. After the fall of communism in Poland, many Polish collections unknown in the West were discovered, and his reputation grew greatly. His brother, painter Leopold Gottlieb, was born five years after his death.

Grott Teodor (1884-1972) – In the years 1904-1911, he was a student of Florian Cynk and Leon Wyczółkowski's at Cracow Academy of Fine Arts. He continued his education in Paris, London and Italy. Besides painting, he was interested in craftsmanship – together with his wife he founded a kilim rug factory. He designed kilims from 1913 on. He was an honorary member of the Cracow Society of the Friends of Fine Arts, for which, from 1949 onwards, he organised exhibitions. He painted portraits, landscapes and still lifes, most often in watercolours.

Grus Kazimierz (1885-1955) – Caricaturist, draughtsman and book illustrator. He studied in Grudziądz, Leipzig and Liège, and received his artistic education in Paris and Berlin. In the interwar period, he moved with his artist wife Maja Berezowska to Silesia. During World War II, he was hiding in Warsaw under a false name, and thereafter remained in the capital. He specialised in political and social caricature.

Gumowski Jan Kanty (1883-1946) – Painter, draughtsman, and graphic artist. He studied at Cracow Academy of Fine Arts under Józef Mehoffer and Konstanty Laszczka; and then in

Italy (1911-1912), Munich (1913-1914), and Paris. He painted portraits, landscapes and architecture. Between 1915 and 1928, he published a series of lithographic portfolios depicting the treasures of Polish architecture. He fought in the Polish Legions.

Gwozdecki Gustaw (1880-1935) – The artist came from a family with theatrical and literary traditions. He studied in the private schools of Stanisław Grocholski and Anton Ažbe in Munich (1898). He painted landscapes in the nearby town of Dachau, which attracted the interest of German critics and art educators. After his return from Germany in 1900, he first stayed in Cracow, where he studied at the Academy there in Jan Stanisławski's studio, and had his debut at the Friends of Fine Arts Society. He continued his studies at Konrad Krzyżanowski's private school in Warsaw, whose work had a great impact on Gwozdecki. In 1902, he spent some time in Chartres, France, and in 1913 made Paris his permanent place of residence, specifically Montparnasse, and enrolled in a sculpture course with Hubert Ponscarne at the École des Beaux-arts. He had friends in the Polish 'colony' in France: Olga Boznańska, Władysław Ślewiński, Bolesław Biegas, and Eugeniusz Zak. He was also in contact with the international artistic circle of Montparnasse, among them Amadeo Modigliani, Giorgio de Chirico, Henri Matisse, Antoine Bourdelle, Louis Vauxcelles, Guillaume Apollinaire, and André Salmon. In 1914, he opened his 'painting workshop', an art school for Poles living in France, which however stayed open only till the outbreak of World War I. He visited the United States several times, mostly New York, where he was actively involved in the cultural life of the Polish Diaspora, and in 1927 formed the Committee to Foster Friendly Relations between the Arts in Poland and America, becoming its first president. He was also chairman of the board of the Annual Salons in New York. In the early 1920s, he became friends with Catherine Dreier, an artist and collector, but above all the cofounder – together with Marcel Duchamp – of the Société Anonyme, an organisation popularising abstract art in America. His works were included in the Dreier collection. In addition to painting and drawing (illustrations for the magazines: *Rydwani* and *Krokwie*), he also made sculptures and prints – mostly etchings, monotypes, and works in a technique of his own invention, called *gwozdotyping*, akin to monotyping. He published articles on art in Lviv's *Nasz Kraj*, and the French magazines *L'ami du Peuple* and *Comoedia*. In 1908, he published his essay *On the Revolution in Art*. The first exhibition of his works probably took place in Warsaw (1901). Subsequent ones were held in Poznań (1907), Lviv (1907), and Cracow (1908). The most important were his individual exhibitions in 1912 and 1913 in Paris, at his own studio in Montparnasse, also the venue of his last show, arranged by the painter just a few days before his death in 1935. In New York, he exhibited his works in 1918, in 1921-1922, and after 1925. He had a posthumous exhibition as part of the Autumn Salon in Paris. The painter's works had actually been displayed during the Paris Salons from 1902 on. He took part in the exhibitions of the Munich Kunstverein (1900), the Friends of Fine Arts Societies in Cracow (1900 debut) and Lviv, the Society for the Encouragement of Fine Arts in Warsaw, the Juryfreien in Vienna and Berlin (1910-1911), the Society of Polish Artists *Sztuka* in Cracow, and the Polish Expressionists, subsequently known as the Formists (1917, 1918 and twice in 1919). Initially, he painted dark visionary portrait and expressionist landscapes, echoing the aesthetics of Stanisław Przybyszewski. While in France, between 1906 and 1914, he was fascinated by the painting styles of the Post-Impressionists and the Pont-Aven school (encountered through Władysław Ślewiński), and then turned toward the idea of pure painting. In the 1920s, he was partial to various styles, e.g. Classicism. He found inspiration in Fayum portraits and Greek vases.

Halicka Alicja (1894-1975) – Painter, illustrator, stage designer. She spent her childhood in Switzerland and Austria. In Cracow, she studied in Maria Niedzielska's private school of painting for women, and took classes with Leon Wyczółkowski, Wojciech Weiss and Józef Pankiewicz. In 1912, she left Poland to study in Munich. The same year, however, she arrived in Paris and began studies at the Académie Ranson. In 1913, she married Louis Marcoussi. She was friends with Moïse Kisling, Jules Piscine, Guillaume Apollinaire and Tsuguharu Foujita. During World War I, she stayed in Paris, designing wallpapers and carpets. In 1919 and 1921, she travelled to Poland. In 1935-1938, she travelled three times to America. She cooperated with the magazines *Harper's Bazar* and *Vogue*, and designed stage sets. Her early works, mostly portraits and still lifes, were inspired by Cubism, and in the 1920, she began making *romances capitonnées*, and works combining painting, relief and collage.

Hecht Józef (1891-1952) – He was a student of Wojciech Weiss's at Cracow Academy of Fine Arts (1909-1914). After graduation, he became attached to expressionistic avant-garde groups, among others *Jung Idysz*. In the 1920s, he left for Paris. He displayed his works at, among others, the First International Art Exhibition in Düsseldorf, and numerous times in Parisian and London galleries. He created landscapes, as well as nudes and portraits; he was also engaged in book illustration and sculpture. He made a profound impact of 20th century printmaking.

Homolacs Karol (1874-1965) – Painter, printmaker, designer of kilim rugs and furniture, book illustrator, theoretician of applied art and teacher. His education was versatile, including painting in Paris at the École Centrale, the Académie Julian and the Académie Colarossi, followed by training in Vienna and Munich. A member of the Cracow Workshops, Polish Applied Art Society, and Polish Art Industry Union, he was also a curator at the Museum of Technology and Industry in Cracow.

Indenbaum Leon (1890-1981) – Sculptor born in Vilnius; studied at a drawing school in Vilnius, and then in Odessa. In 1911, he went to Paris, where he took residence in 'La Ruche' in Montparnasse. He became friends with Chaim Soutine, Amadeo Modigliani, and Tsuguharu Foujita. In the years 1914-1920, he studied at the atelier of Emile-Antoine Bourdelle. He belonged to the *Udar* group (1921-1923), and at the beginning of the 1930s, he was associated with the group of Russian artists gathered around the magazine *Czislá*. After the war, he lived in the south of France. In 1968, he received the Wildenstein award. He had his debut in the Salon des Independents in 1912, and then showed his work at the Salon d'Automne (from 1926 on), and Salon des Tuilleries. His sculpture was also shown in many collective exhibitions (Bry-sur-Marne, 1983; New York, 1985; Paris and Warsaw). His media were stone, terracotta, plaster, and also bronze. Initially, he made synthetic busts in the convention of the new Classicism, and then under Bourdelle's influence, he began to sculpt figures with elongated bodies. During the 1920s, his works were collected by Jacques Doucet.

Iwanowski Błażej (1889-1966) – He studied drawing with F. Roliński, W. Dymitrow, and B. Kowalewski. Between 1910 and 1912 he studied at Warsaw Drawing School with Stanisław Lentz in Warsaw. He painted interiors, still lifes, architecture and genre scenes.

Jagmin Stanisław (1875-1961) – He came from a landowning family of Callisto and Fanny Aulok-Mielec. Graduated from high school in Łowicz, and briefly worked in a factory in Warsaw. In 1898, he enrolled Cracow School of Fine Arts. He studied sculpture and ceramics

under Konstanty Laszczka. In the years 1904-1905, he was in Paris in the Académie Julian and practiced with the brothers in Severes Mougin and ceramic factories in Meissen and Vienna. In 1905, he founded the ceramics factory near Łowicz Nieborów. In 1909, he launched in Warsaw Poland's first totally mechanized tiling. Between 1918 and 1919, he taught in the Modzelewski private film school in Warsaw. In 1920, he became head of the Department of Sculpture and Ceramics at the School of Decorative Arts in Poznań. In the years 1925-1936, led the Department of Ceramics, co-organized the ceramics factory in Chodzież and Ostrzeszów. After the war, in the years 1944-1952, was the conservator on the Board of the City of Warsaw and dealt with the reconstruction of monuments and park sculpture. Jagmin was a tireless experimenter in the field of ceramic technology and their applications in architecture. After a period of fascination with art nouveau, later works were closer to classicism.

Jahl Władysław (1886-1953) – He studied law at the Lviv University, and then art history at the Jagiellonian University in Cracow. In 1912, he left for Paris, where he continued his education at the Académie de la Grande-Chaumière. After the outbreak of World War I, he went to Spain, where he studied painting with Józef Pankiewicz. In 1919, he returned to Paris, where he stayed for good. Until 1920, he lived with Moïse Kisling. During the interwar period, he travelled often to Spain. He worked as an artistic director for such Madrid magazines as *Revista de Occidente*, *Ultra*, and *Indice*. He also made decorations for the Odeon Theatre. In 1937, he travelled to Lviv, and during World War II, he lived in Voiron near Grenoble. He returned to Paris after the war, and in the years 1947-1948 used Mela Muter's atelier. He belonged to the Association of Polish Artists in Paris, and the Association of Polish Graphic Artists. From 1919, he exhibited in numerous venues across Europe and in New York. His painting reveals the influence of Pankiewicz and Baroque art, as well as that of École de Paris expressionism. Initially, he painted urban landscapes with elongated figures in white-grey colour schemes. In the 1930s, he adopted a more vibrant palette. Jahl also practiced graphic arts.

Jarocki Władysław (1897-1965) – Painter, graphic artist and architect. He studied architecture at the Lviv Polytechnic and painting at Cracow academy of Fine Arts under Józef Mehoffer and Leon Wyczółkowski, and then at Académie Julian in Paris. In 1909, he became a member of the Society of Polish Artists *Sztuka*, and in 1910 of the Viennese Secession. In the years 1920-1921, he conducted drawing courses at the Lviv Polytechnic and at the State School of Industry. In 1921, he became a professor at Cracow Academy of Fine Arts. Between 1925 and 1928, he acted as the dean of the Faculty of Painting and Sculpture and from 1933 to 1935 as vice rector of the Academy. During World War II, he was a professor at the Stadtliche Handwerker und Kunstgewerbeschule in Cracow. Between 1927 and 1934, he chaired the Society of Friends of Fine Arts in Cracow. In 1904, with Fryderyk Pautsch and Kazimierz Sichulski, he spent six months in Tarnów studying the Hutsul folk art. Then he became interested in the art of the Podhale highlanders. In the years 1920-1921, he was a stage designer at the Municipal Theatre in Lviv. He made cartoons for the periodicals *Liberum Veto* and *Szczutek*.

Jaroszyńska-Raczyńska Maria (1906-1962) – Countess, and the second wife of Count Edward Bernard Raczyński, Polish President in exile (1979-1986). She spent most of her adult life in exile in London.

Jasiński Feliks (1862-1901) – Draughtsman and one of Europe’s most distinguished printmakers. Following the unsuccessful Polish Uprising of 1863, his family moved to Belgium, and from 1871, he settled in Cracow. He returned to Brussels between 1880 and 1881 to study painting at the m Van Alphen School. In 1882, he went to Paris to study metal-making and soon took French citizenship. It was through his friendship with the printmaker Léon Gaucherel that he decided to train as a printmaker. In 1885, he was commissioned to produce a set of prints after the Old Masters. In recognition of his gold medal at the 1887 salon, he was invited to become a regular contributor to the *Gazette des Beaux-Arts*, which subsequently published eighteen of his prints. With his second gold medal at the *Blanc et Noir* exhibition in Paris in 1889, he was confirmed in his standing as one of Europe’s leading printmakers. He was commissioned by the London-based printmaker Arthur Tooth & Sons to produce a series of prints after six of Edward Burne-Jones’ works (1894-1900), as well as Dante Gabriel Rossetti’s *Paulo and Francesca* (1903). At the time of this collaboration he made several visits to London. He was awarded a gold medal at the 1900 Universal Exhibition in Paris for three works. He was colour-blind, which limited his own artistic activity to pencil drawings and pastel, reminiscent of Gauguin and his close friend Félix Vallotton. His prints were exhibited throughout Europe, including France, Munich, Brussels and Poland.

Jastrzębowski Wojciech (1884-1963) – Interior and applied arts designer, painter, graphic artist and art educator. Between 1904 and 1909, he was Józef Mehoffer’s student at Cracow Academy of Fine Arts. He cofounded the association Architecture, Painting and Sculpture; in 1913, he founded Cracow Workshops. He belonged to the Society of Polish Applied Arts and the Society of the Friends of Fine Arts. He taught drawing at the Technical Industrial Museum in Cracow and painting at Maria Niedzielska’s School of Fine Arts for Women in Cracow. He fought in the Polish Legions. He cooperated at the organisation of the School of Fine Arts in Warsaw, where he was a professor, vice rector and rector. In 1926, he co-organised the co-op *Ład*. He designed stained-glass windows, small architecture, interiors, murals, prints, books, coins and furniture. At the International Exhibition of Decorative Arts in Paris in 1925, he was awarded a Grand Prix, three honorary diplomas and three gold medals. He designed the urn for Marshal Józef Piłsudski’s heart, the tombstone and the section of military tombs at the Na Rossie Cemetery in Vilnius. He was one of the creators of the Polish version of Art Déco.

Jaźwiecki Franciszek (1900 -1946) – After military service at the Polish Legions, he began art studies, at first at the Free School of Drawing and Painting in Cracow (1924-1927), and then at Cracow Academy of Fine Arts (1929-1933) under Fryderyk Pautsch and Teodor Axentowicz. For a brief period of time he was related to the Cracow Group. Arrested in 1940, he spent the war in concentration camps. He painted landscapes and architecture, he also made engravings.

Kamiński Antoni (1860-1933) – In 1881, he started his education at St Petersburg academy of Fine Arts under B.P. Willewaldi, and then in 1891, he went to Paris, where he studied at the Académie Julian under A. Mercié and others. He was a graphic artist and an illustrator.

Kamocki Stanisław (1875-1944) – He studied at Cracow Academy of Fine Arts under Florian Cynk, Izydor Jabłoński, Józef Unierzyski (from 1891), Leon Wyczółkowski (1895-1899) and Jan Stanisławski (1897-1900), and then in Paris (1901-1902). He travelled much,

mostly to Italy (1904-1905, 1911, 1924), Germany and Switzerland. He lived in Cracow and Zakopane, where he had his atelier. In Cracow, he taught painting at Maria Niedzielska's Art School for Women (from 1908 on), at the School of Artistic Industry and Cracow Academy of Fine Arts (from 1919 on), and also in Zakopane – in his atelier and at the State School of Goral Folk Art (from 1942 on). He joined a number of art societies and often took part in their exhibitions, e.g. the Society of Polish Artists *Sztuka* (in 1906), the Viennese Secession (1911-1918), the Society for the Encouragement of Fine Arts in Warsaw, and the Podhale Art Society. He had the opinion of Stanislawski's most talented student and also one of the most faithful followers of the Master's landscape painting style, together with Stefan Filipkiewicz and Ludwik Misky. He painted in plein-air settings, immortalising the views of Volhynia, Podole, areas around Cracow and Zakopane, and also decorative still lifes.

Kanelbaum Raymund (1897-1960) – In the years 1918-1919, he studied at the Warsaw School of Fine Arts, first with Stanisław Lentz, and then Tadeusz Pruszkowski. Then, he studied in Vienna and Paris. He was friends with Roman Kramsztyk, Leopold Gottlieb, Moïse Kisling and Zygmunt Menkes. In 1927, he went to Pont-Aven, in 1936 to London, and in 1938 to New York. He maintained close relations with the art scene in Poland, participating in exhibitions of Jewish art in Warsaw (1921-1922), and from 1932 on, he belonged to the Lviv group *New Generation*. In 1934, he left for Britain, where he became a popular portrait painter. In 1951, he left for New York. He had his studio in Westport, Connecticut, from where he made often trips to Paris and London. Initially, he made idealised compositions in blue-pink colour schemes, and in the 1930, he began painting works close to Soutine's canvases. He painted dynamic landscapes and figural compositions with contrasting hues. He also left many studies of women and children.

Karpiński Alfons (1875-1961) – He studied painting at Cracow School of Fine Arts (1891-1899) under Florian Cynk, Izydor Jabłoński, Władysław Łuszczkiewicz and Leon Wyczółkowski, at Anton Ažbė's school in Munich (1903) and at the Academy in Vienna under Kazimierz Pochwalski (1904-1907). He continued to study painting during the time he spent in Paris (1908-1912 and 1922-1923). He also travelled to Italy and London. He took up residence in Cracow and became involved with the Green Balloon Cabaret (for which he designed decorations for its successive shows). In late 1911 and early 1912, he was a teacher at the Adrian Baraniecki Higher Education Courses for Women in Cracow. He served in the Austrian army during the First World War. In the years 1918-1927, he was Vice President of the Fine Arts Society in Cracow. He was also a member of the Viennese Secession, the Society of Polish Artists *Sztuka*, the Society for the Encouragement of Fine Arts in Warsaw, the Universal Union of Independent Polish Artists, the Zero Group, and the Group of Ten. He took part in exhibitions at home and abroad (e.g. in the United States) regularly, and won a number of prizes. Initially, he painted genre scenes and urban landscapes. In the 1920s, he created subdued, hazy portraits and innumerable still lifes with flowers. He used oil and pastel techniques. He also worked as an illustrator and was involved with the applied arts.

Karszniewicz Jerzy (1878-1945) – In the years 1895-1901, he studied at Cracow School of Fine Arts under Florian Cynk, Jacek Malczewski, Józef Mehoffer and Jan Stanisławski. He continued his studies at the École des Beaux-Arts in Paris under Jean-Léon Gérôme. He was a member of the 'Jednoróg' (Unicorn) Guild, the Zero Group and the Universal Union of Independent Polish Artists. He painted figurative compositions, portraits and – primarily – landscapes from areas around Cracow and Wieliczka. Just like his mentor Stanisławski, he

preferred small-sized pictures. He took part in the *Exhibition of Works of Professor Jan Stanislawski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed five of his oil paintings: *Road, Thistle, Flowers, A Village Road, The Roś Creek*.

Kędzierski Apoloniusz (1861-1939) – Painter, draughtsman, and illustrator; he was one of most popular artists in interwar Warsaw. He was a protégé of Józef Brandt, and studied at Wojciech Gerson's Drawing Class in Warsaw, then at the Munich Academy. He painted landscapes and genre scenes, as well as still lifes and girls' portraits.

Kisling Moïse (1891-1953) – He studied at Cracow Academy of Fine Arts with Józef Pankiewicz. In 1910, he went to Paris, and from 1911, he settled there for good. In 1912, he was in Brittany, and in then in Céret with Picasso and Juan Gris. He was a popular figure in the Montparnasse artistic circle and earned a nickname 'the Prince of Montparnasse'. In 192, he studied under Zak at Académie la Palette. His atelier in rue Joseph-Bara 3 was a popular haunt of École de Paris. In 1914, he fought in a duel with Leopold Gottlieb, an event that became part of *rive gauche* history. His agents were Adolf Basler, and then Leopold Zborowski. During World War I, he became injured as a soldier. In the years 1918-1919, he lived in Marseille and St Tropez. He belonged to the Paris branch of *Strzelec*, and the National Association of Polish Painters and Sculptors. After the outbreak of World War II, he joined the French army, and in 1940, he went to New York. From 1946, he lived in Paris and Sanary-sur-Mer. He exhibited in numerous venues in Europe, Japan and America. In the initial period of his career, his painting revealed affinities with the Pont-Aven school, Cézanne, Cubism, and Fauvism. From 1916, his painting was inspired by that of Modigliani. In the interwar period, he became known as a portrait painter, and his portraits depicted somewhat idealised visions of the sitters with large, almond-shaped eyes.

Klimowski Stanisław (1891 - 1982) – He studied at Cracow Academy of Fine Arts, painting under Teodor Axentowicz and Jacek Malczewski (1909-1914), and then sculpture under Konstany Laszczka (1917-1921). He belonged to the art societies Pro Arte and Encouragement.

Klukowski Ignacy (1908-1978) – He came from a Polish patriotic family and spent his childhood in southern Russia. In 1919, after Poland regained its independence, the Klukowskis left Russia and settled in Poland. His artistic education began in drawing classes led by Barbara Fleury, and then was continued at the department of Fine Arts of the Vilnius University. In 1932, he left for Paris, where he studied at the École Nationale des Beaux-Arts under Paul Albert Laurens. In 1937, he returned to Poland and from 1945, lived and created in Gdańsk, devoting himself to painting architecture (mainly of Gdansk), cityscapes, marine themes, but also to saving the cultural heritage of Gdańsk and Pomerania.

Kochanowski Roman (1857-1945) – First he studied painting under Maksymilian Cerch, then from 1874, drawing and landscape painting, at Cracow Academy of Fine Arts under Władysław Łuszczkiewicz and Henryk Grabiński. Between 1875 and 1881, he studied at the Viennese Academy under Christian Grieppenkerl and Eduard Lichtenfels. In 1881, he went to Munich, where he spent the rest of his life. He had his debut at the Cracow Society of the Friends of Fine Arts, and thereafter exhibited in Vienna, Munich, Berlin, Salzburg, Düsseldorf and London. He painted mainly landscapes of the Cracow region sometimes with

genre accents. The Vistula River was also a popular theme in his work. Occasionally, he painted still lifes.

Kogut Józefa, Zofia and Maria (?) – Sisters, who in their teens were employed as untrained by Antoni Buszek to design batiks at Cracow Workshops in the interwar period. They received numerous awards for their designs, including at the 1925 International Exposition in Paris.

Komorowska Wanda (1873-1946) – Cracow painter and graphic artist; she studied first in Adrian Baraniecki Higher Courses for Women in Cracow. Then, in 1902, she went to Munich, where from 1904, she studied at a private school of graphic arts under Johann Brockoff and Moritz Heymann. In 1904-1905, she continued her education at the Académie Colarossi in Paris under Emil Renard. In 1906, she returned to Cracow. From 1903 on, she exhibited with the Society of Friends of Fine Arts in Cracow and Lviv, and at the Zachęta gallery in Warsaw. She made portraits, flower compositions and landscapes.

Konarska Janina (1900-1975) – She was born into a wealthy Jewish family from Łódź, and received thorough education. Following various pedagogical courses, she enrolled at Warsaw School of Fine Arts, where she became Władysław Skoczylas's favourite graphics student. She exhibited a lot, and received a silver medal at an Olympic Art & Literature Competition in Los Angeles in 1932 for her woodblock *Skiers*. She made mainly graphic art, but also painted and sculpted.

Konieczny Włodzimierz (1886-1916) – Sculptor, printmaker, draughtsman and poet. He studied at the Lviv Polytechnic, the School of Wood Industry in Zakopane and Cracow Academy of Fine Arts under Konstanty Laszczka and Józef Pankiewicz (1903-1908). The founding father of the Polish Society of Arts and Letters, the A.R.M.R. Union and the *Rzeźba* Association, he also co-founded the Cracow Workshops. He served and died as a soldier of the First Brigade of the Polish Legions. His works were on show at the Society for the Encouragement of Fine Arts in Warsaw and the Society of Friends of Fine Arts in Cracow. As a sculptor, he portrayed human figures, and his other artistic media were etching and lithography.

Kowalewski Bronisław (1870-1935) – Starting in 1890, he attended Wojciech Gerson's Drawing Class in Warsaw, and then studied at Cracow Academy of Fine Arts (1896-1900) under Józef Unierzyski, Alfred Daun, Leon Wyczółkowski and Jan Stanisławski. In 1900, he went back to Warsaw, where he spent the rest of his life, except for brief intervals. In 1905, he went to Italy for a year-long sabbatical sponsored by the Society for the Encouragement of Fine Arts in Warsaw. In 1912, he spent a few months in Paris, and also visited Munich, Brussels, Berlin and Vienna. In Warsaw, he taught courses organised by the Applied Arts and Crafts Museum and from 1923 on at the Municipal School of Decorative Arts and Painting, where he taught landscape and still life painting. He exhibited his works on numerous occasions in Warsaw and Cracow. He was a popular and highly valued landscape painter. He received numerous prizes and commendations, e.g. for *Wind* (1903), *Summer Evening* (1911, award), *Fresh Snow* (1921), *A Lake in Midday Sun* (1928). In 1929, at a Universal National Exhibition in Poznań, he received a Brown Medal for *A Zakopane Landscape* and in 1930 a Silver Medal for *A Cloud*. He remained under Stanisławski's influence throughout his life.

Kowalski Leon (1870-1937) – He began his art studies at Nikolai Marushko's Painting School in Kiev. According to his own account, he also studied under Nikolay Ge and Mikhail Vrubel. Subsequently, from 1891 to 1893, he studied at Cracow Academy of Fine Arts under Władysław Łuszczkiewicz, Józef Unierzyski, Leopold Loeffler, and Leon Wyczółkowski. A grant for studies abroad enabled him to spend a year in Munich, where he was enrolled in Karl Raupp's studio, and then he went to Paris, where he studied with Jean Paul Laurens and Benjamin Constant, among others. At the time, he travelled around France, Italy and Germany, and returned to Cracow in 1905, where he co-founded the Zero Group. In 1911, he organised the Universal Union of Polish Artists and became its first president. On behalf of the Union, he arranged the exhibitions of the Independents in 1911 and 1913. He spent World War I in Kiev, where he worked at the School of Fine Arts (1912-1915) and set up the Polish School of Fine Arts in 1917. In 1920, he returned to Cracow for good, and became president of the Union of Visual Artists. He was also the founder of Sztuka Rodzima (Native Art) Society of Painters and Sculptors (1921), the Cracow Circle of Printmakers (1929), and the Society of Print Artists (1930), and a member of the Society for the Encouragement of Fine Arts in Warsaw. His encounter with Impressionism during his stay in France proved decisive for his art. Painting landscapes, cityscapes, garden scenes or flowers, he focused primarily on the issues of light and colour (in addition to oils, he also used watercolours and pastels). He also practiced woodcutting, in which 'ascetic texture (...) confined to the simplest lines and stains, resulted more from painting than printmaking ideas, and from decorative ones – operation of stains on a homogenous surface and the determination of their mutual relation' (Grońska). In 1937, he published his memoirs of his student days *Pędzlem i piórem* (With Brush and Pen) decorated with his own woodcuts. He also made works in such techniques as lithography, soft varnish, dry point and etching.

Kozakiewicz Antoni (1841-1929) – He studies at Cracow School of Fine Arts under Władysław Łuszczkiewicz and Feliks Szynalewski. In 1868, he went to Vienna, where he enrolled in the Academy there. The years 1871-1900, he spent in Munich, and after his return to Poland, he settled in Warsaw and Szczawnica. He painted realistic genre scenes, portraits, landscapes, and historical themes.

Koźniewska Maria (1875-968) – Polish painter.

Kramsztyk Roman (1885-1942) – In 1903, he studied for one term at Cracow Academy of Fine Arts under Józef Mehoffer. He continued his education in Adolf Edward Herstein's atelier in Warsaw, then in Munich and Berlin. In the years 1910-1914, he stayed in Paris, and during World War I, he lived in Poland. In 1918, he completed his studies of painting under Herstein, who was then active in Berlin. In 1922, he settled in Paris, spending all his holidays in Poland. Here he was taken by surprise by the outbreak of World War II – he perished in the Warsaw Ghetto shot by the Nazis. In 1911, he became a member of the Society of Polish Artists in Paris; in 1918, he joined the Group of Five, in 1921, he co-founded the group *Rytm*, exhibiting with all these associations. Artistically formed in the circle of French Post-impersonism, he created portraits, nudes, figural compositions, still lifes and landscapes.

Krasnodębski Piotr (1876-1928) – Initially, he learnt drawing in Jan Owidzki's atelier, and in Wojciech Gerson's Drawing Class. In 1898, he enrolled at Cracow Academy of Fine Arts, where he studied under Józef Unierzyski, Leon Wyczółkowski, Jacek Malczewski and Jan Stanisławski. He was awarded twice for his works. He graduated in 1902 with honours and a

prize. In December that year, he set off on a tour of Europe, visiting Munich, Florence, Zurich, Rome, Milan, Vienna, Dresden, and Prague. In 1903, he came back to Warsaw, where he took an active part in the city's artistic life. In 1910, he became a member of the Committee of the Society for the Encouragement of Fine Arts (and was appointed its President in 1932). Between 1910 and 1913 (?), he was the supervisor of the Vocational Training Courses for Print Artists at the Applied Arts and Crafts Museum in Warsaw. His works were exhibited on numerous occasions in Poland and abroad.

Krasnowolski Józef (1879-1939) – An independent artistic spirit and painter. Having studied first in Warsaw with Wojciech Gerson (from 1896), Józef moved to Cracow in 1898, where he studied at the School of Fine Arts with Jacek Malczewski (to 1900) and with Leon Wyczółkowski (1900/1901). Józef completed his education in Munich in the years 1901-1902. His works are mainly peaceful landscapes with blue-and-rusty striped cottages, portraits of young girls in regional costumes (most often it was his wife who did the modelling, as she could not stand others doing the job), and children - especially his own sons. Since 1903 he regularly participated in exhibitions, in Cracow, Warsaw, Poznań, Lviv, and abroad: in Prague, Vienna, Munich, Budapest, Kiev, and Dresden. His most precious works originated during and after the artist's stay in Paris (1909).

Krzyżanowski Konrad (1872 -1922) – Initially, he gained his education in the Kiev School of Painting under Nicholas Murashko, then (1892-1897) at the Academy of Fine Arts in St Petersburg under Klavdij Lebediev and Ivan Tvoroznikov. He also followed instruction from Archip Kuindzi and Ilia Riepin. After a short stay in Italy, he left for Munich, where he continued his studies under Simon Holossy (1897-1900). In 1900, he returned to Warsaw, where he founded a private school of painting. In 1904, he became a professor of the Warsaw School of Fine Arts and held this position until 1909. He made frequent travels to Paris and London, Polesie, Volhynia, Estonia and Lithuania. In the years 1916-1918, he lived in Kiev. Having returned to Warsaw, he opened again his school of painting, and conducted drawing courses. He displayed his works from 1899 onwards, and had his first individual exhibition in 1918. He painted portraits, interiors, and landscapes and practiced graphic arts.

Kuczyńska-Fessler Ilka (1871-?) – Polish artist born in Vienna; a representative of the Viennese Jugendstil.

Kugler Włodzimierz (1882-1946) – In 1909, he completed his studies at Cracow academy of Fine Arts. In the years 1910-1914, he exhibited with the Society of the Friends of Fine Arts in Warsaw. He painted mainly genre scenes with animal motifs and landscapes.

Kulesza Marian Stefan (1878-1943) – Painter associated with the Vilnius artistic circle. First he studied in Wojciech Gerson's Drawing Class in Warsaw, and then under Florian Cynk at Cracow Academy of Fine Arts. Between 1900 and 1909, he continued his education at St Petersburg Academy of Fine Arts. He painted mainly portraits, still lifes and church interiors.

Larisch Karol (1902-1935) – In the years 1920-1926, he studied at Cracow Academy of Fine Arts under Ignacy Pieńkowski, Józef Pankiewicz and Felicjan Kowarski. After his stay in Dresden, he continued to study in the Parisian branch of Cracow Academy of Fine Arts under Józef Pankiewicz. He was a member of the Group of Plastic Artists *Pryzmat*. He painted landscapes and still lifes, interpreted French patterns of *Fêtes galantes*, and practiced graphic arts.

Lasocki Kazimierz (1871-1952) – First he studied in Wojciech Gerson's Drawing Class in Warsaw (1890-1895), then at the Munich Academy (1895-1898) under C. Herterich, F. Stuck, and A. Abe. Between 1901 and 1904, he was Konrad Krzyżanowski's assistant in his private art school in Warsaw. From 1934, he led the section of animal painters at the Warsaw Art Society. He painted portraits and landscapes.

Laszenko Aleksander (1883-1944) – He studied painting at St Petersburg Academy (1901-1904). Travelled a lot: around the world, North Africa, Europe. He was friends with Howard Carter, the discoverer of Tutankhamen's Tomb. In 1918, he settled in Włocławek, where he lived until the end of his life. He painted predominantly orientalist views of North Africa.

Lenart Bonawentura (1881-1973) – Book-binder, conservator, university teacher and owner of a book-binding shop specialising in unique covers for book of top historical value. He learnt his trade from Marcelli Żencykowski in Lviv, at Gunther Bauman's book-binding workshop in Vienna, the Academy of Graphic Arts and Book Design in Leipzig, the Zurich School of Arts and Crafts, and the Camberwell School of Arts and Crafts in London. In 1906, he went back to Żencykowski's workshop. In 1909, he was nominated head of the Master's Book-Binding Course organised at the Museum of Technology and Industry in Cracow. He headed the graphic studio at the Faculty of Fine Arts at the Vilnius University (1919-1929), and in 1927, took the position of professor at Warsaw Academy of Fine Arts, where he worked until 1939 and again in 1945-1951. In 1959-1962, he worked at the conservator's studio at the National Library in Warsaw.

Leski Jerzy (1906-1969) – He studied at the Municipal School of Decorative Arts in Warsaw (1925-1930), and then at Warsaw Academy of Fine Arts under Edmund Bartłomiejczyk (1930-1939). He designed graphic and applied graphic art, toys, and interiors.

Lentz Stanisław (1861-1920) – In the years 1877-1879, he studied at Cracow School of Fine Arts under Jan Matejko; in 1879, in Wojciech Gerson's Drawing Class in Warsaw, in the years 1880-1884, at the Munich Academy under Alexander Wagner and Gyula Benczur, and between 1884 and 1887, at Académie Julian in Paris. He was associated with the Society of Artists *Odlam*, the Zero Group, and since 1910, the Society of Polish Artists *Sztuka*. In 1909, he became a director of Warsaw School of Fine Arts. He was a draughtsman, painter and cartoonist, and made genre paintings and portraits.

Lisowski Ludwik (1907-1943) – Until 1936, he studied at Cracow Academy of Fine Arts under Władysław Jaroński and Fryderyk Pautsch. He painted still lifes and nudes.

Łada-Maciągowa Małgorzata (1881-1969) – She received her art education at the Adrian Baraniecki's Higher Courses for Women in Cracow and under the tutorship of Jacek Malczewski. Then she studied at the Académie Julian in Paris. She painted portraits, genre scenes and still lifes.

Łotocki Kazimierz (1882-1942) – Painter, graphic artist and art educator. He studied painting with Bronisława Rychter-Janowska in Stary Sącz, Kaczor-Batowski in Lviv, Feliks Michał Wyrzywalski, and Jan Stanisławski at Cracow Academy of Fine Arts; and graphic arts in Tyrowicz's courses. He was a co-founder of the Lviv Association of Graphic Artists. He painted mainly cityscapes.

Majewski Władysław (1881-1925) – He allegedly studied at Cracow School of Fine Arts, but there is no record of his studies there. He studied at the Munich Academy under Johann Herterich. He became a member of the Munich Kunstverein. He spent World War I in Russia, and thereafter returned to Poland and settled in Sosnówka, from where he commuted to his studio in Warsaw. From 1921, he taught at Wojciech Gerson's Drawing Class in Warsaw. He painted portraits, landscapes and still lifes.

Makowski Tadeusz (1882-1932) – In 1902, he started a four-year curriculum of classical and Polish philology at the Faculty of Philosophy of the Jagiellonian University in Cracow; between 1903 and 1908, he also studied at Cracow Academy of Fine Arts under Józef Unierzyski and Jan Stanisławski (painting, from 1905 on) and Józef Mehoffer (drawing, from 1906 on). In late 1908 and early 1909 – with a view to more in-depth art studies – he went to Paris, where he spent the remainder of his life. In the Cracow period, he was influenced by his teachers, Mehoffer and Stanisławski. His works betrayed the artist's emotional attitude towards nature and mature sensitivity to colour. He also painted similar motifs and framed images in a way similar to that of his Master Stanisławski. In Paris, he came into contact with noted representatives of the avant-garde and he became a significant figure of the École de Paris group. Inspired by cubism and primitive painting, he developed his individual recognisable style. He was fond of painting children, figural and genre scenes, as well as French provincial landscapes (Brittany, Auvergne). He was also interested in wood engraving and metal techniques. He wrote poems and short stories, in addition to essays on painting and the theatre. In the years 1912-1931, he kept a diary, published in 1961. In Paris, apart from participation in collective exhibitions, he had individual ones (B. Weill's Gallery, 1927 and 1928). He took part in the *Exhibition of Works of Professor Jan Stanisławski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed two of his oil paintings: *Sunflowers* and *My Room*.

Malczewski Jacek (1854-1929) – He studied at Cracow School of Fine Arts under Władysław Łuszczkiewicz, Feliks Szynalewski and Henryk Grabiński, and in the years 1875/1876 and 1877-1879 under Jan Matejko. In the academic year 1876/1877, he was Ernest Lehman's student in the École des Beaux-Arts in Paris. In the period 1884-1885, he participated in Karol Lanckroński's archaeological expedition to Asia Minor in the capacity of an illustrator. He spent the subsequent two years in Munich. He travelled to Italy several times. In the years 1896-1900, he lectured at Cracow School of Fine Arts; appointed to a professorial post, he returned to the now Academy to lecture there from 1910 to 1921, with a break during the war. Between 1912 and 1914, he held the Rector's office. In 1916, he settled down in Cracow, from where, over the years 1921-1926, he went to spend longer periods of time at Lusławice near Cracow and Charzewice near Zakliczyn. He was a co-founder and member of the following groups and societies: The Common Society of Polish Artists (since 1894), the Society of Polish Artists *Sztuka*, the Society of Polish Artists (1902), and the Zero Group (1908). He left over two thousand paintings. In the early phase of his career, inspired by Juliusz Słowacki's poetry and Artur Grottger's works, he painted scenes connected with the Polish martyrology after the January Uprising of 1863, treating them realistically and almost monochromatically in browns and greys. He returned to the theme of Siberian deportations several times later, but in a different formal convention. After 1890, his symbolism took a full form: the union of fantastic and naturalistic subjects is accompanied by a brightened, vivid colour spectrum, usually distinguished by a discordant juxtaposition of

hues. Self-portraits, quite common in his work, as well as portraits and genre compositions also tend to preserve the symbolic convention.

Malczewski Rafał (1892-1962) – He was Jacek Malczewski's son. In the years 1910-1962, he studied philosophy, architecture and painting in Vienna. Having returned to Poland, for some length of time, he attended Cracow Academy of Fine Arts, also following his father's instruction. In 1917, he moved to Zakopane. He was a member of the group *Rytm*. After the outbreak of World War II, he left for France, and then went to Brazil. He participated in numerous art exhibitions at home and abroad. He painted landscapes – before the war mostly of the Tatra Mountains and Silesia, after the war also of Brazil and Canada.

Malinowska-Gałęzowska Jadwiga (1876-1948) – She studied drawing first under Leon Wyczółkowski, and then at the Adrian Baraniecki Higher Courses for Women in Cracow, and around 1900, at Tola Certowicz's School of Fine Arts for Women in Cracow. She continued her artistic education under Simon Holossy in Munich and at the Académie Colarossi in Paris around 1903. In 1909, she returned to Poland – at first she stayed in Warsaw, then, in 1911 she settled down in Cracow, from where she travelled a lot abroad. She belonged to the association of Artists (ZAP) and the Association of Polish Women Artists. She painted chiefly landscapes and was also engaged in miniature painting.

Mann Aleksander (1869-1929) – Initially, he attended Wojciech Gerson's Drawing Class in Warsaw. Starting in 1896, he studied at Stanisław Grochowski's School of Drawing and Painting in Munich, which he then left for Rome. In 1899-1901, he studied at Cracow Academy of Fine Arts under Teodor Axentowicz and Jan Stanisławski. He lived in Konstancin. He was a member of the 'Odłam' (Fraction) Association of Artists (from 1910), and in 1919-1920 he was an editor of *Wianki* monthly. He exhibited his works at the Society for the Encouragement of Fine Arts in Warsaw and at Czesław Garliński's Salon. Initially, nearly all of his paintings were landscapes under Stanisławski's influence, and subsequently he focused on depicting historic architecture.

Marevna Maria (1892-1984) – She was the child of the Pole Bronisław Steblewski and a Jewish actress with the name Rozanowicz. She first studied in a secondary school in Tbilisi, and then enrolled in the Stroganow's School of Art Industry in Moscow. When in 1911 in Capri, she met Maxim Gorky, who gave her the artistic pseudonym Marevna. In 1912, she settled in Paris. When in 1914 her father committed a suicide, and she was left with no funds, Ilya Erenburg asked her to illustrate his poems. She studied at Académie Colarossi, and Académie Russe. She befriended Chaim Soutine, Modigliani, Zborowski and Fougita. She had a daughter with Diego Rivera. In the years 1936-1948, she lived in the south of France. In 1948, she settled in Britain. Between 1912 and 1920, she painted compositions inspired by Cubism, and after 1920, her work approached neo-impressionism, returning to Cubism after 1945. She painted mainly landscapes and left several diaries describing the artistic life of interwar Montparnasse.

Markowicz Artur (1872-1934) – Born and died in Cracow. Painter and graphic artist. In the years 1886-1895, he studied at Cracow School of Fine Arts under Władysław Łuszczkiewicz, Florian Cynk and Jan Matejko; then in Munich Academy with Franz Stuck; and in Paris with Jean-Léon Gérôme. He belonged to the Society of Polish Artists *Sztuka* and the Society of the Friends of Fine Arts in Cracow. He was also the chairman of the Jewish Society for the

Propagation of Fine Arts. He painted predominantly pastel townscapes and Jewish genre scenes.

Maslowski Stanisław (1853-1926) – He studied in Wojciech Gerson's Drawing Class in Warsaw. Thereafter, he made yearly trips to plein-air locations, among other places, the Ukraine (1875-1886). In 1886, he stayed in Munich. He painted mainly oil and watercolour landscapes.

Mehoffer Józef (1869-1946) – From 1887 on he studied at Cracow School of Fine Arts – at the same time – law at the Jagiellonian University. A scholarship enabled him to go to Paris, where he continued his studies at the École Nationale Supérieure des Arts Decoratifs, the Académie Colarossi, and the École des Beaux-Arts (in Leon Bonnant's studio). His sightseeing tours of Germany, Switzerland and France were connected with his fascination with Gothic cathedrals. In Paris, for a while he shared a studio with Stanisław Wyspiański, working together on stained-glass window designs for the presbytery of St Mary's Basilica in Cracow; they also visited museums and exhibitions together and took part in the same competitions (e.g. for the curtain of the Słowacki Theatre in Cracow, 1891, and the stained-glass window for the Latin Cathedral in Lviv, 1894). In 1895, he won an international competition for stained-glass windows for the Gothic St Nicholas Collegiate Church in Fribourg, Switzerland. He completed his work on them in 1936. He was a founding member of the Society of Polish Artists *Sztuka*. He took part in a number of international exhibitions, e.g. in Vienna, Berlin, Paris, Munich, Venice, and London. In 1900, he was appointed associate professor of decorative and religious painting at Cracow Academy of Fine Arts; he was the rector of that school three times. He practiced monumental and easel painting, mostly portraits and landscapes, he was also involved in printmaking, designed stage sets, interior decorations and furniture. The works of Puvis de Chavannes and James Abbott McNeill Whistler, encounters with Impressionism, Symbolism and the art of the Nabis were all important for the development of his art between 1891 and 1895. The artist's mature style was developed between 1895 and 1914 (Young Poland period), and it was then that his best works were made: ambient, decorative compositions saturated with symbolic content, among them his manifesto work *The Strange Garden*. After 1914, brightened his palette, replaced the former flat decorative stains with vibrating texture, and began to paint pictures that affirmed the joy of life, the beauty of nature and a fleeting ephemeral moment. He left a journal covering the years 1891 through 1897, and also published his *Uwagi o sztuce I jej stosunku do natury* (*Remarks on Art and Its Relation to Nature*)

Menkes Zygmunt (1896-1986) – From 1912, he studied at the School of Artistic Industry in Lviv, and in the years 1919-1922, at Cracow Academy of Fine Arts. During World War I, he restored paintings in churches from the Lviv region. After the war, he took part in the artistic life of Lviv, associated with The Circle of Friends of Jewish Art. In 1922, he left for Berlin, where he studied at the private school of Alexander Archipenko. Here he befriended Alfred Aberdam, Joachim Weingart, and Leon Weissberg. In 1923, he exhibited in Berlin together with Aberdam and Artur Nacht-Samborski. In 1923, he arrived in Paris, but because of lack of funds, was forced to return to Lviv. Soon he went to Paris again, making friends with Chagall, Piscine, Soutine, and Zak. He belonged to the group *New Generation*, and *Zwornik*, and exhibited in numerous venues in Europe. Initially, he painted Jewish types and genre scenes inspired by Jan Stanisławski's work. In Berlin, under the influence of Cubism, Archipenko and Lovis Corinth, he painted expressive works with monumental forms. In Paris

he made genre scenes, symbolic and religious works, portraits, nudes, landscapes and still lifes.

Merkel Jerzy (1881-1979) – After a short stay in Munich, he began studies at the Architecture department of Lviv Polytechnic, when he became an activist in the Jewish Youth movement. In the years 1903-1907, he studied at Cracow Academy of Fine Arts under Józef Mehoffer, when he joined the circle of Jewish artists gathered around Samuel Hirszenberg. In 1906, and 1909-1914, he stayed in Paris. During World War I, he served in the Austrian army as a painter, and becoming wounded he left the army in 1917, but continued to live in Vienna until 1938, thereafter moving to Paris, where he stayed until 1972. His last years were spent in Vienna. He was a member of the Viennese groups: Künstlerbund Hagen, Hagenbund, and Secession. His first works display an inspiration from Mehoffer and Wyspiański. Between 1909 and 1914, he painted Old Testament themes, landscapes, portraits, still lifes and idyllic scenes akin to those of Zak. In the years 1917-1921, he made paintings inspired by Impressionism and the work of Renoir.

Mien Klementyna (1870-1954) – Painter and photographer; she first studied in the Industrial School in Cracow, then painting under Józef Siedlecki at Adrian Baraniecki's Higher Courses for Women in Cracow, and later with Stanisław Bryll and Józef Mehoffer. Between 1900 and 1903, she studied at École des Beaux-Arts in Paris. She lived in Cracow and Bochnia (1934-1950), running photographic shops in both locations. In 1950, she left for France, where she died. She painted mainly portraits.

Mierzejewski Jacek (1882-1925) – Painter, graphic artist and draughtsman. Initially, he studied at the Kuehn School of Technology in Warsaw but in 1904, he began education at Cracow Academy of Fine Arts under Florian Cynk and Józef Mehoffer. He worked with the satirical magazine *Abdera*. In 1917, he joined the Polish Expressionists group. He was also a member of the Jednoróg (Unicorn) Guild of Visual Artists, designed toys and Christmas ornaments, illustrated books and manuals, and painted portraits and still lifes.

Mikolasch Henryk (1872-1931) – He studied pharmacology and chemistry at the Lviv University, and subsequently – in 1905 and 1906 – painting at Cracow Academy of Fine Arts under Jan Stanisławski. His main field was photography, which he practiced with passion all his life. In the years 1903-1910, he was President of the Lviv Photographic Society, and in 1930 he became a member of the Board of the Polish Photo Club; between 1921 and 1931, he was Supervisor of the Photography Institute at the Lviv Polytechnic University. He wrote over fifty articles on photography. His activity, similar to that of Jan Bułak, laid the foundations for contemporary Polish photography. He painted landscapes and studies of wild animals, based on several hundred photographs taken in the years 1907-1914 with a camera of his own design.

Milich Adolf (1884-1964) – Having grown up in Łódź in central Poland, around the age of thirteen, he left school and began painting. Then, he ran away to Warsaw, where he began studies at Warsaw School of Fine Arts. During that time he received help from Stanisław Słonimski, the famous doctor and father of Antoni. In 1904, thanks to a grant, he went to Munich, where he studied at the Academy there under Franz Stuck. Then he met Jules Piscine, who convinced him to go to Paris. Only in 1919, he spent several months in Paris, studying at Académie Castelluccio, and from 1920, he settled there for good. From 1922, he belonged to

the association of Polish Painters and Sculptors in Paris, and exhibited in numerous venues in Europe, American and Jerusalem. Initially, he copied old masters, then becoming inspired by Cézanne's painting. He painted landscapes, portraits and still lifes. From 1954 he was paralysed and often painted with his left hand.

Mińska-Golińska Irena (1904-1980) – Painter and graphic artist; she studied at Warsaw School of Fine Arts (1926-1928), and then fresco painting with Blanca Mercere (1928-1930) and graphic arts with Zofia Stankiewicz. She was also involved with applied arts: ceramics, metalwork, and textile design.

Misky Ludwik (1884-1938) – In the years 1902-1910, he studied painting at Cracow Academy of Fine Arts under Florian Cynk, Leon Wyczółkowski, Józef Mehoffer and Jan Stanisławski. At the same time he studied philosophy and art history at the Jagiellonian University. Subsequently, he spent some time studying in Paris, Dresden, Leipzig, Berlin, Vienna, and in Italy. He started working in educational institutions in 1907. Initially, he taught drawing in the First Primary School in Cracow; in 1927, he was appointed Head of the Department of Vocational Schools at the Cracow District Educational Authority. He wrote articles on vocational education, visual arts and aesthetics; he collaborated with the Cracow-based monthly magazine *Rzeczy Piękne* (Beautiful Things). He took an active part in the artistic life and his works featured in a number of exhibitions. He was a friend of the author Emil Zegadłowicz. The Emil Zegadłowicz Museum in Gorzeń Górny near Wadowice holds the largest collection of the artist's paintings, watercolours and drawings. He painted primarily landscapes inspired by Stanisławski's work, but also portraits, still lifes and flowers.

Młodzianowski Kazimierz (1880-1928) – Painter and interior designer. He studied at the Jagiellonian University in Cracow (1901) and Cracow Academy of Fine Arts under Józef Mehoffer, Józef Pankiewicz and Stanisław Dębicki (1901-1913). He belonged to the Architecture, Sculpture, Painting and Craft association (ARMiR), and the *Lad* association. He also belonged to Cracow Workshops.

Mniszech Andrzej Jerzy (1823-1905) – Painter and art collector born into an aristocratic family; he spent his youth between Wiśniowiec and Paris, but in 1854, moved to Paris for good. He studied painting with Leon Cogniet and Jean Gigoux. In Paris, he became interested in the arts of East Asia, which he avidly collected. He painted mainly portraits and still lifes.

Mondral Karol (1880-1957) – He studied at Wojciech Gerson's Drawing Class in Warsaw, and then at Cracow Academy of Fine Arts under Leon Wyczółkowski. In 1902, he went to Paris to further his graphic skills. In 1922, he returned to Poland and became the director of the National School of Graphic Industry in Bydgoszcz. He spent the Second World War in Warsaw, and in 1945, moved to Poznań. He educated generations of Polish Graphic artists.

Muter Mela (1879-1976) – She was the daughter of a rich Warsaw merchant Fabian Klingsland. After completing secondary education, she attended drawing and music lessons (1892-1899). In 1899, she married Michał Muttermilch, a writer and art critic. The same year, she studied at the Miłosz Kotarbiński School of Drawing and Painting for Women. From 1901, she lived for good in Paris, where she continued her education at Académie Colarossi and Académie de la Grande-Chaumière. She considered herself self-taught though. She spent her summers in Brittany, where she visited Władysław Ślewiński. Before World War I, she kept close relations with the literary and artistic Polish circle, including Leopold Staff,

Władysław Reymont, Stefan Żeromski, and Leopold Gottlieb. In the years 1917-1920, she was attached to the famous socialist activist Raymond Lefebvre, and then she was the last partner of Reiner Maria Rilke. In 1927, she became a French citizen. During World War II, she was hiding in Avignon, where she taught art in a school. In 1945, she returned to Paris. Initially, she painted symbolist landscapes, portraits and figural compositions. In Paris, her work approached that of the Pont-Aven school. In the interwar period, she was one of the most popular portrait artists in Paris.

Nacht-Samborski Artur (1898-1974) – Painter, educator, professor of the National Academy of Fine Arts in Gdansk (1947-1949), where he led the Department of Painting and Architecture, which led to the Painting Studio and Academy of Fine Arts in Warsaw (in the years 1949-1969). In the years 1917-1920 he studied at Cracow Academy of Fine Arts under Wojciech Weiss and Felicjan Kowarski, then stayed in Berlin and Vienna. In 1924, associated with the Kapists, he went to Paris and stayed there until 1939. He painted still lifes, landscapes and acts.

Nehring Maciej (1901-1977) – Painter, working mainly in watercolour, and graphic artist. From 1920, he studied at the Municipal Drawing School in Warsaw, and later in the National School of Graphic Industry in Bydgoszcz (1921-1923) and Cracow (1923-1924), as well as at Warsaw School of Fine Arts (1924-1928). He painted mostly landscapes and portraits.

Neumann Abraham (1873-1942) – Born in Sierpc in Masovia, in 1891, he moved to Warsaw, where he supported himself by painting portraits based on photographs. In 1897, he began his studies in Jacek Malczewski's atelier at the School of Fine Arts in Cracow, thanks to financial support from the landed gentleman Romuald Cisłowski. Already after the first semester, he received two Silver and two Brown Medals. In 1900, he left for Paris, where he spent three months at the Académie Julian in Jean-Paul Lorrain's atelier. He discontinued his studies there due to lack of funds. In 1901 and 1902, he continued at Cracow Academy of Fine Arts under Leon Wyczółkowski and Jan Stanisławski. He travelled extensively in England, Belgium, the Netherlands and Germany. He visited Palestine twice (1904 and 1926-1927), where he taught at the Bezalel Academy of Art and Design, founded in 1906 by Boris (Brauch) Schatz. He finally took up residence in Zakopane. He was murdered by Germans during the deportation of Jews from the Cracow Ghetto. He painted landscapes of the Holy Land, the Cracow region and Zakopane. He took part in the *Exhibition of Works of Professor Jan Stanisławski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed two of his oil paintings: *Autumn* and *A Forest Stream*.

Niedzielska Maria (1876-1947) – She started studying drawing and painting in the Kiev branch of the St Petersburg Academy of Fine Arts, and continued her training at Tola Certowicz's School of Fine Arts for Women in Cracow. She completed her education in Munich, in Simon Hollósy's school, at the Parisian Académie Colarossi and in Konrad Krzyżanowski's painting school in Warsaw. In 1908, she founded the School of Fine Arts for Women in Cracow, thus creating competition for the Academy there, which at the time did not admit women. Since 1917, she belonged to the Association of Polish Women Artists in Lviv. She painted landscapes, still lifes, portraits, all in a realistic manner.

Nowakowski Aleksy (1872-1935) – He started learning painting in Odessa, under the painter F. F. Klimenko. In 1892, he enrolled at Cracow School of Fine Arts, where he studied with an

intermission (1892-1893) and dropped out during the second semester of 1893-1894. He enrolled again in 1895, and joined Józef Unierzyski's and Leon Wyczółkowski's ateliers (in 1898). He continued his studies till 1904; his tutors included Julian Falat, Teodor Axentowicz and Jan Stanisławski, among others. He was a friend of Jacek Malczewski. His academic achievement was recognised three times with a Silver Medal and – in 1900 – a Gold Medal. In 1900-1913, he lived in Mogiła, a village near Cracow. In 1913, invited by the Metropolitan of the Greek Catholic Church, Andriy Sheptytsky (Andrzej Szeptycki), he moved to Lviv for good. Under his influence, the artist strived to endow his work with the Ukrainian national character. He depicted the heroes of Ukrainian legends and painted Ukrainian historical figures. Initially, he painted small landscapes in oil, genre scenes, and portraits; his landscapes feature motifs known from Stanisławski's works (e.g. *Thistles*). He took part in the *Exhibition of Works of Professor Jan Stanisławski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed one of his oil paintings: *In the Fields*.

Okolowicz Norbert (1890-?) – Painter and designer of textiles. He studied at Cracow Academy of Fine Arts under Leon Wyczółkowski and Stanisław Dębicki (1908-1913). He was a soldier with the Polish Legions. Between 1913 and 1914, he directed the dyeing and batik studio at Cracow Workshops. After retirement, he was interested in Polish folklore.

Okuń Edward (1872-1945) – He studied under Wojciech Gerson's tutorship in the Drawing School (1890-1891), then at Cracow School of Fine Arts under Izydor Jabłoński (1891-1893). In 1893, he left for Munich, where he carried on his training in Stanisław Grocholski's and Anton Ažbe's private schools. In the same year, he moved to Paris, where he studied in succession in the ateliers of Benjamin Constant, Rafael Collin and Jean Paul Laurens. In 1895, he returned to Warsaw only to go back, the next year to Paris and Munich, where he became a student of Simons Hollósy's, with whom he spent a couple of months in Hungary. In 1898, he settled in Italy, from where he returned to Warsaw for good only in 1921. In the period 1925-1930, he acted as a professor of the Warsaw School of Fine Arts. He painted symbolic compositions, portraits and landscapes; he was also a graphic artist.

Olszewski Marian (1881-1915) – Painter, graphic artist, interior designer, art critic. In his work he depicted a realm of fantastical creatures.

Osostowicz Stanisław (1906-1939) – Between 1921 and 1927, he studied at the State School of Artistic Industry in Lviv and from 1927 to 1932 at Cracow academy of Fine Arts under Władysław Jarocki and Fryderyk Pautsch. He was connected with the Cracow Group. Apart from painting, he practiced graphic arts and scenography, and was associated with The Cricot Theatre in Cracow.

Pankiewicz Józef (1866-1940) – He was born into an intelligentsia family. From 1884 to 1885, he was enrolled in the Drawing Class taught by Wojciech Gerson and Aleksander Kamiński, and in the autumn of 1885 he left for St Petersburg to spend six months at the Academy (studying the works of old masters, whose paintings influenced the development his painting). Between 1886 and 1889, he kept close contacts with a group of Naturalists – men of letters, musicians and painters – associated with *Wędrowiec* magazine. In 1889, together with Władysław Podkowiński, he spent some time in Paris, where he encountered the art of the Impressionists. The two artists exhibited their impressionist paintings in Warsaw in 1890 and 1891, but they were received with reluctance by both the critics and the public,

unprepared for their novelty. Discouraged such lack of understanding, Pankiewicz began to paint nocturnal, symbolic compositions. He lived in Warsaw at the time, making frequent trips abroad, mostly to France and Italy. In 1906, he became a professor at Cracow Academy of Fine Arts. He lived in Cracow till 1914, spending summers in France. In 1908, he became friends with Pierre Bonnard. He spent World War I in Spain, and subsequently lived in Paris till 1923. After some time in Cracow, where he resumed his duties at the Academy, he moved to Paris for good in 1925, where he set up and managed a branch of the Cracow Academy. In 1897, he joined the *Sztuka* Society of Polish Artists, he was also a member of the society of Polish Artist in Paris, the Union of Polish Artists in France, the 'Manes' Association of Fine Artists in Prague (from 1928 on). In 1927, he received the Legion of Honour from the French Government, and in 1933 – to celebrate forty years of his work as an artist – the Commodore Cross of the Polonia Restituta Order from the Polish Government. He took parts in numerous collective exhibitions at home and abroad; the most important of his individual exhibitions was definitely the one organised by Félix Fénéon at the Galerie Bernheim-Jeune in Paris (1922). His students, who wished to move to Paris as a group (1924), formed a Parisian Committee (1923). In 1925, they set up a branch of Cracow academy of Fine Arts in Paris, which Pankiewicz headed till 1930. He developed his own teaching methodology, stimulating sensitivity to colour and form in his students, and underscoring the importance of studying old paintings and gaining knowledge of the history of art, but above all he imparted to them his love of French art. Some of his most notable students were: Józef Czapski, Jan Cybis, Moïse Kisling, and Simon Mondzian. An artist of versatile talent, he drew easily on the achievements and experience of masters representing various movements. He painted portraits, still lifes and genre scenes. He was also involved in decorative painting – between 1928 and 1932, he made panneaux for the Royal Chapel at Wawel Castle. As a printmaker, he preferred etching and dry point. Next to Leon Wyczółkowski, he was Poland's most prominent print artist of the first half of the 20th century. His work continued to evolve from naturalist compositions to impressionist and postimpressionist studies to cubist and fauvist paintings, rendered as decorative combinations of pure colours. In the 1920s and 1930s, he turned toward classic art, full of moderation and harmony.

Pautsch Fryderyk (1877-1950) – Painter; he studied at the Jan Casimir University in Lviv and the Jagiellonian University in Cracow. In 1900-1906, he continued education at Cracow Academy of Fine Arts under Józef Unierzyski and Leon Wyczółkowski. In 1906, he settled in Lviv, and in 1925 took the position of a painting professor at Cracow Academy of Fine Arts. Member of the Society of Polish Artists *Sztuka*, the Polish Applied Arts Association, the Viennese Hagenbund and the Société Nationale des Beaux Arts in Paris. He painted genre scenes of Hutsul themes and portraits. His media included graphic design: he designed books, vignettes and posters.

Piekarski Florian (1868-1919) – He joined Wojciech Gerson's Drawing Class, and between 1899 and 1904 studied painting at Cracow Academy of Fine Arts under Leon Wyczółkowski and Jan Stanisławski. During that time, he received three Silver Medals. After graduation, he moved to Warsaw, where he became a member of the Society for the Encouragement of Fine Arts. His debut took place at that Society's building in 1905, where he exhibited 42 pictures. He painted landscapes and views of architecture from areas around Cracow, Warsaw, and Kazimierz Dolny – small-sized and very subtle.

Piekelný Robert (1904-1986) – He grew up in Russian, and studied painting, sculpture and architecture in a school in Moscow. He studied with Ilya Makow and Taras Szewczenko. In 1923, he arrived in Paris. During World War II, he was hiding in the south of France, and thereafter he returned to Paris. His paintings depicted mainly the interiors of hotels, artists' ateliers and circus scenes. He wrote and drew for numerous magazines.

Pieńkowski Ignacy (1877-1948) – Around 1892, he joined Wojciech Gerson's Drawing Class in Warsaw, and then between 1895 and 1898, he studied painting at Cracow School of Fine Arts under Teodor Axentowicz, Leon Wyczółkowski, and briefly Jan Stanisławski. In 1898, he went to Munich, then to Paris, Rome, and Brittany. In 1925, he travelled to Brazil. Between 1909 and 1914, he was a professor at Warsaw Academy of Fine Arts, and in 1918-1939 at Cracow Academy of Fine Arts. He was a member of the Society of Polish Artists *Sztuka*. His early works were symbolical; he is known for his portraits and still lifes featuring flowers. He also painted landscapes of the Podhale region and the Tatra Mountains. He was also involved in stage design and print art.

Podgórski Stanisław (1882-1964) – He studied painting at Cracow Academy of Fine Arts (1901-1909) under Florian Cynk, Leon Wyczółkowski, Józef Pankiewicz and Jan Stanisławski, and also at the Académie Colarossi in Paris. From there, he went to Brittany, then visited Italy, Switzerland, Germany, Sweden, Caucasus, and Crimea. In 1908, he became a member of the Society of Polish Artists *Sztuka*. In 1911 and 1912, he taught landscape painting at Maria Niedzielska's Art School of Women in Cracow. Between the world wars, he lived in Warsaw and Cracow interchangeably. He painted mostly Tatra landscapes inspired by Stanisławski's work. He took part in the *Exhibition of Works of Professor Jan Stanisławski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed six of his oil paintings: *From Brittany, A Jewish Street, Birch Grove, Snow in the Sun, Reverie, and A Landscape*.

Podkowiński Władysław (1866-1895) – He was a student of Wojciech Gerson's and Aleksander Kamiński's in the Warsaw Class of Drawing (1880-1884). In 1885, he left for St Petersburg for a year to continue his studies at the Academy of Fine Arts there. In 1889, he stayed in Paris for almost a year in the company of Józef Pankiewicz. After their return to Poland, both artists put on display the paintings made in Paris at the Varsovian gallery of Krywult. This exhibition became a historic event in the development of Polish Impressionism. Podkowiński settled in Warsaw and in 1884 started to cooperate as an illustrator with the periodicals *Tygodnik Ilustrowany*, *Wędrowiec* and *Kłos*. He spent summer vacations in the estates of his friends: Mokra Wieś, Chresne, Bidziny and Sobótka. He painted landscapes, portraits, genre scenes and symbolic compositions. His untimely death put an end to an interestingly developing career.

Procajłowicz Antoni (1879-1949) – Painter and graphic artist. He studied at Cracow Academy of Fine Arts under Florian Cynk and Jacek Malczewski, and later at the Scuola Libra in Florence. He cofounded the Society of Polish Applied Arts. He practiced landscape painting and applied graphics, designed book covers and posters. He cooperated with the periodicals *Życie*, *Chochol*, and *Młodość*. He drew cartoons and painted church murals. In 1908, he became a professor of painting in the State Industrial School in Cracow. He exhibited with the Society of the Friends of Fine Arts in Cracow. He sat on the board of the Association of Polish Artists. In the years 1915-1917, he worked in the Central Publishing

Bureau of the High National Committee. In 1920, he became a professor in the Decorative School in Bydgoszcz. In 1925, he was awarded the silver medal in the Poster Section at the International Exhibition of Decorative Arts in Paris.

Pronaszko Zbigniew (1885-1958) – He was a brother of the painter and stage designer Andrzej Pronaszko. Initially, he studied at the Kiev School of Fine Arts, and then at Cracow Academy of Fine Arts under Jacek Malczewski and Teodor Axentowicz (1906-1911). Related to the group of Polish expressionists, the future Formists, he was a member of the Association of Artists 'Keystone'. From 1926 to 1927, he belonged to the Society of Polish Artist *Sztuka*. He lectured as a professor at the Stefan Batory University in Vilnius, in the Free School of Painting and Drawing of Ludwika and Wilhelm Mehoffer's and afterwards at the Academy of Fine Arts in Cracow.

Puacz Józef (1863-1927) – He studied at Cracow School of Fine Arts (1884-1889) and then for two years in Munich, and thereafter taught in schools in Piaseczno and Piotrków Trybunalski. He painted genre scenes and portraits.

Puffke Marian (1888-1925) – He studied at Cracow Academy of Fine Arts under Teodor Axentowicz and Józef Pankiewicz, and was a member of Poznań Artists Association. He painted mainly impressionistic landscapes.

Rakowski Mieczysław (1882-1947) – He studied at Cracow Academy of Fine Arts under Florian Cynk, Józef Pankiewicz, Leon Wyczółkowski and Teodor Axentowicz (1905-1911). He immigrated to Belgium.

Rosen Jan (1854-1936) – Born and died in Warsaw; a painter. He studied in Dresden, Munich and Paris. He painted battle scenes and drew illustrations for *Tygodnik Ilustrowany*.

Rubczak Jan (1884-1942) – He studied at Cracow academy of Fine Arts under Florian Cynk and Józef Pankiewicz (1904-1911); the Akademie für Graphische Künste und Buchgewerbe in Leipzig and at the Académie Colarossi in Paris. In 1917, he started to direct his own graphic school in Paris. Then, he moved to Cracow, where he taught graphics at Ludwika and Wilhelm Mehoffers' Free School of Painting and Drawing and worked as an assistant in the department of graphics of the academy of Fine Arts (1931-1932). He was a member of the Society of Polish Artists *Sztuka*, and a co-founder of both the Artists' Guild 'Unicorn' and the Society of Polish Artists in Paris. He was a painter and graphic artist interested in landscape subjects, portraits and still lifes.

Ruszczyc Ferdynand (1890-1936) – He studied law in St Petersburg and later (1892-1897) painting at the St Petersburg Academy under Ivan Shishkin and Archip Kuindzi. As a student he travelled to the Crimea and to the Baltic Sea. In 1898, following his graduation, in the company of Kuindzi and a group of his students, he made an artistic journey to Germany, France, Italy, Switzerland and Vienna. After his return, he settled in Bohdanów. In the years 1904-1907, he acted as a professor at Warsaw School of Fine Arts, and in 1907, he took over for two years the department of landscape painting at Cracow academy of Fine Arts. In 1919, he engaged himself in the organization of the Faculty of Fine Arts at the Stefan Batory University in Vilnius, and became a professor thereof the same year. In 1921 and 1929, he travelled to Paris and in 1930 to Hungary. He was a member of the Society of Polish Artists *Sztuka* since 1909, of the Society for the Encouragement of Fine Arts in Warsaw, and an

honorary member of the Society of Friends of Arts and Sciences in Vilnius. He was chiefly a landscapist. Besides painting, he occupied himself with stage design and applied graphics.

Rychter Tadeusz (1873-1943) – In the years 1895-1896, he studied at Cracow Academy of Fine Arts under Teodor Axentowicz, then in Munich, again in Cracow (under Józef Unierzyski), and in Paris. From 1902 he lived in Cracow. He was associated to the Green Balloon Cabaret. He painted mostly landscapes, designed posters and book-plates. From 1907 he belonged to the para-Masonic theosophical lodge. The same year, together with Henryk Szczygliński, he organised an experimental studio. He served in the Polish Legions.

Rychter-Janowska Bronisława (1872-1953) – In 1896 and in the years 1898-1901, she studied in Munich under Anton Ažbe and Simon Holossy; she completed her education at the Academy in Florence in 1904 and in Rome. Jan Stanisławski was also her tutor. Around 1909-1910, she conducted a private school of painting at Stary Sącz. She belonged to the Association of Polish Women Artists in Lviv. She was married to Tadeusz Rychter, a painter and graphic artist. Her creation consisted of landscapes, genre scenes, portraits, and interiors (most frequently of Polish manor houses).

Rzecki-Szreniawa Stanisław (1888-1972) – Sculptor, painter, stage designer and caricaturist. In 1903-1908, he studied at Cracow Academy of Fine Arts, painting under Teodor Axentowicz, Julian Fałat and Stanisław Wyspiański, and sculpture under Konstanty Laszczka, polishing his talents in Paris (1909). One of the most gifted caricaturists that gathered around the Green Balloon Cabaret, he produced the cabaret's decorations and puppets for the New Year's Day satirical shows. *Melpomene's Portfolio*, which was published in 1904, featured a selection of his theatre caricatures. The periodicals he contributed to included *Liberum Veto*, the satirical and political magazine *Hrabia Wojtek* (1905), the art weekly *Czarny Kot* (1906), Cracow-published *Museion* (ca. 1911-1913), as well as the Warsaw satirical magazines *Sowizdrzał* (ca. 1912) and *Diabeł*. During World War I, he served in the Polish Legions and was a member of the Visual Arts Club of the Research Institute of the Legions in Warsaw. A founding member of the *Rytm* Association of Visual Artists and the *Ryt* group, in 1926 – together with Borowski and Czajkowski – he set up the Institute of Visual Arts, and in 1930 took an active part in organising the Institute of Art Propaganda. In 1934, his works were on view at the 19th Art Biennale in Venice. After World War II, he lived in Cracow, and then moved to Wrocław, where his chief line of work was sculpture.

Rzegociński Witold (1883-1969) – In 1899 -1903, he was a student at Cracow Academy of Fine Arts under Józef Unierzyski, Jacek Malczewski, Konstanty Laszczka and Jan Stanisławski. In 1903, he went to Paris, where he continued his studies at the École Nationale et Spéciale des Beaux-Arts. He came back to Cracow in 1906 and stayed here for good. Between 1909 and 1919, he worked successively as a stained glass maker, art consultant and designer at Żeleński's Stained Glass Window and Mosaic Studio, and collaborated with A. Pruszyński Artistic Lithography Studio. In 1913, he began teaching at the State School of Industry and the Adrian Baraniecki Higher Education Courses for Women in Cracow (1916-1919), and later, starting in 1922, at the State School of Decorative Arts and Artistic Industry; he also taught perspective, artistic anatomy and live drawing at the State Institute of Plastic Arts. In the 1930s, he was a professor at Alfred Terlecki's private school. Starting in 1907, he took part in a number of exhibitions, notably at the Friends of the Arts Society in Cracow

(1909) and at the Universal Exhibition of Polish Art in Lviv (1913). He painted genre scenes, portraits, but mostly Tatra landscapes.

Samlicki Marcin (1878-1945) – Starting in 1900, he studied history at the Jagiellonian University in Cracow, and at the same time studied painting at Cracow Academy of Fine Arts under Józef Unierzyski, Józef Mehoffer (from 1906), Jacek Malczewski (from 1911) and Jan Stanisławski. He co-founded the famous Green Balloon Cabaret in Cracow. In 1908, he went on a sightseeing tour of Italy, visiting Rome, Naples and Florence. In 1910, he spent some time in France (Paris and Brittany). He was one of the founders of the Society for the Care of Polish Artists in France. In 1911, he worked as a teacher at St. Hyacinth's School, and then St. Ann's High School in Cracow. In 1912, he went to Paris again, and stayed there till 1929. When he came back to Poland, he lived in Bochnia. He was an editor of *Głos Plastyków* monthly and in 1936 began to teach history of contemporary painting at Cracow academy of Fine Arts. His legacy includes a valuable art collection and a diary, which he donated to Stanisław Fischer Museum in Bochnia. He painted portraits and landscapes. He took part in the *Exhibition of Works of Professor Jan Stanisławski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed three of his oil paintings: *Afternoon*, *A Stream in Zakopane* and *A Forest Pond*.

Schulz Bruno (1892-1942) – Writer, artist, literary critic and art teacher born to Jewish parents, and regarded as one of the great Polish-language prose stylists of the 20th century. Schulz was born in Drohobycz, in the province of Galicia then part of the Austro-Hungarian Empire, and spent most of his life there. He was killed by a German Nazi officer. At a very early age, he developed an interest in the arts. He attended school in Drohobycz from 1902 to 1910, after which he studied architecture at Lviv Polytechnic. His studies were interrupted by illness in 1911 but he resumed them in 1913 after two years of convalescence. In 1917, he briefly studied architecture in Vienna. After World War I, the region of Galicia, which included Drohobycz, returned to Poland. Schulz taught drawing in a Polish school from 1924 to 1941. His employment kept him in his hometown, although he disliked his profession as a teacher, apparently maintaining it only because it was his sole means of income. He developed his extraordinary imagination in a swarm of identities and nationalities; a Jew who thought and wrote in Polish, was fluent in German, immersed in Jewish culture, yet unfamiliar with the Yiddish language. Yet there was nothing cosmopolitan about him; his genius fed in solitude on specific local and ethnic sources. He preferred not to leave his provincial hometown, which over the course of his life belonged to four countries; the Austro-Hungarian Empire, Poland, the Soviet Union, and Nazi Germany. His adult life was often perceived by outsiders as that of a hermit, uneventful and enclosed. In his visual art, he represented a grotesque world akin to Kafka's writings.

Seidenbeutel Efraim and Seidenbeutel Menasze (1902-1945) – Twin brothers born in Warsaw in a poor Jewish family. Their father, Abram was a bookkeeper and textile trader. From 1921, they studied painting at the Municipal School of Decorative Arts in Warsaw. In autumn 1923, Menasze was admitted to the Academy of Fine Arts in Warsaw to study painting and drawing; from 1924 on the list of students also figured Ephraim. Their teachers were: Tadeusz Pruszkowski, Władysław Skoczylas and Wojciech Jastrzębowski. The brothers often created jointly by painting figural compositions, and portraits and landscapes. In 1931 or 1932, they went to study abroad in France, Germany and Belgium.

Sichulski Kazimierz (1879-1942) – Painter and cartoonist. He studied law at the Jan Kazimierz University in Lviv, and then painting at Cracow Academy of Fine Arts under Józef Mehoffer, Stanisław Wyspiański, and Leon Wyczółkowski. He was a member of the Society of Polish Artists *Sztuka* (from 1905) and of the Viennese Hagenbund (1906-1921). He was fascinated by the folk art of the Podhale and Hutsul highlanders. He painted symbolic compositions, drew cartoons and collaborated with the periodicals *Chochół*, *Liberum Veto*, and *Naprzód*. He was associated with the Green Balloon Cabaret, and painted portraits of Cracovian actors. In 1907, he moved to Lviv. He exhibited with the Society of the Friends of Fine Arts in Cracow. He served in the Polish Legions. In 1930, he became a professor of evening drawing classes at Cracow Academy of Fine Arts.

Siedlecki Franciszek (1867-1934) – Painter and graphic artist, theatre designer, art critic and theatre scholar representing the trend of symbolism and Art Nouveau. He graduated in law at the Jagiellonian University. In 1893, he studied art at the Academy of Fine Arts in Munich. From 1894, he continued his artistic studies at the Académie Colarossi in Paris. He worked as an illustrator with an elite magazine *Chimera*. In 1910, he became the supervision of the graphic magazine *Sphinx* and in 1911 the artistic director of the magazine *Art*.

Sięstrzeńcewicz Stanisław Bohusz (1869-1927) – Between 1888 and 1894, he studied at St Petersburg Academy under B.P. Willewaldi, then in Paris at the Académie Julian. In Munich, he befriended Józef Brandt. In 1900, he settled in Warsaw, and in 1919 taught painting at the University of Vilnius. He painted mainly genre scenes and portraits.

Skoczylas Władysław (1883-1934) – Graphic artist, painter and sculptor. He studied at the Kunstgewerbeschule in Vienna and in the years 1904-1906 at Cracow Academy of Fine Arts. He was trained as a wood-engraver in Paris and at the Academy of Graphic Arts in Leipzig. From 1933, he was a professor at the Warsaw School of Fine Arts. He belonged to the Polish Formists, cofounded the groups *Ryt* and *Rytm*, and the Institute for the Propagation of Art. He created many woodcuts, in which he referred to the Podhale region art and to medieval graphic art.

Skotnicki Jan (1876-1968) – Painter and printmaker; initially, he studied at the Warsaw School of Drawing, then went on to St Petersburg Academy in 1898-1899 and subsequently to Cracow Academy of Fine Arts, after which he went back to St Petersburg and the Paris. He spent the years 1905-1917 in Cracow and Zakopane, where he ran the Kilim Weaving Workshops, for which he designed kilims and toys. In 1917, he moved to Warsaw.

Stabrowski Kazimierz (1869-1929) – Painter; born into a landed gentry family. Between 1887 and 1897, he studied at St Petersburg Academy under Pavel Czistiakov. In 1893, he made a study trip to Beirut, Palestine, Odessa, Greece and Egypt. In the years 1897-1898, he studied at Académie Julian in Paris. In 1903, he settled in Warsaw, and in 1904, became the first director of Warsaw School of Fine Arts. Between 1903 and 1913, he travelled to France, Germany, Sweden, Spain, Italy, Morocco, Norway and the Canary Islands. He painted figural compositions, illustrated legends, made historical paintings, landscapes and portraits.

Stanisławski Jan (1860-1907) – He graduated from the department of mathematics at the Warsaw University and pursued his studies in the Technological Institute in St Petersburg.

After half a year, he returned to Warsaw only to take up painting in Wojciech Gerson's Class of Drawing. In the years 1884-1885, he studied painting at Cracow School of Fine Arts under Władysław Łuszczkiewicz. He proceeded with his training as a painter in Paris in the atelier of Carolus Duran (1885-1888). From 1888 to 1895, he worked independently in Paris, when he made friends with Józef Chełmoński. He undertook numerous artistic travels to Italy, Spain, Switzerland, Germany, Austria, Bohemia, and several times to the Ukraine. In 1895, he left for Berlin, where he collaborated with Wojciech Kossak on the panorama *The Crossing of the Berezina*. In 1896 in Lviv, he painted landscape fragments for Jan Styka's panorama *Golgotha*. In 1897, he came to live in Cracow, where he took over the department of landscape painting, reopened after a twenty-year break, at Cracow School of Fine Arts. He was one of the founders of the Society of Polish Artists *Sztuka*, and since 1901, a member of the Society of Polish applied Art. He painted almost exclusively landscapes and during his ten-year long pedagogical tenure, educated about sixty students, thus creating the so-called 'Stanisławski school'. He was also engaged in producing graphic art and illustrations, as well as designing posters and stage decorations.

Stankiewicz Zofia (1862-1955) – Painter, graphic artist, social activist, feminist. She studied at Kharkov. Then she gained knowledge at Wojciech Gerson's Drawing Class in Warsaw and the Académie Julian in Paris. She worked mainly in Warsaw. At the beginning of her career, she painted landscapes and portraits, later devoting herself exclusively to graphics, practicing lithography and linocut. Her work was dominated by architectural themes; many works are views of the old Warsaw.

Straszkiwicz Stanisław (1870-1925) – In 1901-1903, he studied painting at Cracow Academy of Fine Arts under Józef Unierzyski, Józef Mehoffer and Jan Stanisławski. In the academic year 1901/1902, he received a Brown Medal for his landscapes. He was a member of the Committee of the Society for the Encouragement of Fine Arts (1916/1917), and a full member of that society for the remainder of his life. In 1922, he joined the Warsaw-based Pro Arte Group. He exhibited his works regularly at the Society for the Encouragement of Fine Arts (from 1903 on). Initially, his work was visibly influenced by Stanisławski (he painted his favourite themes: thistles, sunflowers, windmills); subsequently yielded to a fascination with Józef Chełmoński's paintings. He painted hazy, nostalgic landscapes, working on them slowly, preparing a number of sketches for each picture. He took part in the *Exhibition of Works of Professor Jan Stanisławski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed two of his oil paintings: *A Moonnight* and *Moonrise*.

Steller Paweł (1895-1974) – Graphic artist, painter and art educator. He studied in Lviv, Prague and until 1927 at the School of Fine Arts in Warsaw under Władysław Skoczylas. He practiced graphic, applied graphic arts, as well as watercolour painting. His landscapes and figural compositions were a continuation of Skoczylas's art.

Stryjeńska Zofia (1894-1976) – Following a short training in Leonard Stroynowski's school in 1909, she began systematic studies under Jan Bukowski in Maria Niedzielska's school of painting. In 1911, she started to study at the Munich Academy under Gabriel Ritter von Hackl, Hugo von Habermann and Frantz Burkhard. She won the Grand Prix at The International Exhibition of Decorative Art in Paris in 1925. Associated with Cracow Workshops, she was also a co-founder of the Society of Artists *Rytm*. She was married to the architect Karol

Stryjeński. As a painter and illustrator she was the author of the individual style inspired by Polish folklore.

Stryjeński Karol (1887-1932) – Architect, interior designer, sculptor, and graphic artist. He studied architecture at the University of Zurich (1907-1911), and at École des Beaux Arts in Paris (1913), and then in the studio of his father Tadeusz. He belonged to the Architecture, Sculpture, Painting and Craft association (ARMiR), and the *Lad* association. He also belonged to Cracow Workshops.

Szczygliński Henryk (1881-1944) – In 1897-1899, he studied painting in Munich under Stanisław Grocholski and Anton Ažbé, and continued at Cracow Academy of Fine Arts under Jacek Malczewski, Teodor Axentowicz, Leon Wyczółkowski and Jan Stanisławski. He was a member of the Society of Polish Artists *Sztuka*. Still as a student, he became involved with the Green Balloon Cabaret. In 1917, he moved to Warsaw, where he spent the remainder of his life. During World War I, he served in the Polish Legions. His main area of interest was painting, mostly ambient landscapes, nocturnes and urban views. He also tried his hand at colour lithography. Following Stanisławski's death, together with Stefan Filipkiewicz, he organised two exhibitions in 1907: one to show the works of his Mentor (*Jan Stanisławski. A Posthumous Exhibition*) and the other one to present the works of his students (*Exhibition of the Works by Professor Jan Stanisławski's Students*). He displayed his own works there as well.

Szymanowski Waclaw (1859-1930) – Initially, he studied in Wojciech Gerson's Drawing Class, then at the École des Beaux-Arts in Paris under Eugene Delaplanche (1879-1880), the Munich academy of Fine Arts under Gyula Benczur (1880-1883) and later under Ludwig von Löfftz. In 1891, together with Stanisław Grocholski, he founded a school of painting in Munich. Since 1892, he was related to the Secession in Munich, the Viennese Secession, Polish Literary and Artistic Society of Polish Artists *Sztuka*. As a painter and a sculptor, he showed a predilection for genre and folk subjects.

Ślewiński Władysław (1854-1918) – After spending a short time in the School of Agriculture in Czernichów, in 1886 he took over his family's manor estate, Pilaszkowice, which he soon brought to ruin. In 1888, he went to Paris, where he became involved with the artistic and literary bohème. Only as a mature man did he discover his calling as an artist. He was a student of the Académie Julian and, for nearly two years, the Académie Colarossi. He met Paul Gauguin (probably as early as 1888) and joined the circle of painters that surrounded Gauguin. Between 1890 and 1896, they spent the summer together in Pont-Aven. In 1896, he made Le Pouldu his permanent home. In 1902, he took a sightseeing tour of Spain. He spent the years 1905 through 1910 in Poland: in Cracow, the nearby family manor Domaniewice, and in Warsaw, where he started teaching at the School of Fine Arts in 1908, and subsequently in his own atelier. During that period, he made several long trips to the Tatras, mostly to Poronin, and also to Paris. From 1914 on, he lived in Doëlan, Brittany. While abroad, he sent his works to Poland on a regular basis, to be shown at the exhibitions organised by e.g. the Society of Polish Artists *Sztuka*, and also took part in the exhibitions of the Vienna Secession and the Salon of the Independents in Paris. He painted landscapes, still lifes (mostly of flowers), as well as portraits and peasant types from Brittany and Podhale. He was connected with the Pont-Aven group, and developed his individual formula of Synthesis.

His paintings display sophisticated, almost ascetic simplicity of technical means and symbolic expression.

Talaga Jan (1876-1955) – In 1900-1906, he studied at Cracow Academy of Fine Arts under Józef Mehoffer, Leon Wyczółkowski, Teodor Axentowicz, and Jan Stanisławski. In 1911, he made a sightseeing trip to Italy, and around 1920 went to Ceylon, Hong Kong, China and Japan. In 1913, he joined the Society of Polish Artists *Sztuka*, in whose exhibitions he took part on a regular basis. He painted mostly landscapes, often reiterating the motif of a creek in winter. He never broke free from Stanisławski's influence. He also made some wall paintings. His favourite techniques were oil and watercolour.

Terlikowski Włodzimierz (1873-1951) – As a teenager, he ran away from Warsaw to Munich (c. 1889), where he did odd jobs, including work at the circus. In 1891, he came to Paris, where he allegedly studied with Jean-Paul Laurens. Then he received help from the writer Jan Lorentowicz, who taught him and arranged jobs. In 1898, he set out on a seven-year journey (Algeria, England, Australia, China, Egypt, Mexico, the Netherlands, Germany, New Zealand, Russia, Singapore, Tunisia, and Italy). During World War I, he lived in 'La Ruche' in Paris. In the years 1911-1913, he had a studio in rue de la Grande-Chaumière 16, directly next to that of Modigliani, with whom he became close friends. His other friends there included Kisling, Soutine and Foujita. His atelier was a meeting point for artist from Poland. During World War I, he stayed in Troyes, where he had an individual exhibition. . After 1918, he travelled a lot to Spain and Italy, and to Poland, where he exhibited his paintings. From 1928, he belonged to the Circle of Polish Artists. Initially, he depicted Parisian views. After 1910, he developed an individual style, which made him one of the more interesting representatives of post-Impressionism.

Tichy Karol (1871-1939) – One of the key Polish designers of the 20th century, a co-founder of the Polish Applied Art Society. He played an instrumental role in the revival of decorative arts in Poland. Particularly noteworthy are his designs of furniture, textiles and ceramics. In 1904, he became one of the first professors of Warsaw School of Fine Arts. He was associated with the *Ład* co-op founded in 1926.

Trojanowski Edward (1873-1930) – Painter and graphic artist. Between 1892 and 1896, he studied at the Academy of Fine Arts in St Petersburg and then at the Académie Julian in Paris. He was a cofounder of the Polish Society of Applied Arts in 1901, and from 1909, a member of the Society of Polish Artists *Sztuka*. He was a professor at the Warsaw School of Applied Arts and from 1923 at the Warsaw School of Fine Arts. He designed applied graphics, ceramics and kilim rugs.

Trusz Iwan (1869-1941) – He studied painting at the Cracow School of Fine Arts, initially under Izidor Jabłoński, Władysław Łuszczkiewicz, Józef Unierzyski and Leopold Loeffler; then between 1895 and 1897, under Leon Wyczółkowski and Jan Stanisławski. In 1894, he moved to Vienna, where he attended some classes at the Academy of Fine Arts. Afterwards, he travelled extensively, visiting Rome, Palestine and Egypt. He also went to the Crimea. Finally, he took up residence in Lviv, living to some extent a reclusive life in the borderland of two cultures: Polish and Ukrainian. He was an art critic, publishing articles in Ukrainian magazines, and also an illustrator and collaborator of Lviv theatres. He painted primarily

landscapes – gloomy and ambient, which he grouped into series: *Nasturtiums – Lonely Ones*, *On Solitude*, and *In the Embrace of Snow*.

Uziemblo Henryk (1879-1949) – After attending the Industrial School in Cracow, he moved to Vienna, where he completed the whole curriculum at the Kunstgewerbeschule. He worked for the Österreichisches Museum für Kunst und Industrie under Professor Karl Karger. In 1902, he became a student of Cracow Academy of Fine Arts under Stanisław Wyspiański and Teodor Axentowicz. In 1904-1905, he continued his studies in Paris, and also studied interior architecture in England and Italy. He was a founding member of the Polish Applied arts Society (1901-1914), and in 1902, joined the Society of Polish Artists *Sztuka*. Starting in 1922, he taught at the Institute of Visual Arts in Cracow. He designed interiors, polychromes (e.g. at the Wawel Cathedral), stained-glass windows and posters. He was one of the leading exponents of Polish applied arts. Under Jan Stanisławski's influence, he began painting landscapes.

Waliszewski Zygmunt (1897-1936) – he began his artistic studies in the School of Drawing and Painting in Tbilisi in Georgia, to continue them a couple of years later at Cracow Academy of Fine Arts under Wojciech Weiss and Józef Pankiewicz (1921-1924). Initially connected with the group of Formists, he soon joined the group *KP* (The Parisian Committee) and left Poland to carry on his studies at the Parisian branch of Cracow academy of Fine Arts, where he stayed from 1924 to 1930. In 1931, he returned to Warsaw, but later moved to Cracow. In 1927, he contracted the Bürger disease, which caused his premature death. He painted landscapes, still lifes, portraits and figural compositions. Apart from easel painting, he practiced wall-painting.

Wankie Władysław (1860-1925) – Between 1875 and 1880, he was a student at Wojciech Gerson's Drawing Class in Warsaw, and then briefly at Cracow School of Fine Arts. The years 1882-1903, he spent in Munich, and thereafter returned to Warsaw. Initially, he painted sentimental naïve genre scenes, and then around 1887, his painting approached Symbolism, finally in his mature period he created ambient nostalgic stylised landscapes.

Wańkowski Tadeusz (1883-1960) – He was a student of Józef Mehoffer at Cracow Academy of Fine Arts in the years 1905-1911. He was a painter and teacher of drawing.

Wawrzeński Marian (1863-1943) – Initially, he attended the Warsaw School of Drawing, having Wojciech Gerson as his tutor (1880-1881). Later (1881-1883 and 1886-1887), he studied at Cracow School of Fine Arts under Jan Matejko, Leopold Loeffler and Florian Cynk. In the years 1884-1885 and 1890-1895, he travelled several times to Munich, in 1885 to Paris, and in 1891-1892 to Italy. Linked to the artistic circle of *Chimera*, he was also a member of the Society of Artists *Odlam*. He was an art critic and painter interested in allegorical scenes and subjects referring to Slavonic legends and myths.

Weber Max (1881-1961) – Polish-Jewish-American painter who painted cubist compositions before switching to Jewish themes towards the end of his life. Born in a Polish city of Białystok, then part of Russian Empire, he emigrated to America with his parents at the age of ten. He studied art at the Pratt Institute in Brooklyn under Arthur Wesley Dow. In 1905, he had saved enough money to travel to Paris and study, acquainting himself with the work of such modernist artists as Henri Rousseau, Matisse, Pablo Picasso and other members of the so-called School of Paris. In 1909, he returned to New York and helped to

introduce cubism to America. He is considered one of the most significant American cubists. In 1930 the Museum of Modern Art held a retrospective of his work, the first solo exhibition at that museum of an American artist.

Weiss Irena (Aneri) (1888-1981) – Initially, she studied at Warsaw School of Fine Arts under Karol Tichy, Konrad Krzyżanowski and Xawery Dunikowski, then at a private course led by Wojciech Weiss, her future husband. She painted landscapes, still lifes and portraits. During the 1970s, she occupied herself with mosaic-making.

Weiss Wojciech (1875-1950) – He studied at Cracow School of Fine Arts: in 1891, he was a free auditor, and from 1892 to 1895, a student of Władysław Łuszczkiewicz and Jan Matejko. Between 1895 and 1899, he was enrolled in Leon Wyczółkowski's master class. In 1896, he took his first sightseeing trip around Europe (Berlin, Dresden, Prague, Vienna), and in 1897, visited Paris for the first time. He was one of Stanisław Przybyszewski's friends and, starting in 1898, collaborated with him as an illustrator for *Życie* magazine published in Cracow. Influenced by Przybyszewski's theories, he became interested in existential issues, penetration of the human psyche and the innermost concealed layers of the subconscious. In 1901 and 1902, he continued his painting studies in Florence and Rome. He lived in Cracow, and starting in 1904, he spent the summer in his own house in Kalwaria Zebrzydowska. In 1907, he began teaching Cracow Academy of Fine Arts, where he became a professor in 1913 and served as rector three times. He made numerous trips, e.g. to Italy, Vienna and southern France, where he spent the summer breaks from 1923 on. In 1898, he became a member of the Society of Polish Artist *Sztuka*, and also exhibited his works together with the Vienna Secession. Between 1922 and 1939 (almost every year) he took part in art shows organised by the Carnegie Institute in Pittsburgh. He received a large number of prizes in exhibitions held at home and abroad (e.g. the Gold Medal at the 1900 Exposition Universelle in Paris). In his early period, he made expressionist portraits and symbolic fantastic compositions. Somewhat later, he became interested in colour and purely painterly issues. He painted idyllic scenes of family life, sunny landscapes, portraits, nudes and still lifes, as well as scenes referring to antiquity and mythology.

Winiarz Jerzy Edward (1892-1928) – Painter; fought in the Polish Legions. He studied art at Cracow Academy of Fine Arts under Wojciech Weiss, and was a member of the *Jednoróg* group of artist.

Winkler Konrad (1882-1962) – He studied history of art at the Lviv University, while his artistic training took place at Loth's Academy in Paris in the years 1924-1927. He was related, both as a painter and theoretician, to the group of Polish Expressionists, the future Formists, and to the artists gathered around the Salon of the Independents. An art critic and theoretician, he painted landscapes, portraits and still lifes, drawing inspiration from folk and primitive painting.

Witkiewicz Stanisław (1851-1915) – Painter, architect, writer and art theoretician. Witkiewicz was born in the Lithuanian village of Pašiaušė (Polish: *Poszawsze*) in Samogitia, at that time, in the partitioned Polish-Lithuanian Commonwealth lands ruled by the Russian Empire. He studied in St Petersburg (1869-71), then in Munich (1872-75). He created the Zakopane Style (*styl zakopiański*) (also known as Witkiewicz Style (*styl witkiewiczowski*)) in architecture. He was strongly associated with Zakopane and promoted it in the art

community. His son, Stanisław Ignacy Witkiewicz, became a famous painter, playwright, novelist and philosopher, also known (from the conflation of his surname and middle name) by the mononymous pseudonym 'Witkacy'. The son's godmother was the internationally famous actress Helena Modjeska (Helena Modrzejewska), whom the elder Witkiewicz in 1876 had nearly accompanied to California in the United States. Witkiewicz had strong views against formal education: *'school is completely at odds with the psychological make-up of human beings'*. He applied this principle in his son's upbringing and was disappointed when the twenty-year-old Witkacy chose to enrol at the Academy of Fine Arts in Cracow. In 1908, suffering from tuberculosis, the elder Witkiewicz left his family in Zakopane and relocated to Lovranno, a fashionable resort in what was then Austria, which today is in Croatia. He died there in 1915.

Witkiewicz Stanisław Ignacy (Witkacy) (1885-1939) – Initially, he studied under his father Stanisław Witkiewicz and from 1904 on at Cracow Academy of Fine Arts under Józef Mehoffer and Jan Stanisławski. In 1906, he met Władysław Ślewiński and took lessons from him. He travelled extensively throughout Europe (Vienna, Germany, Italy, Paris, Brittany, and London). In 1914, he and his friend Bronisław Malinowski went on a trip to Ceylon and Australia, but the news of the outbreak of World War I brought him back to Europe. He spent the war years in St Petersburg as a commissioned officer of the elite Pavlovsky Leib Guard Regiment. After his return to Poland, he joined the group of Polish Expressionists (as of 1912 Polish Formists). He published *New Forms in Painting and the Resultant Misunderstandings*, where he formulated his theory of Pure Form in painting. During the interwar period, he lived in Zakopane, taking a very active part in artistic life. In his early period, he painted landscapes, still lifes and portraits influenced by Ślewiński, in the Young Poland spirit; then through his fantastical/grotesque paintings, he reached abstract expressionism. In 1924, he withdrew from creative painting and the pure form idea, and set up the S.I. Witkiewicz Portrait Painting Firm, rendering services according to a rather peculiar set of rules.

Witkowski Romuald Kamil (1876-1950) – In 1899, he enrolled in Wojciech Gerson's Drawing Class in Warsaw, and then between 1901 and 1904, he studied at Cracow Academy of Fine Arts under Józef Unierzyski, Florian Cynk and Jan Stanisławski. In 1904, he moved to Warsaw for good, and became a colourful figure in the city's artistic circles. In 1917, he joined the newly-formed Polish Artistic Club in Warsaw and the Avant-garde artists group, and in 1919 became one of the Polish Formists. In 1924, he became a member of the 'Rhythm' Association of Polish Artists. He took part in the exhibitions of all the artistic groups that he was a member of. He won a number of awards, e.g. the Gold Medal at the 1937 International Exhibition of Art and Technology in Paris. Initially, he painted landscapes inspired by Stanisławski's work; over time, he began to paint still lifes and portraits of ascetic composition, resembling the works of constructivists.

Wodziński Józef (1859-1915) – He studied at Wojciech Gerson's Drawing Class in Warsaw, then at Cracow School of Fine Arts (1878-1881), Munich Academy (1881-1884), and Vienna. He painted salon and costume scenes, marine landscapes, and illustrated German and English newspapers and magazines.

Wojnarski Jan (1879-1937) – He studied painting at Cracow Academy of Fine Arts under Jan Stanisławski (1904-1906), Leon Wyczółkowski (1907-1909), and also etching and engraving under Wyczółkowski (1907-1909) and Józef Pankiewicz (1911-1912). He was

granted a cash prize in the academic year 1904/1905 in recognition of his achievement as a student. He was a member of such artistic groups as: The Group of Five, the Independents, Colour, and Keystone. Although he did some painting, print art was his main area of interest. He took part in the *Exhibition of Works of Professor Jan Stanislawski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed eight of his oil paintings: *Creek*, *Oaks*, *Springtime Field*, *Dusk*, *Roses I-III*, and *Willows*.

Wojtkiewicz Witold (1879-1909) – In 1879, he began his art studies in Wojciech Gerson's Drawing Class, which he soon dropped. He began writing a satirical column for *Kolce* magazine under the penname 'Wit-Woj' and made illustrations for *Wędrowiec* and *Tygodnik Ilustrowany*. He had his debut as an artist in 1902, in Aleksander Krywult's Salon in Warsaw, exhibiting a series of humourist drawings. In the autumn of 1903, he enrolled in Cracow Academy of Fine Arts (Leon Wyczółkowski's studio), but his attendance was irregular. He was one of the contributors of caricatures for *Melpomene's Portfolio*, made tragicomic sketches, was one of the cofounders of the Green Balloon Cabaret, and collaborated with the leftist *Liberum Veto* weekly. He made friends with Eliza Pareńska and frequented her salon, where the whole artistic world of Cracow would gather at the time. After graduation in 1906, he began exhibiting his works with some success at Schulte's gallery in Berlin, where they attracted the attention of Maurice Denis and André Gide, who organised an exhibition for him in Paris, at the Galerie Druet in 1907. Following his return from Paris, he became friends with Stanisław Ignacy Witkiewicz and Roman Jaworski. They made drawings for Warsaw's satirical magazines *Czarny Kot* and *Chochol*. He was a member of the Group of Five and the Zero Group (1908), and of the Society of Polish Artists *Sztuka*. He painted portraits, scenes inspired by literature and symbolic compositions saturated with a sense of the tragedy of existence, full of passion, concealed obsessions, tensions and fears. Depicting an unreal marionette reality – in his several series: *Circus*, *Insanity*, *From a Child's Poses* and *Ceremonies* – he made frequent references to the world of a child's imagination.

Wyczółkowski Leon (1852-1936) – Born at Huta Miastkowska, district Garwolin in Masovia, died in Warsaw. In the years 1869-1877, he studied painting at the Warsaw Drawing Class of Wojciech Gerson. He continued his education at the Munich Academy under Alexander Wagner (1875-1877) and at Cracow School of Fine Arts under Jan Matejko (1877-1879). The period between 1881 and 1883 he spent in Warsaw and he travelled to the Ukraine (1885-1894). In 1895, he was appointed professor at Cracow School of Fine Arts, which position he held until 1911, living in Cracow until 1929, when he moved to Poznań. In 1934, he became a graphics professor at Warsaw Academy of Fine Arts. He undertook several artistic travels (Paris, Italy, Spain, the Netherlands and England). He was a co-founder of the Society of Polish Artists *Sztuka*. He worked in the oil technique, and after 1900 chiefly in pastels and watercolours. He painted landscapes, genre scenes, portraits and still lifes. From the beginning of the 20th century onwards, he began practicing graphic art, which towards the end of his life became the main field of his creativity and in which he was, besides Pankiewicz, the most outstanding Polish artist. He was also active as a sculptor.

Wygrzywalski Feliks Michał (1875-1944) – Painter and graphic artist. He studied at the Munich Academy of Fine Arts under Ludwig Herterich and Karl Marr, and at the Académie Julian in Paris. He created symbolic decorative paintings (triptych *Liberation*), genre scenes and seascapes. In 1900, he settled in Rome, and from 1907 he lived in Lviv, where he held individual exhibitions in 1908 and 1932.

Wyrwiński Wilhelm (1887-1918) – Painter; member of the Society of Polish Artists *Sztuka*. He was associated with the Cracow Workshops. He practiced easel painting, designed stained-glass windows, interior decorations, murals and applied graphics, books, ex-libris and toys. He was a colonel in the Polish Army, and died serving in the Polish Legions during the defence of Lviv.

Wyspiański Stanisław (1869-1907) – Born and died in Cracow; in the years 1885-1886, he studied at Cracow School of Fine Arts under Florian Cynk, Władysław Łuszczkiewicz, and Izidor Jabłoński. In the periods 1887-1890 and 1896-1897, he studied history, history of art and history of literature at the Jagiellonian University. From 1889 to 1890, he collaborated with Jan Matejko on painting the polychromy of Our Lady's Church in Cracow. In 1890, he travelled around Europe, and then stayed in Paris (1891-1894), where he studied at Académie Colarossi under Joseph Blanc, Jacques Courtois and Auguste Girardot. In 1894, he returned to Cracow, where from 1902, he taught decorative painting at Cracow Academy of Fine Arts. He was a co-founder of the Society of Polish Artists *Sztuka*. He was also a playwright, poet, and reformer of Polish theatre, stage designer; painter and draughtsman, designer of murals, stained-glass windows and furniture. He also made book illustrations, vignettes, and painted on glass.

Zaboklicki Waclaw (1879-1959) – He studied in Wojciech Gerson's Drawing Class in Warsaw, and then from 1899 in Munich Academy under M. Weinholdt and A. Ažbe. In 1903, he continued his education at the Académie Colarossi in Paris. Between 1904 and 1912, he lived in Brittany. In 1919, he settled in Warsaw. He painted mainly pastel marine landscapes and flower compositions.

Zak Eugeniusz (1884-1926) – He was born into an assimilated family of Polish Jews. Still as a child, he moved to Warsaw, where he completed his secondary education. In 1902, he left for Paris, where he studied at the École des Beaux-Arts, joining Jean-Léon Gérôme's studio, and subsequently in the Académie Colarossi, under Albert Besnard. In 1903, he travelled to Italy and Munich, where he enrolled in Anton Ažbe's school. In 1904, he returned to Paris and had his debut at the Autumn Salon. From 1906 to 1908, he travelled extensively, e.g. to Pont-l'Abbé in Brittany. He took an active part in the life of the Polish artistic colony, e.g. as an activist of the Society of Polish Artists in Paris. He was a friend of a large number of Polish artists there, among them: Roman Kramsztyk, Waclaw Borowski, Leopold Gottlieb, Jerzy Merkel, Elie Nadelman, Mela Muter, Tytus Czyżewski, and Zygmunt Menkes. His success led the French Government's purchase of his painting for the Luxemburg Museum (1910); he also had an exhibition at the Galerie Druet (1911) and was friends with important figures in the Paris art circles, such as the critics Adolf Basler and André Salmon. In 1912, he became a professor at the Académie La Palette. In 1913, he married Jadwiga Kohn, a beginning painter at the time, who would run the well-known Galerie Zak after his death. Zak spent two years in the south of France (Nice and Venice), and visited Lausanne in Switzerland. In 1916, he moved to Czestochowa (his wife's hometown) and became connected to the Formists. After moving to Warsaw, he became involved in joined projects with the future members of the Rhythm Group, which he cofounded (1921). In 1922, he left Poland for good, first emigrating to Germany (Berlin and Bonn), where he won considerable recognition, leading to interesting commissions, such as painting decorations in the villa owned by the architect Fritz August Breuhaus. He also became a contributor to *Deutsch Kunst und Dekoration* magazine, in which he published monographic articles on selected artists. He

moved to Paris again in 1923, together with his friends: Zygmunt Menkes and Marc Chagall. Zak had exhibitions in Paris (1911, 1925) and Warsaw (1917). In addition to regular participation in the Parisian Salons (from 1904 on) and in the exhibition of Polish artists residing in Paris, held in Barcelona in 1912, he displayed his works in the Armory Show (1913) in New York, Chicago and Detroit – as the only Pole, except for Elie Nadelman, also at the Venice Biennale (1914), and during the Paris exhibitions of the association France-Pologne (1924). He also took part in the exhibitions of the Society of Polish Artists *Sztuka* (starting in 1908), the Future Formists in Cracow (1913) and Zakopane (1916), and in the first two official exhibitions of the Polish Expressionists in Cracow (1917) and Lviv (1918). He showed his works in Warsaw as a member of the Polish Art Club (1917-1919) and the New Group (1918), as well as a member of Rhythm in Cracow (1923) and Warsaw (1924). He painted primarily stylized, nostalgic genre scenes.

Zawadowski Jan Waclaw (1891-1982) – From 1910 to 1913, he was a student of Józef Pankiewicz's at Cracow Academy of Fine Arts. Then, he left for Paris, where from 1913 he exhibited his works at the Salons of the Independents, and from 1926 on at the Salon Tuilleries. He co-founded the Artists' Guild 'Unicorn', and in 1938 became the director of the Parisian branch of the Academy of Fine Arts in Cracow. He was a colourist, interested in landscape, figural compositions and still lifes.

Zieleniewski Kazimierz (1888-1931) – He studied at Cracow Academy of Fine Arts under Wojciech Weiss. In 1919, he travelled with his family to Japan, where he stayed for nearly two years, exhibiting in various Tokyo galleries. Then he moved to Paris and took part in the life of the artistic colony of Montparnasse.

Ziomek Teodor (1874-1937) – In 1897-1901, he studied at Cracow Academy of Fine Arts under Józef Unierzyski, Leon Wyczółkowski and Jan Stanisławski. He was a member of the Society of Polish Artists *Sztuka*, and in the years 1908-1910, of the 'Fraction' Association of Artists. He collaborated with *Sfinks*, a literature and art monthly published in Warsaw between 1908 and 1917. He painted primarily landscapes inspired by Stanisławski's works. He took part in the *Exhibition of Works of Professor Jan Stanisławski's Students*, organised in 1907 as a posthumous tribute to the Master. He showed one of his paintings: *Synagogue*.

Zucker Jakub (1900-1969) – Born in Radom in Poland, he grew up in Palestine. He studied in the Becelel art school in Jerusalem. After World War I, he moved to Paris, where he studied at the Académie Julian and Académie Colarossi. In 1922, he went to New York, which from then on became, alternately with Paris, his place of residence. He painted landscapes, portraits, genre scenes and still lifes.

Zygart Franciszek (1883-1926) – He studied at Cracow Academy of Fine Arts allegedly under Jan Stanisławski and Julian Fałat, although the latter did not teach students directly. After his studies, Zygart went to Poznań, where he spent the rest of his life. He painted stylised landscapes and church murals.

Żelichowski Kacper (1863-1942) – In the years 1879-1889, he studied at Cracow School of Fine Arts under Jan Matejko, and then in 1890, at the Munich Academy. After graduation, he stayed in Cracow for good. From 1887 onwards, he exhibited his works at the Cracovian Society of Friends of Fine Arts. He painted genre scenes, landscapes and portraits.

Żmurko Franciszek (1859-1910) – First, he was a student of Franciszek Tępa's in Lviv, then (1874-1881) of Jan Matejko's at Cracow School of Fine Arts. He also visited Vienna and Munich. In the years 1878-1880, he studied under Alexander Wagner at the Munich Academy. In 1879, he spent six months in Rome. He most often painted semi-nudes and small female heads, as well as ancient, exotic, symbolic and historical compositions.

II Review of Literature on European Japonisme

The dawn of Japonisme dates back to the 1850s when Japan under the pressure of western powers abandoned the *sakoku* policy of national seclusion and opened up to the outside world. It is important to note that there are a number of valuable works by Europeans, mostly travellers' accounts, predating this turning point in Japan's history. Among them are the writings of Titsingh, Kaempfer, von Siebold and Thunberg, to mention only the most consequential ones. As Gabriel and Yvonne Weisberg's *Japonisme: An Annotated Bibliography* (Weisberg 1990) demonstrates, the period between 1853/1854 and 1900 saw a plethora of Western publications on Japan, most of which constituted important contributions to Japonisme. For more than one reason, the year 1900 can be seen as a critical point in the evolution of Japonisme. Firstly, by 1900, the initial phase of dissemination, acknowledgement and assessment of Japanese art and culture had reached a juncture where Japonisme begins to be gradually perceived as a fact of the past rather than as a component of contemporary artistic status quo (Watanabe 1991, 17), though as numerous studies show, Japonisme continued to evolve throughout the 20th century, albeit it tended to draw its inspiration from different branches and aspects of Japanese culture, such as architecture, garden design, calligraphy and ink painting, as opposed to the earlier western infatuation with the *ukiyo-e* school of art. Secondly, the 1900 Exposition Universelle in Paris was an eminently important comprehensive pageant of Japanese artistic and industrial achievement (Weisberg 1990, xxvi). Thirdly, the earliest seminal academic studies of Japonisme appear in the opening decades of the 20th century. Lastly, the turn of the century marks a beginning of the renaissance of secondary branches of Japonisme, such as Polish or American.

The aforesaid bibliography by the Weisbergs contains the most comprehensive classified presentation of sources for the study of Japonisme up to 1988. The authors narrowed down the scope to France, Britain and the United States, and divided the presented annotations into the following categories: books, catalogues, articles, dissertations and reviews. The entries within these categories are ordered chronologically, however the nature of such a compendious approach divests this prodigious achievement of an overall temporal perspective of the history of Japonisme. This is not a criticism; as such a 'panoramic' angle was outside the aims set by the authors. Although in the introduction they sketch the evolution of the scholarship of the phenomenon, it is Toshio Watanabe's review of literature in his *High Victorian Japonisme* (1991) that offers a more detailed, and coherent picture of how a taste for Japan was studied in the West, and in Japan, from 1900 through to the 1980s.

This sequential survey takes us through the successive decades of the 20th century Japonisme scholarship directing attention to the tendencies and attitudes that determined its trajectory.

To avoid unnecessary reiteration, my review of literature on the subject shall resume where Watanabe left off. Since this work is concerned primarily with Polish and American Japonisme, my survey of scholarship of Japonisme, including strands of the phenomenon other than Polish and American, is by no means exhaustive. The main criterion in the choice of material has been its usefulness to the contemporary student of Japonisme. Thus the first section is followed by a more thorough examination of the literature on Polish and thereafter American Japonisme.

Certain publications included in Watanabe's survey must be at least mentioned here: *Japonisme: Japanese Influence on French Art 1854-1910* (catalogue of an exhibition held at the Cleveland Museum of Art in 1975/6 with essays by Gabriel P. Weisberg, Phillip Dennis Cate, Gerald Needham, Martin Eidelberg and William R. Johnston); *The Meeting of Eastern and Western Art* by Michael Sullivan (1973); *Japanese Prints and Western Painters* by Frank Whitford (1977) and *Japonisme in Art. An International Symposium* edited by Chisaburô Yamada (1980). The controversially received work by Siegfried Wichmann *Japonismus. Ostasien-Europa. Begegnungen in der Kunst des 19. und 20. Jahrhunderts* (1980), translated into English in 1981 as *Japonisme. The Japanese Influence on Western art since 1858*, despite its numerous imperfections, merits attention for its extensive and versatile repository of illustrations relevant to the study of the subject. Above all, however, Klaus Berger's *Japonismus in der westlichen Malerei 1860-1920* (1980), elegantly translated into English in 1992 by David Britt, is a case in point. It is remarkable for its scope, content and depth of analysis, though it discusses mainly painting. Apart from France, Britain (to a lesser extent) and the United States, Berger expands his study to other areas: Austria, Holland, Belgium, Germany and Russia. Spanning six decades (1860-1920), the volume deals with the impact of Japan on Impressionism, Postimpressionism, Art Nouveau and 20th-century modernism, thus arriving at an autonomous historical overview of the phenomenon. In addition to an original reassessment of Japanese inspirations in the work of Degas, Van Gogh and Lautrec, pioneering interpretations of the Japonisme of Klimt, Eckmann and Goncharova and other Japoniste artists, as well as its impact on Expressionism and Fauvism, are provided. Berger's strength lies in demonstrating that Japonisme was a catalyst for the development of modernism, which he attributes to the 'decorative' principle inherent in Japanese art, as opposed to the superficially 'ornamental' (333). In his discussion of the pioneers of Japonisme, the author challenges Edmund de Goncourt's claim to the title of the 'father' of Japonisme (11). His chronology of Japonisme and appendices with so far less than well-known texts by Sergei Eisenstein and Frank Lloyd Wright are valuable aids for Japonisme

study. ‘The lack of concern with Japonisme in subject matter and content’ (Watanabe 1991, 32); or the charge with ‘reducing art history to a simplistic kind of evolutionary positivism’ in postulating that, for instance, ‘Manet’s accomplishments were simply a step on the way to Matisse’ (Adams 1983), are valid criticisms, which nonetheless do not diminish this otherwise thought-provoking thorough introduction and an overview of the field.

The most important Japonisme event during the 1980s was the 1988 exhibition *Japonisme* mounted in Tokyo and Paris. The catalogues, in Japanese and French, include valuable essays by Shûji Takashina, Geneviève Lacambre, Akiko Mabuchi and Caroline Mathieu.

Review of Japonisme Scholarship 1990-2010

The first detailed study devoted entirely to Japonisme in Britain is *High Victorian Japonisme* by Toshio Watanabe (1991). Heretofore the subject had been discussed only in articles and sections of books. The publication is an important milestone in the development of Japonisme scholarship in that it directs attention from the so far predominantly Franco-centric approach to include Britain’s involvement in the phenomenon. From its publication onwards British Japonisme has become the subject of intense scholarly scrutiny. It established the significance of Britain in the early diffusion of the Japanese aesthetic in the realms of both design and fine art. Its last chapter offers a case study of Whistler’s Japanese inspirations which are originally reassessed in comparison with their earlier analyses. Watanabe’s interest in Japonisme has continued to yield worthwhile research up to the present. In 1991, together with Tomoko Sato, he edited, and contributed texts for, the catalogue of an exhibition mounted by the Barbican Gallery in London and the Setagaya Art Museum in Tokyo (1992) entitled *Japan and Britain: An Aesthetic Dialogue 1850-1930*. This pioneering enterprise successfully charted the reciprocal artistic interchange between the two countries, a so far neglected area.

The 1997 exhibition *Ruskin in Japan 1890-1940: Nature for Art, Art for Life* (Kikuchi & Watanabe 1997) presented by The Ruskin Gallery in Sheffield, Kôriyama City Museum of Art and The Museum of Modern Art in Kamakura, explored the topic of Ruskin’s reception in Japan. The texts for the sumptuous catalogue examine the proposed issue in the context of Anglo-Japanese artistic relations, which makes them relevant to the study of Japonisme. The Kikuchi-Watanabe collaboration would generate further accomplishments, one of which was *The British Discovery of Japanese Art* (2002) – a contribution to *The History of Anglo-Japanese Relations 1600-2000 vol. 5, Social and Cultural Perspectives* edited by G. Daniels & C. Tsuzuki. Watanabe’s more recent focus has turned to the question

of Japonisme in garden design. His articles on the subject include '19th and 20th Century History of the Reception of the Japanese Garden – its Spirituality and Peacefulness' (2003) in *Kunst und Design Für Frieden und Eintracht*, and 'Britain: From Gothic Revival to Japanese Gardens (2004) in Society for the Study of Japonisme (ed.) Introduction to Japonisme'. Yuko Kikuchi's *Japanese Modernisation and Mingei Theory: Cultural nationalism and Oriental Orientalism* (2004), although only indirectly connected to the field of Japonisme, provides a chronological development of Mingei theory from the 1910s to the end of the 20th century, and portrays the relationship between Japanese cultural nationalism and modern western Orientalism, thus making the publication germane to Japonisme studies. The forthcoming publication *Trans-war Japonism 1920s-1960s: Shaping Tastes for Japanese Art in Britain, North America and Japan*, edited by Toshio Watanabe is expected to provide evidence for the existence of a predilection for Japanese art before, during and after World War II.¹⁴⁰

Gabriel Weisberg's contribution to the field is remarkable and centres on France. Apart from the above-mentioned annotated bibliography of Japonisme, the list of his works on Japonisme is long and cannot be dealt with here thoroughly. To the more important titles belong those examining the early stages of Japonisme in France. *The Origins of L'Art Nouveau: The Bing Empire* (2004) features the essay *The Creation of Japonisme* which takes up a topic continued in the 2005 article *Lost and Found: S. Bing's Merchandising of Japonisme and Art Nouveau* published in *19th and 20th Century Art Worldwide*. Besides French Japonisme, Weisberg also specialises in American Japonisme, but this will be dealt with in the section on Japonisme in America.

During the 1990s, the scholarship of Japonisme in Britain continued to evolve. Linda Zatlin Gertner's book *Beardsley, Japonisme, and the Perversion of the Victorian Ideal* (1997) presents an examination of Beardsley's relationship to Japanese erotic prints (*shunga*), as well as to Japanese art in general, analysing the artist's borrowings with regard to both form and content. Zatlin's forte lies in the attribution of Beardsley's use of the grotesque to Japanese art. Although John Walter de Gruchy's book *Orienteering Arthur Waley: Japonism, Orientalism and the Creation of Japanese Literature in English* (2003) pertains to the field of Japonisme in literature, its first chapter 'The Institutionalisation of Japonism in Britain: From Aestheticism toward Modernism' (16-34) makes a beneficial reading also for the student of Japonisme in the visual arts. Ayako Ono's book *Japonisme in Britain: Whistler, Menpes, Henry, Hornel and Nineteenth-century Japan* (2003) commands attention for extending the scope of Japonisme scholarship to Scotland and Australia, though she does not provide

¹⁴⁰ The findings of this Arts and Humanities Research Council project, presented at a conference at the Victoria & Albert Museum in July 2010, are awaiting publication in the near future.

‘panoramic’ pictures of the phenomena in either locality. Anna Basham’s unpublished PhD thesis *From Victorian to Modernist: the changing perception of Japanese architecture encapsulated in Wells Coates’s Japonisme* (2008), is the sole existing monograph on Coates’s Japanese inspirations.

The tendency within Japonisme scholarship to move toward other geographical areas than France, Britain and the USA, which originated in the 1970s and 1980s, has continued until the present decade. Indeed, one is tempted to accept with an ever-growing certainty that Japonisme was in fact a truly Pan-European phenomenon. Earlier studies had acknowledged the existence, and described the nature, of Japonisme in France, Britain, Austria, Germany, Holland and the USA. The last two decades have expanded Japonisme’s reach to include Finland, Belgium, Italy, Poland and Russia. Austrian, and more specifically Viennese Japonisme, was the focus of the 1990 exhibition *Hidden Impressions: Japonisme in Vienna 1870-1930* shown at Österreichisches Museum für Angewandte Kunst (Pantzer); and also at five locations in Japan between December 1994 and August 1995. Claudia Delank’s book *Das imaginäre Japan in der Kunst* (1996) presented Japonisme in Germany. Finnish Japonisme was the subject of an exhibition presented by The Turku Art Museum in 1994 and entitled *Japanismi Suomen vuosisadan vaihteen taiteessa: Japanism i finlansk konst vid sekelskiftet* (Japonisme in Finnish art at the turn of the century). Unfortunately, as yet I have been unable to reach its catalogue. Anna Kortelainen has written several works of Japonisme in Finland, one of which is *Tasteless “japonaiseries”: The Concept of Kitsch in Two Collections of Japonaiseries* published in 2000 in *Scandinavian Journal of Design History*. It examines the notion of kitsch in Japonisme based on the collections of Japonaiseries assembled by two Finnish artists: Albert Edelfelt and Alex Gallén Kallela. The first monograph on Japonisme in Belgium came from Yôko Takagi in 2006 *Japonisme in Fin de Siècle Art in Belgium*, a subject continued in the 2008 exhibition *Oriental Fascination 1890-1910: Japonisme in Belgium* mounted at the City Hall in Brussels and organised in collaboration with the National Museum in Cracow and the manggha Museum of Japanese Art and Technology¹⁴¹ in Cracow. This exhibition, curated by Beata Romanowicz, brought together some of the finest examples of *ukiyo-e* prints from the Feliks Jasiński collection in Cracow, together with the Japanising works of over twenty Belgian artists. An article by Julia Fischer *Constructing a First Impression of Japan: Recreating an Album of Felice Beato* (2007) is a successful attempt at assessing the Japanese impact on the work of this influential Italo-British photographer. In a conference held at Birkbeck College, University of London,

¹⁴¹ In 2007, this institution changed its name from *manggha Centre of Japanese Art & Technology* to *manggha Museum of Japanese Art and Technology*.

in 2004 *Re-Imagining Culture in the Russo-Japanese War* Rosamund Bartlett delivered a paper entitled *The Russo-Japanese War in Russian Cultural Consciousness*, in which she illuminated the polarised Russian attitude to Japan at the time of the 1904 war. Bartlett returned to the subject in a more extended form in her article *Japonisme and Japonophobia: The Russo-Japanese War in Russian Cultural Consciousness* (2008).

In addition to the exhibitions already mentioned, the last two decades saw many more diverse displays of the western fascination with Japan. *Japan and Europe 1543-1929* at Martin-Gropius-Bau in Berlin in 1993; *Japonisme et Mode* at Paris Galliera, Musée de la Mode et du Costume in Paris in 1996; *Japonism in Fashion* in 1994 mounted by The National Museum of Modern Art in Kyoto and The Kyoto Costume Institute; and *The Katagami Paper Stencils and Japonisme* held in 2006/2007 at the Maison de la Culture du Japon in Paris in association with the Japan Foundation; were only some of them.

In March 2005, New York University convened a conference on Japonisme *Revisioning Reality: International Japonisme. The Influence of Japan on the Visual Arts 1853-2005*. Among the discussed issues were the creation of the aesthetic of Japonisme, the Japanese origin of the architecture of Midori-no-Sato outside Paris and its impact on the architecture of Greene & Greene and Frank Lloyd Wright, as well as on landscape gardening. Other papers looked at certain collectors of Japanese art and their collections (e.g. Charles Lang Freer). Japonisme in contemporary craft and fashion was also examined.

Japonisme scholarship in Japan until 1920 was rather sporadic and consisted mainly of diary accounts written by Japanese visitors to the West. Thereafter, the subject begins to be studied with an increasing intensity. In the last two decades, the Japanese contribution to the field is noteworthy.¹⁴² Here, a choice of recent studies by such scholars is considered. In 1998 Tokyo Metropolitan Teien Art Museum organised an exhibition entitled *Kogei no Japonisumu ten* (Japonisme in Decorative Arts), which was accompanied by a catalogue edited by Masayuki and Tomoko Okabe. The following year Inaga Shigemi, today one of the leading scholars in the field of Japonisme in Japan, released his *Kaiga no Tōhō. Orientarizumu kara japonisumu e*. Written in Japanese, with a summary in English, Inaga's work focuses on the outcome of western symbolic domination of the Orient. The author compares Japonisme with its seemingly close cousin 'peintures orientalistes'. In contrast to the latter, he accords Japonisme positive characteristics, above all its role as a determinant in the process of formation of 'Modern Art' in the West. Inaga's publications include other works relevant to the present topic, as his specialisation is delineated by such terms as

¹⁴² 'Japanese contribution', in this context is understood as the input of Japanese or Japanese-descent scholars, based both in Japan and elsewhere.

Japonisme, Orientalism, Modernism and cross-cultural communication. One more example of Inaga's work will suffice to illustrate the point: *The Making of Hokusai's Reputation in the Context of Japonisme*, published in *Japan Review* (2004). This lucid and well-argued essay questions Katsushika Hokusai's reputation as the 'ultimate oriental master', a status that, according to Inaga, was the result of certain social and historical conditions underlying Japonisme.

There is a relatively recent tendency within the field to move away from analyses of individual artist's Japanese inspirations, particularly such Japanising giants as for instance Degas, Monet, van Gogh, Gauguin or Whistler. These inspirations, in most cases, have already been documented and interpreted; nonetheless, a few artists have been neglected in this respect. It was Hidemichi Tanaka, who in 1977 at the instigation of Chisaburô Yamada, published an article in Japanese *Japonisme, Manet and Cézanne*. Having conducted more recent research, Tanaka returned to the subject in *Cézanne and Japonisme* published in *Artibus et Historiae* (2001). The 2004 article by Yûko Imai of Kôbe University *Changes in French Tastes for Japanese Ceramics* traces the inconstant preferences for Japanese ceramics in the second half of the 20th century in France as reflected in private collections. Imai bases her thesis on such documentary material as contemporary auction catalogues and museum catalogues. Furthermore, the author compares these 19th-century trends in France with those of the 17th and 18th centuries. A valuable contribution to the discourse on the meaning of Edward Said's theory of Orientalism in the Japanese context came from Daisuke Nishihara in 2005. *Said, Orientalism and Japan* elucidates the characteristics of the Japanese reception of Said's *Orientalism*, as well as identifies the essential features of Japanese Orientalism – an issue pertinent to the topic under discussion. Another author who took on the subject is Yoko Harada (2006). Finally, Kiyoko Mitsuyama-Wdowiak's unpublished MPhil thesis (2008) *The Critical Reception of Contemporary Japanese Art Exhibitions Held in the West (1945-1995)*, should be mentioned.

Several other studies conducted in the last decade deserve a mention. *Plunder and Pleasure: Japanese Art in the West, 1860-1930* by Max Put (2000) provides a documentary insight into the role of dealers and collectors in the phenomenon and discourse of Japonisme in France. The bulk of the book is devoted to the translations of two texts dealing with buying, selling and collecting of Japanese art works in France: *Notes d'un bibeloteur au Japon* (Notes of a Parisian Bibeloteur in Japan) (1883) by Philippe Sichel; and Raymond Koechlin's *Souvenirs d'un vieil amateur d'art de l'Extrême-Orient* (Memories of an Old Collector of Far Eastern Art). An original contribution examining the channels, through which pre-modern Japanese books entered Europe and subsequently formed collections within European libraries, was made by the Cambridge-based Peter Francis Kornicki.

Collecting Japanese Books in Europe from the Seventeenth to the Nineteenth Centuries (2004) investigates the activities and collections of a wide range of figures: Engelbert Kaempfer, Isaac Titsingh, Philipp Franz von Siebold, Julius Klaproth, Lèon de Rosny, Antelmo Severini, Ernest Satow, Karl Florenz, Sergei Kitaev and Feliks Jasiński. *Edo Print Art and Its Western Interpretations* (2004) is the title of the unpublished MA thesis by Elisabeth R. Nash supervised by Sandy Kita at the University of Maryland. Relying on stylistic and cultural art historical methods, the dissertation focuses on the disparate French and American definitions and interpretations of the Edo print. Another unpublished thesis *Lautrec's Legacy: Manifestations of Deformity & Synechdochical Depictions of Legs* completed in 2005 at the University of Pennsylvania by Veronika Turfanova contains a chapter the thrust of which ascribes Lautrec's idiosyncratic approach to the representation of the human figure to both the example of Japanese woodblock prints and Degas. Lionel Lambourne's book *Japonisme: Cultural Crossings Between Japan and the West* (2005) presents Japonisme as a diverse phenomenon embracing painting, posters, prints, decorative arts, furniture and interiors, textiles, literature, the theatre and opera, travel, landscape and garden. This richly illustrated publication also offers a concise historical survey of the development of Japonisme, as well as a chapter on Japonisme in America.

III List of Abbreviations

AIC – The Art Institute of Chicago
BADP – Bibliothèque des Arts Décoratifs in Paris
BBM – Bielsko-Biała Museum
bef. – before
BITC – Bank of Industry and Trade in Cracow
BM – The British Museum
BMFA – Boston Museum of Fine Arts
BochM – Bochnia Museum
c. – century
ca. – circa
CAFA – Cracow Academy of Fine Arts
CAFAA – Cracow Academy of Fine Arts Archive
CAFAL – Cracow Academy of Fine Arts Library
canv. – canvas
cardb. – cardboard
ch. – church
col. – colour
dep. – deposited at
DMT – District Museum in Tarnów
embr. – embroidery
EMC – Ethnographical Museum in Cracow
FGAWDC – Freer Galley of Art in Washington D C
hf. – half
HH – Halatówki Hostel
HM – Hokusai Museum
HMC – Historical Museum in Cracow
HMMAS – Hokkaido Museum of Modern Art in Sapporo
IPLM – Ipswich Public Library, Massachusetts
JMMR – Jacek Malczewski Museum in Radom
JUL – Jagiellonian University in Cracow
KDMAG – Kirkaldy District Museum and Art Gallery
KFNY – The Kościuszko Foundation in New York
KMHT – Kuroda Memorial Hall in Tokyo
LGA – Lviv Gallery of Art
LM – Lublin Museum
lacq. – lacquer
LMAV – Lithuanian Museum of Art in Vilnius
LCPPOC – Library of Congress Print and Photographs Online Catalogue
LWMB – Leon Wyczółkowski Museum in Bydgoszcz
ŁMA – Łódź Museum of Art
ŁoM – Łowicz Museum
MAB – Museum of Art in Bern
MDDD – Museum Dhondt-Dhaenens in Deurle
MFAL – Museum of Fine Arts in Liège
MFALyon – Museum of Fine Arts in Lyon
MLW – Museum of Literature in Warsaw
MMG – Maritime Museum in Gdańsk
MMO – Munch Museum in Oslo
MMP – Mazovian Museum in Płock
MMPS – Museum of Middle Pomerania in Słupsk

MMS – Matisse Museum in Nice
MO – Musée d'Orsay
MoMA – Museum of Modern Art in New York
MPA – Museum of Poznań Archdiocese
MTMZ- Museum of the Tatra Mountains in Zakopane
MUSB – Museum of Upper Silesia in Bytom/USMB – Upper Silesia Museum in Bytom
NDA – National Digital Archive
NGAWDC – National Gallery of Art in Washington D C
NLW – National Library in Warsaw
NMAT – Nezu Museum of Art in Tokyo
NMC – National Museum in Cracow
NMG – National Museum in Gdańsk
NMP – National Museum in Poznań
NMPr – National Museum in Prague
NMS – National Museum in Szczecin
NMW – National Museum in Warsaw
NMWAT – National Museum of Western Art in Tokyo NMMAT – National Museum of
Modern Art in Tokyo
NMWr – National Museum in Wrocław
OLW – The Ossoliński Library in Wrocław
PAS – Polish Academy of Science
past. – pastel
PCLC – Princes Czartoryskis Library in Cracow
penc. – pencil
PGW – Panorama Gallery in Warsaw
ph. – photograph
PMB – Podlaskie Museum in Białystok
priv. coll. – private collection
RMAHB – Royal Museum of Art and History in Brussels
RMSW – Regional Museum in Stalowa Wola
SAAAWDC – The Smithsonian Archives of American Art in Washington D C
SM – Suwałki Museum
SMK – Silesian Museum in Katowice
SMO – Silesian Museum in Opole
SSPLS – Stanisław Staszic Pomeranian Library in Szczecin
TB – Tate Britain
TFAM – Tokyo Fuji Art Museum
TM – Toruń Museum
TMW – Theatre Museum in Warsaw
TNM – Tokyo National Museum
TPMFA – Togichi Prefectural Museum of Fine Arts
UAAV – University of Applied Arts in Vienna
UTM – University of Tokyo Museum
UWL – University of Warsaw Library
VAM – Victoria and Albert Museum
VGMA – Van Gogh Museum in Amsterdam
WAFAA – Warsaw Academy of Fine Arts Archive
waterc. – watercolour
WOA – Wrocław Opera Archive
woodbl. – woodblock
WSCA – Wawel State Collections of Art
WWFM Wojciech Weiss Foundation Museum

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1320 *A Child in Front of a Shop*, 1934, ph., priv. coll.

1321 *Brush Vendor in Horikawa St in Kyoto*, 1934, ph., priv. coll.

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1323 *Yase Station in Kyoto*, 1934, ph., priv. coll.

1324 *Strolling in the Rain in Kyoto*, 1934, ph., priv. coll.

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1326 *Getting Some Rest, Nara*, 1934, ph., priv. coll.

1327 *Women in Kyoto*, 1934, ph., priv. coll.

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1329 *Guide on Mt Hiei in Kyoto*, 1934, ph., priv. coll.

1330 *A Monk from Mt Hiei in Kyoto*, 1934, ph., priv. coll.

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1332 *Old Man Smoking a Kiseru Pipe, Kyoto*, 1934, ph., priv. coll.

1333 *On the Road*, 1934, ph., priv. coll.

1334 *Sanoya Man in his Company Uniform*, 1934, ph., priv. coll.

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- 1955 *Tyniec from the Vistula*, 1924, woodbl., NMC
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- 753 *Fast-flowing River*, 1918, waterc. on cardb., priv. coll.
- 754 *Meandering River*, waterc. on cardb., priv. coll.
- 756 *Creek in Snow*, oil on canv., priv. coll.
- 757 *Winter in Nieśwież*, oil on plywood, priv. coll.
- 758 *Landscape with Giewont*, 1906, waterc., gouache on pap. on canv., priv. coll.
- 759 *Winter Landscape from Bystra*, 1910, oil on canv., priv. coll.
- 760 *Winter Landscape from Bystra*, waterc. on cardb., priv. coll.
- 761 *Winter in the Beskids*, waterc. on cardb., priv. coll.
- 762 *Birches by the River in the Winter*, waterc. on cardb., priv. coll.
- 763 *Winter in Nieśwież*, oil on plywood, priv. coll.
- 764 *Winter in Bystra*, 1917, waterc. on cardb., priv. coll.
- 765 *Montmartre Cemetery in Paris*, 1893, waterc., oil, temp. on pap., NMW
- 766 *Snowy Burden*, 1907, gouache, past. on pap., NMC
- 849 *Landscape*, waterc. on pap., priv. coll.
- 951 *Raven*, oil on cardb., priv. coll.
- 952 *Talking Capercaillies*, 1909, penc. on pap., priv. coll.
- 1706 *From Hunting in Nieśwież*, ca. 1920, waterc. on pap., priv. coll.
- 1707 *Landscape from Bystra*, 1919, waterc. on pap., priv. coll.
- 1708 *Ice Floe on the Vistula*, 1921, oil on plywood, priv. coll.
- 1709 *Boats by the Bank of the Vistula*, 1921, waterc. on pap., priv. coll.
- 1719 *Forest in the Winter*, 1925, waterc. on cardb., priv. coll.

Fantin-Latour, Henri

- 554 *Still Life with Torso and Flowers*, 1874, oil on canv., priv. coll.

Filipkiewicz, Mieczysław

- 1673 *Flowers in a Vase*, oil on canv., priv. coll.
- 1678 *Roses in a Japanese Vase*, oil on cardb., priv. coll.
- 1710 *Panorama of the Tatras*, 1930, oil on cardb., priv. coll.
- 1727 *Winter Landscape*, 1936, waterc. on pap., priv. coll.

Filipkiewicz, Stanisław

- 1684 *Autumnal Flowers*, waterc. on cardb., priv. coll.
 1689 *Flowers in a Vase*, oil on canv., priv. coll.
 1692 *Flowers in a Vase*, oil on canv., priv. coll.

Filipkiewicz, Stefan

- 577 *Still Life with Roses and a Chinese Vase*, 1912, oil on canv., priv. coll.
 579 *Still Life with Roses and Porcelain*, 1912, oil on canv., priv. coll.
 580 *Flowers and Japanese Dolls*, 1911, oil on canv., priv. coll., dep. RMSW
 581 *Still Life with a Japanese Figurine*, oil on canv., priv. coll.
 583 *Still Life with a Chinese Vase*, oil on canv., priv. coll.
 584 *Interior*, oil on cardb., priv. coll.
 585 *Still Life*, 1911, oil on canv., priv. coll.
 587 *Anemones*, ca. 1910, oil on canv., priv. coll., dep. RMSW
 588 *Roses*, oil on cardb., priv. coll.
 589 *Roses*, 1919, oil on canv., priv. coll.
 590 *Still Life*, oil on cardb., priv. coll.
 591 *Still Life*, oil on plywood, priv. coll.
 592 *Yellow Roses in a Vase*, oil on cardb., priv. coll.
 593 *Still Life with Violets*, 1904, oil on canv., priv. coll.
 768 *Stream in Winter*, 1904, oil on canv., priv. coll.
 770 *Landscape with a River*, oil on canv., priv. coll.
 771 *Winter Landscape*, oil on canv., priv. coll.
 772 *Stream in Snow*, oil on canv., priv. coll.
 773 *Stream Winter*, oil on canv., priv. coll.
 774 *Mountain Stream in Winter*, oil on canv., priv. coll.
 775 *River in Winter*, oil on canv., priv. coll.
 776 *Stream in Winter*, oil on canv., priv. coll.
 777 *Stream in Winter Forest*, 1919, oil on canv., priv. coll.
 778 *Winter Landscape*, oil on canv., priv. coll.
 779 *Winter Landscape*, oil on canv., priv. coll.
 780 *Crystal Winter*, ca. 1918, oil on canv., priv. coll.
 781 *Winter Landscape*, oil on canv., priv. coll.

- 824 *Hoarfrost in the Tatras*, 1914, oil on canv., priv. coll.
- 871 *View of the Tatras*, 1904, oil on canv., NMW
- 877 *A View of the Tatras in Winter*, 1908, oil on canv., priv. coll.
- 878 *Mountain Landscape*, past. on pap., priv. coll.
- 879 *Winter in Krynica*, oil on canv., priv. coll.
- 880 *Winter in the Mountains*, past. on pap., priv. coll.
- 881 *Melting Snow in the Tatras*, oil on canv., NMC
- 1145 *Church in Wola*, 1906, woodbl., NMC
- 1147 *Forest in Winter*, 1900, woodbl., NMC
- 1148 *In the Winter*, 1906, woodbl., NMC
- 1152 *Dwelling in the Snow-Winter in Rajcza*, 1935, col. lith., NMC
- 1158 *Reformed Franciscans' Church in Cracow*, woodbl., NMC
- 1162 *Landscape/Art for Children. Six Colourful Pictures*, woodbl., NMC
- 1163 *Sunflowers/Art for Children. Six Colourful Pictures*, woodbl., NMC
- 1164 *Landscape/Art for Children. Six Colourful Pictures*, woodbl., NMC
- 1165 *Beehives/Art for Children. Six Colourful Pictures*, woodbl., NMC
- 1175 *The 3rd Artists' Ball 'Under the Giewont'*, 1903, col. lith., NMC
- 1659 *Still Life*, 1922, oil on canv., priv. coll.
- 1660 *Roses*, oil on canv., priv. coll.
- 1663 *Still Life*, oil on canv., priv. coll.
- 1667 *Roses*, oil on canv., priv. coll.
- 1671 *Asters and Gladiolas*, oil on canv., priv. coll.
- 1677 *Roses*, ca. 1934, oil on canv., priv. coll.
- 1690 *Still Life with Porcelain and Flowers*, 1923, oil on cardb., priv. coll.
- 1996 *Wawel Castle*, woodbl., NMC

Florkiewicz, Witold

- 1733 *View of Kościuszko Mound*, 1928, oil on cardb., priv. coll.

Foujita, Tsuguharu

- 1411 *Japanese Woman*, 1909, oil on canv., UTM
- 1412 *Reading*, 1926, etching, priv. coll.

- 1413 *Kiku Yamata*, 1926, oil on canv., priv. coll.
- 1415 *Adoration*, 1918, oil on canv., priv. coll.
- 1416 *Portrait of Mrs. Y*, 1935, oil on canv., priv. coll.
- 1417-1418 *Japanese Legends (The World's Most Beautiful Legends)*, 1923, Paris: Abeille D'Or, TFAM
- 1419 *A Street in Paris*, 1918, oil on canv., NMMAT
- 1420 *Two Lovers*, 1926, oil on canv., priv. coll.
- 1421 *Five Nudes*, 1923, oil on canv., NMMAT
- 1422 *Combing Woman*, 1931, ink, waterc., pap., priv. coll.
- 1423 *Nude with Tapestry*, 1923, oil on canv., NMMAT
- 1424 *Self-portrait in the Studio*, 1926, oil on canv., MFAL
- 1425 *Girl with a Flower*, 1918, oil on canv., TPMFA
- 1426 *Two Women*, 1918, oil on canv., HMMAS
- 1427 *A Schoolboy in a Black Top*, 1918, oil on canv., priv. coll.
- 1428 *Cats*, 1932, oil on silk, priv. coll.
- 1429 *Cats*, 1940, oil on canv., NMMAT
- 1430 *Sleeping Cat*, oil on canv., priv. coll.
- 1431 *Cat*, oil on canv., priv. coll.
- 1432-1442 paintings of cats and dogs, 1920s-1930s

Fromowicz-Nassau, Maria

- 1666 *Still Life with Imari Plate*, 1919, oil on canv., priv. coll.

Frycz, Karol

- 302 *Invitation to 'Green Balloon' for a Press Review*, 1910, lith., pap., NMC
- 482 *Jasiński's Wawel*, 1905, past., on pap., lost, **Helena Lustgarten-Ogrodzka's** copy (1955), Wawel State Collections
- 486 *Much Ado About Nothing: Europa Nonsens*, 1905, from the catalogue for the 9th Exhibition of *Sztuka* published by *The Green Balloon*
- 937 *Guinea-Hens with a Garden in the Background*, 1903, collage, pap. on cardb., NMC
- 938 *Brood Hen with Chickens*, 1903, collage, pap. on cardb., NMC
- 1052 *Helena Sulima as Rachel in 'Wedding' by Stanisław Wyspiański/Teka Melpomeny*, 1904, col. lith. on pap., NMC

- 1167 *The King—a Group Scene from 'Eros and Psyche' by Jerzy Żuławski/Teka Melpomeny, 1904, TMW*
- 1168 *Poster for 'Teka Melpomeny', 1904, lith., TMW*
- 1169 *Andrzej Mielewski as Apollinary in 'Anasztazja' by Eliza Orzeszkowa/Teka Melpomeny, 1904, lith., TMW*
- 1170 *Michał Przybyłowicz as Stańczyk in 'Wesele' by Stanisław Wyspiański/Teka Melpomeny, 1904, ink, crayon on pap., TMW*
- 1176 *Calendar for the Year 1910, 1910, lith., NMC*
- 1181 *The Tea with a Tower from the Szarski & Son Company, 1911, col. lith. on pap., NMC*
- 1282 *Michał Tarasiewicz in 'Anasztazja' by Eliza Orzeszkowa, 1904, lith., MHC*
- 1283 *Kazimierz Kamiński as Marquis Priola, 1904, lith., HMC*
- 1284 *M. Jednowski, A. Wasilewski and L. Stepowski in 'Figaro's Wedding' by A.C. Beaumarchais, 1904, lith. HMC*
- 1285 *Zelwerowicz and Popławski, 1904, lith., HMC*
- 1286 frieze in the Hupkas' Palace in Niwiski, ca. 1912
- 1287 frieze in the Hupkas' Palace in Niwiski, ca. 1912
- 1288 *Quails, 1903, vignette for Liberum Veto*
- 1289 waistcoat for Szambelan's costume, HMC
- 1290 *Japanese Rooster/Zoological Sketches from Nature, 1903, Liberum Veto*
- 1291 *A Study from China, 1921, oil on cardb., NMW*
- 1292 *Service in a Temple, 1920, oil on cardb., priv. coll.*
- 1293 *Buddha, 1921, oil on cardb., WCSC*
- 1294 *The Interior of the Pagoda of Heaven in Peking, 1920, oil on card., NMC*
- 1296 *A View of a Roof with Dragons, 1920, drawing, priv. coll.*
- 1297 *The Interior of a Temple, 1921, waterc., priv. coll.*
- 1298 *Pagoda, 1920, lost*
- 1299 *The Interior of a Temple, 1920, lost*
- 1300 *A Scene from China, 1920, oil on cardb., priv. coll.*
- 1301 *Japanese Women in Tokyo, ca. 1919-1921, oil on canv., NMK*
- 1302 *Japanese Women in Tokyo, 1945, oil on canv., priv. coll.*
- 1305 *Korytnica, ca. 1925, oil on canv., priv. coll.*
- 1306 stage design for *Zabobon, czyli Krakowiacy i Górale*, Polski Theatre, Warsaw, 1913, penc., waterc., pap., TMW

- 1307 stage design for *Zabobon, czyli Krakowiacy i Górale*, Polski Theatre, Warsaw, 1913, penc., waterc., pap., TMW
- 1308 stage design for *The Woman Who Committed a Murder* by Sidney Garrick in Polski Theatre in Warsaw, 1921, penc., waterc., ink, crayon, pap., TMW
- 1309 *The Interior of a Port and a Bar in Shanghai*, stage design for *Czerwony Mak (Red Poppy)*, by Reinhold Gliere in Wrocław Opera, 1952, waterc. on pap., JUL
- 1310 stage design for *Mandarin Wu* by Owen and Vernon, Polski Theatre in Warsaw, 1927, ph., TMW
- 1311 stage design for *Red Poppy* by Gliere, Wrocław Opera, 1952, ph., WOA
- 1312 stage design for *Pan swego serca*, Polski Theatre in Warsaw, 1924, ph., TMW
- 1313 *Desert*, stage design, penc., waterc., ink, pap., TMW
- 1314-1317 costume designs for *Mandarin Wu* by Owen and Vernon, Polski Theatre in Warsaw, 1927, ph., TMW

Galek, Stanisław

- 786 *A Creek in Winter*, ca. 1910, oil on cardb., priv. coll.
- 787 *Mountain Gale*, 1928, oil on canv., priv. coll.
- 788 *Winter*, ca. 1910, oil on canv., priv. coll.
- 864 *A Lake in the Mountains*, 1912, NMW
- 872 *The Tatras*, oil on canv., priv. coll.
- 873 *Morskie Oko*, 1909, oil on canv., priv. coll.
- 874 *Black Pond*, 1921, oil on canv., priv. coll.
- 1720 *Mountain Gale*, 1928, waterc., priv. coll.
- 1721 *Forest in the Fog*, 1932, oil on cardb., priv. coll.
- 1819 *Apple Blossom*, 1928, oil on canv., priv. coll.

Gałęzowska, Jadwiga

- 1711 *Snow-Covered Roofs*, 1928, oil on plywood, NMC

Gauguin, Paul

- 58 *Portrait of Władysław Ślewiński with a Bouquet of Flowers*, 1891, oil on canv., NMWAT
- 63 *The Wave*, 1888, oil on canv., priv. coll.

- 64 *The Beach at le Pouldu*, 1889, oil on canv., priv. coll.
 551 *Still Life with a Fan*, 1889, oil on canv., priv. coll.
 1067 *Nave Fenue (Delightful Land)*, 1893-1894, woodbl., MoMA

Gedliczka, Zdzisław

- 1185 *Rembrandt of the Far East*, 1913, lith., NMC
 2008 *Poster for the 'Uciecha' Theatre*, 1919, NMC

Gizbert, Maria

- 2166 blind, early 20 c., silk, flat stitch, shading with colour floss, NMC

Glasner, Jakub

- 790 *Winter Evening in the Forest*, 1908, oil on canv., BBM
 791 *Wintersonne*, 1908, oil on cardb., BBM
 792 *Winter Landscape with a Creek in the Forest*, 1912, oil on canv., BBM
 793 *Forest with a Creek*, 1910, oil on canv., BBM
 794 *Winter Landscape*, oil on canv., priv. coll.
 1114 *Grunwald Lake*, ca. 1913, linocut, NMC
 1143 *Giewont*, 1908, mezzotint, NMC
 1144 *Funfair in Wadowice*, 1918, etching, NMC
 1149 *A Motif from Zakopane*, 1907, woodbl. NMC
 1150 *Winter Landscape with a Creek*, 1913, woodbl., NMC
 1151 *Zakopane in Winter*, woodbl., NMC
 1156 *A View of Kanonicza St from Wawel*, col. lith., 1892, NMC
 1722 *Mosteratsch – a Valley in the Swiss Alps*, 1930, woodbl., BBM

Van Gogh, Vincent

- 495 *Portrait of Pere Tanguy*, 1887-1888, oil on canv., TB
 2054 *Flowering Plum Tree – Japonaiserie*, 1887, oil on canv., VGMA

Goryńska, Wiktoria

- 1835 *Turkeys*, interwar period, woodbl., JUL

- 1838 *Cat*, interwar period, woodbl., priv. coll.
 1839 *Pekingese Dog*, 1920s, woodbl., JUL
 1840 *Dappled Angora Cat V*, 1935, linocut, NMW
 1841 *Cat's Head*, 1925, woodbl., JUL
 1842 *Black Cat*, 1925, woodbl., JUL
 1843 *Siamese Cat*, 1935, woodbl., JUL
 1844 *Dog*, interwar period, woodbl., priv. coll.
 1845 *Dog*, interwar period, woodbl., priv. coll.
 1846 *No 57*, 1932, copperplate, priv. coll.
 1847 *Bulldog-Dragon 57*, 1932, copperplate, priv. coll.
 1848 *Sleepy Cat*, 1937, woodbl. NMW
 1849 *Cat*, interwar period, woodbl., priv. coll.

Gottlieb, Leopold

- 1137 *Funeral*, 1904, col. lith., UWL
 1510 *Women and a Tulip*, oil on canv., NMC
 1511 *White Women*, oil on canv., NMW
 1512 *Three Women*, 1932, oil, gouache on cardb., priv. coll.
 1513 *Washing Women*, 1931-1934, oil on cardb., priv. coll.
 1514 *Woman at the Table*, 1932, oil on canv., priv. coll.

Gottlieb, Maurycy

- 32 *Japanese Woman*, 1879, oil on wood, priv. coll.

Grott, Teodor

- 1625 *Manggha Dressed in a Kimono*, 1920, oil on canv., NMC
 1676 *Marsh Muds*, 1919, waterc. on cardb., priv. coll.
 1681 *Chrysanthemums*, waterc. on cardb., priv. coll.
 1695 *Marsh Muds*, waterc. on pap., priv. coll.
 1697 *Flowers in a Vase*, oil on cardb., priv. coll.
 1736 *Flowers in the Window*, 1920, waterc. on cardb., priv. coll.
 1737 *Venice from the Window of the Artist's Studio*, waterc. on cardb., priv. coll.

Grus, Kazimierz

1830 *Portrait of a Cat*, 1927, penc., ink on pap., priv. coll.

Gumowski, Jan Kanty

842 *Autumn Leaves*, 1911, oil on canv., priv. coll.

Gwozdecki, Gustaw

- 600 *Hyacinth*, 1901-1902, oil on canv., LM
- 1394 *Still Life with a Japanese Doll*, 1911, oil on canv., SMK
- 1395 *Japanese Dolls (Dolls II)*, ca. 1911, oil on canv., priv. coll.
- 1396 *A Man in a Beret (Self-portrait)*, ca. 1911, oil on canv., priv. coll.
- 1397 *Portrait in a Winged Hat (Portrait of Kazimiera Felix)*, ca. 1911, oil on canv., NMW
- 1398 *The Head of a Young Man*, ca. 1913, gouache on pap., priv. coll.
- 1399 *Dolls on a Cushion (Japanese Dolls II)*, ca. 1911, oil on canv., lost
- 1495 *Etna*, oil on canv., priv. coll.
- 1497 *Kiki of Montparnasse (Head of a Young Woman)*, ca. 1920, oil on board, priv. coll.
- 1498 *Kiki of Montparnasse II*, ca. 1920, oil on board, priv. coll.
- 1499 *Head of a Girl*, ca. 1920, oil on board, priv. coll.
- 1500 *Female Head*, ca. 1915-1918, penc. on pap., priv. coll.
- 1501 *Head*, ca. 1915-1918, monotype on pap., priv. coll.
- 1502 *Head of a Woman*, ca. 1915-1919, penc. on pap., priv. coll.
- 1503 *Head of a Woman*, ca. 1910, crayon, charcoal on pap., KFNKY
- 1504 *Man with a Cigarette*, ca. 1915-1919, penc. on pap., priv. coll.
- 1505 *Head of a Woman without Face*, 1915-1919, penc. on pap., KFNKY
- 1506 *Head of a Woman*, ca. 1915-1919, penc. on pap., priv. coll.
- 1507 *Head of a Woman with Eastern Features*, ca. 1915-1918, monotype on pap., priv. coll.
- 1508 *Squatting Nude*, 1912, lost
- 1509 *Male Head (Self-portrait)*, ca. 1913, penc. on pap., priv. coll.
- 1515 *Kneeling Nude*, ca. 1928, monotype on pap., NMW

- 1516 *By the Grove*, 1935, oil on canv., priv. coll.
 1812 *Water Lilies*, ca. 1920-1924, oil on canv., priv. coll.

Halicka, Alicja

- 1463 *An Interior Scene with a Portrait of Daughter*, oil on cardb., priv. coll.
 1480 penc., waterc. on pap., priv. coll.
 1481 *Paris*, 1930s, oil on cardb., priv. coll.
 1490 *Les Tuilleries*, oil on board, priv. coll.

Harunobu, Suzuki

- 40 *Woman Blowing Bubbles with Child*, ca. 1765-70, woodbl., BM
 126 *Woman Turning a Shamisen*, 1768-1769, woodbl., ink on pap., BM
 240 *Children with a Cat and Month: Mouse*, 1768-69, woodbl., NMC
 1414 *Crow and heron*, 1796, woodbl., priv. coll.
 2035 *Oiran/Beauties of the Green Houses*, 1770, woodbl., NMP

Hasegawa, Kiyoshi

- 1450 priv. coll.

Hecht, Józef

- 1558 *Cat/États*, 1938, etching, priv. coll.
 1559 *Tiger/États*, 1934, etching, priv. coll.
 1560 *Tiger Cub/États*, 1934, etching, priv. coll.
 1561 *In the Himalayas/États*, 1934-1935, etching, The Louvre
 1562 *Asia/Atlas of the World*, 1928, etching, priv. coll.
 1563 *Two Tigers/États*, 1920-1923, wood engraving, priv. coll.
 1564 *Lioness and Zebra/États*, 1920s, etching, priv. coll.
 1565 *Tigers and Deer/États*, 1926, dry point, etching, priv. coll.
 1566 *Leopard and Lama/États*, 1924-1926, etching, priv. coll.
 1567 *Hunting at the Seashore/États*, 1931, etching, priv. coll.
 1568 *Maternal Zebra*, 1945/1946, etching, priv. coll.
 1569 *Zebra/États*, 1920-1923, wood engraving, priv. coll.

- 1570 *Hunting Lion/États*, 1924-1926, etching, priv. coll.
- 1571 *Resting Eagle/États*, 1930s, etching, priv. coll.
- 1572 *Pigeon/États*, 1936, etching, priv. coll.
- 1573 *Two Peacocks*, 1948-1951, embossing, priv. coll.
- 1574 *Three Seagulls*, 1930, priv. coll.
- 1575 *Bruyere Cockerel and White Pedrix/États*, 1936, wood engraving., priv. coll.
- 1576 *Young Buzzard/États*, 1951, wood engraving, priv. coll.
- 1577 *Cockerels of Boserup Briars/États*, 1936, etching, priv. coll.
- 1578 *Heron I/États*, 1920-1923, dry point, priv. coll.
- 1579 *Doe and Flamingo/États*, 1936 or 1945, etching, priv. coll.
- 1580 *Bird of Prey in Flight/États*, 1920, dry point, priv. coll.
- 1581 *Condor II*, 1930s, etching, priv. coll.
- 1582 *Perched Cacatoe/États*, 1920-1923, dry point, priv. coll.
- 1583 *Seagull/États*, 1937, etching, The Louvre
- 1584 *Eagle's Head/États*, 1920-1923, dry point, priv. coll.
- 1585 *Seagull/États*, 1927-1928, etching, priv. coll.
- 1586 *Turkey/États*, 1937, etching, priv. coll.
- 1587 *Pigeon/États*, etching, priv. coll.
- 1588 *Rooster/États*, etching, priv. coll.
- 1589 *Four Ducks/États*, 1927-1928, etching, priv. coll.
- 1590 *Ducks of the North/États*, 1927-1928, etching, priv. coll.
- 1591 *Pelican/États*, 1920-1923, dry point, priv. coll.
- 1592 *Two Vultures/États*, 1920-1923, dry point, priv. coll.
- 1593 *Condor I/États*, 1920-1923, dry point, priv. coll.
- 1594 *Two Cormorants/États*, 1925-1928, dry point, etching, priv. coll.
- 1595 *Egret/États*, 1920-1923, dry point, priv. coll.
- 1596 *Crow/États*, 1936, etching, priv. coll.
- 1597 *Birds on a Branch*, 1930s, etching, priv. coll.
- 1598 *Ibises/Atlas of the World*, 1928, etching, priv. coll.
- 1599 *Rooster*, oil on canv., priv. coll.
- 1600 *Rooster/États*, 1930s, etching, priv. coll.
- 1601 *Dead Bird/États*, 1923-1926, etching, priv. coll.

- 1602 *Ostrich/États*, 1920-1923, dry point, priv. coll.
- 1603 *Cormorant Island/Atlas of the World*, 1928, etching, priv. coll.
- 1604 *America/Atlas of the World*, 1928, etching, priv. coll.
- 1605 *Two Penguins/États*, 1927, etching, priv. coll.
- 1606 *Monkey/États*, 1926, etching, priv. coll.
- 1607 *Scorpion/États*, 1940, etching, priv. coll.
- 1608 *The Head of a Dead Deer/États*, 1934, etching, priv. coll.
- 1609 *Wild Boar/États*, 1934, etching, priv. coll.
- 1610 *Deer's Head/États*, 1934, etching, priv. coll.
- 1611 *Gazelles and Deer II/États*, 1930, wood engraving, priv. coll.
- 1612 *Dying Hart/États*, 1929, etching, priv. coll.
- 1613 *Big Koundou (Indian Gazelle)/États*, 1932, etching, priv. coll.
- 1614 *Dorcas Gazelle/États*, 1934, etching, priv. coll.
- 1615 *Gnu I/États*, 1933, etching, priv. coll.
1616. *Indochinese Harts/États*, etching, priv. coll.
1617. *Lying Bison/États*, 1927, etching, priv. coll.
- 1618 *Pig/États*, 1933, wood engraving, priv. coll.
- 1619 *Fox and Grapes/États*, 1925, etching, priv. coll.
- 1620 *Zebra with Palm Trees/États*, 1925, etching, priv. coll.
- 1621 *Merino Sheep/États*, 1934, etching, priv. coll.
- 1622 *The Deluge/Noah's Ark*, 1926, etching, priv. coll.
- 1623 *Composition III/États*, 1925, etching, priv. coll.
- 1624 *Composition*, etching, priv. coll.

Hiroshige, Utagawa

- 194 *Fifty-Three Stations of the Tōkaidō/Sudden Rain at Shono*, 1833- 1834, woodbl. on pap., NMC
- 203 *Moon Pine Ueno/One Hundred Famous Views of Edo*, 1857, woodbl., NMC
- 205 *Open Garden at Fukagawa Hachiman Shrine/One Hundred Famous Views of Edo*, 1857, woodbl., NMC
- 207 *Japanese and Chinese Verses for Recitation/Man Crossing a Bridge in the Snow*, woodbl., NMC
- 209 *Winter Snow at Kambara/Fifty-Three Stations of the Tōkaidō*, 1833-1834, woodbl., NMC

- 211 *Fukagawa Susaki and Jūmansubō/One Hundred Famous Views of Edo*, 1857, woodbl., NMC
- 213 *Minowa Kanasugi Mikawashima/One Hundred Famous Views of Edo*, 1857, woodbl., NMC
- 251 *Snow, Moon and Flowers: Snow in Kisoji*, 1857, woodbl., NMC
- 254 *True Summer Moon/Three Views of the Moon in the Eastern Capital*, 1847-1852, woodbl., NMC
- 255 *Summer Irises at the Yatsunashi Bridge in the Mikawa Province and the Poet Arihara no Narihira/Flowers of the Four Seasons with Historical Associations*, 1844-1848, woodbl., NMC
- 257 *Shower at the Foot of the Mountain/Thirty-six Views of Mt Fuji*, 1831-1834, woodbl., NMC
- 259 *Fireworks Over Ryōgoku Bridge*, 1847-1850, woodbl., NMC
- 478 *Barges on the Yotsugi-dori canal/100 Famous Views of Edo*, 1856-1858, woodbl., NMC
- 479 *Surugachō/100 Famous Views of Edo*, 1856-1858, woodbl., NMC
- 480 *Rainstorm at Yamabushidani/Famous Views of the Sixty-odd Provinces*, woodbl., NMC
- 499 *Clear Weather After Snow at Kameyama/Fifty-Three Stations of the Tōkaidō*, 1833-1834, woodbl., NMC
- 513 *View from Massaki on the Grove near Suijin Shrine, the Uchigawa Inlet and Sekiya Village/One Hundred Famous Views of Edo*, 1856-1858, woodbl., NMC
- 514 *Kinryūzan Temple in Asakusa/Hundred Famous Views of Edo*, 1856-1858, woodbl., NMC
- 696 *Horikiri Iris Garden/One Hundred Famous Views of Edo*, 1857, woodbl., NMC
- 700 *Seki/53 Stations of the Tōkaidō*, 1855, woodbl., W. Weiss's coll.
- 702 *Fujisawa/Fifty-Three Stations of the Tōkaidō-Koban*, 1842-1845, woodbl., Wojciech Weiss's coll.
- 713 *Nihonbashi: Cleared-up Weather After Snow/One Hundred Famous Views of Edo*, 1856, woodbl., Wojciech Weiss's coll.
- 722 *Shinobazu Pond at Ueno/Famous Views of Edo*, 1852, woodbl., NMC
- 723 *Benkeibori Moat at Sotosakurada/Famous Views of Edo*, 1854, woodbl., NMC
- 813 *Meguro Drum Bridge and Sunset Hill/100 Famous Views of Edo*, 1856-1859, woodbl., NMC

- 869 *Mt Utsu at Okabe/Fifty-Three Stations of the Tōkaidō*, 1833-1834, NMC
- 2031 *Morning Fog in Mishima/Fifty-Three Stations of the Tōkaidō*, 1833-1834, woodbl., NMP
- 2042 *Fishes and Prawns*, ca. 1840, woodbl., NMP
- 2043 *Mandarin Ducks/Twenty-five Depictions of Flowers and Birds*, 1832-1834, woodbl., NMP
- 2052 *The Plum Garden at Kameido/One Hundred Famous Views of Edo*, 1856-1859, woodbl., NMC
- 2150 *The Sumiyoshi Festival at Tsukudajima/One Hundred Famous Views of Edo*, 1856-1859, woodbl., NMC
- 2151 *Suidō Bridge at the Surugadai Quarter/One Hundred Famous Views of Edo*, 1856-1859, woodbl., NMC
- 2144 *Fireworks by Ryōgoku Bridge/One Hundred Famous Views of Edo*, 1856-1859, woodbl., NMC

Hiroshige II, Utagawa

- 755 *Kintaibashi in Snow/One Hundred Views of Famous Places in Various Provinces*, 1859, woodbl., NMC

Hiroataka, Itaya Keishū

- 264 *Monamoto no Shigato Composing a Poem* (fragment), 1828-1831, *kakemono*, waterc., ink and gold on silk, NMC

Hodler, Ferdinand

- 455 *Eurythmy*, 1895, oil on canv., MAB

Hoffmann, Josef

- 2224 *Wiener Werkstätte exhibition*, Mannheim Kunsthalle, 1907
- 2226 *Design for textile pattern for Backhausen dess. 5147 VINETA (Swotter)*, 1904, priv. coll.
- 2228 *Streber*, 1904, length of woven fabric made by Joh. Backhausen & Söne, Vienna

Hokusai, Katsushika

- 41 *Koku-chō District*, ca. 1820, detail of upper h. of sheet with preliminary ink drawings for two sheets in the series *Shinpan daidō izu*, HM

- 124 *Woman Reading a Letter*, ca. 1818-1830, ink, colour on silk, BMFA
- 292 *Manga*, 1814-1878, NMC
- 366-382 Woodbl. prints by **Katsushika Hokusai** and **Utagawa Hiroshige** from Wojciech Weiss's coll.
- 449 *Rokurokubi (Long-necked Demon)*, ink on pap., priv. coll.
- 450 *The Dish Mansion/One Hundred Ghost Stories*, 1830, woodbl., priv. coll.
- 453 *Manga*, 1814-1878, woodbl. printed book, NMC
- 461 *Dawn at Isawa in Kai Province/Thirty-Six Views of Mt Fuji*, 1826-1833, woodbl., NMC
- 469 *Ejiri in the Suruga Province/Thirty-Six Views of Mt Fuji*, 1826-1833, woodbl., NMC
- 665 Female diver being pleased by an octopus., opening from the illustrated book *Kinoe no komatsu*, 1814, woodbl., BM
- 673 *The Great Wave of Kanagawa/Thirty-Six Views of Mt Fuji*, ca. 1930, woodbl., NMC
- 827 *Lightning Beneath the Summit/Thirty-Six Views of Mt Fuji*, 1830-1833, woodbl., NMC
- 1111 *Suwa Lake in the Shinshu Province/Fifty-Three Stations of the Tōkaidō*, 1830s, NMC
- 1113 *Hodogaya on the Tōkaidō/Thirty-Six Views of Mt Fuji*, 1826-1833, woodbl., NMC
- 1202 *Bulrush harvesting/A True Mirror of Chinese and Japanese Poetry*, 1832-1833, woodbl., NMW
- 1383 *Suwa Lake in Shinshu Province/Thirty-six Views of Mt Fuji*, 1830s, woodbl., NMC
- 2009 *The Ghost of Oiwa/One Hundred Ghost Stories*, 1830, woodbl., priv. coll.
- 2033 *The Great Wave of Kanagawa/Thirty-Six Views of Mt Fuji*, 1826-1833, woodbl., NMP

Hokusai, school of

- 1188 *Eagle and Pine*, sketch, ink on pap., BM

Homolacs, Karol

- 2173-2174 decorative panes for The Museum of Technology and Industry in Cracow, 1911, NMC

- 2175-2177 decorative panes for The Museum of Technology and Industry in Cracow, 1911, NMC
- 2178-2181 decorative panes for The Museum of Technology and Industry in Cracow, 1911, NMC
- 2222 *The Issue of Method in Art Schools*, 1925

Hôzan

- 1203 jar, 19/20 c., *Satsuma* faïence painted with overglaze colour enamels and gold, NMW

Indenbaum, Leon

- 1461 *Head of Foujita*, 1915, bronze, priv. coll.

Iwanowski, Błażej

- 1688 *Mimosa*, oil on canv., priv. coll.
- 1691 *Mimosa*, oil on canv., priv. coll.
- 1694 *Roses*, 1923, oil on cardb., priv. coll.

Jagmin, Stanisław

- 2191-2194 ceramics, ca. 1901, NMC

Jahl, Władysław

- 1483 *Ina Garden in Siguenza*, 1926, waterc., penc. on pap., priv. coll.
- 1486 *Man in a Landscape*, oil on canv., priv. coll.
- 1487 *Four Locomotives*, 1931, oil on canv., NMW

Jarocki, Władysław

- 846 *Golden Autumn in Snow*, 1937, oil on canv., JKMZ
- 1153 *Birch Trunks*, col. lith., NMC
- 1159 *The Barbican and the Florian Gate in Winter*, col. lith., NMC
- 1739 *View from the Studio's Window*, 1924, waterc. on pap., priv. coll.
- 1740 *A View of the Barbican in Cracow*, 1942, waterc. on pap., priv. coll.
- 1741 *View from the Studio's Window*, waterc. on pap., priv. coll.

Jasiński, Feliks

- 1054 *The Creation of Woman*, 1900, woodbl. on pap., NMC
1055 *Woman and Man in a Pond*, 1900, woodbl. on pap., NMC
1056 *Christ's Head*, 1900, woodbl. on pap., NMC
1057 *At the Edge of a Lake*, 1900, woodbl. on pap., NMC
1058 *Self-portrait with a Caterpillar*, 1900, woodbl. on pap., NMC
1059 *Temptation*, 1900, woodbl. on pap., NMC
1060 *Qu'importe*, ca. 1901, woodbl. on pap., NMW
1061 *The Head of a Bearded Man*, 1900, woodbl. on pap., NMC
1069 *Garden in the Winter*, ca. 1900, woodbl., NMC
1070 *Cemetery in Ballancourt*, ca. 1900, woodbl., NMC
1071 *Ballancourt at Night*, ca. 1900, woodbl., NMC
1072 *On the Way*, ca. 1900, woodbl., NMC
1073 *Japan*, woodbl., NLW
1074 *Mountains at Seaside*, woodbl., NMC

Jastrzębowski, Wojciech

- 1121 *Trees*, 1909, col. lith., NMC
1180 *Swoszowice' Spa near Cracow*, 1907, col. lith. on pap., NMC
2211 Cracow Workshops logo on a vase, 1913, NMC
2215 *batik* on silk with the *ishidatamimon* motif, 1915, NMC
2220 *Radiator screen*, 1913-1914, ash, brass, CAFA
2221 *Radiator screen*, 1913-1914, ash, brass, CAFA
2234 wall decoration in the atrium of the Polish pavilion at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, 1925, CAFAL
2235 wall decoration with the Cracow coat of arms in the atrium of the Polish pavilion at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, 1925, sgraffito, CAFAL
2237 fireplace in the Polish pavilion at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, made by *Marmury Kieleckie*, 1925, CAFAL

Jażwiecki, Franciszek

855 *With the Sun in One's Eyes*, 1934, oil on canv., NMC

John, Gwen

549 *The Japanese Doll*, 1920s, oil, canv., priv. coll.

1389 *The Japanese Doll*, oil on canv., priv. coll.

Kamieński, Antoni

297 *The Actress Sada Yacco*, aft. Józef Jankowski's *Kesa*, Warsaw, 1910

Kamocki, Stanisław

782 *Zakopane*, oil on canv., priv. coll.

783 *Church in Radziszów*, oil on canv., priv. coll.

826 *Giewont*, oil on cardb., priv. coll.

852 *Apple Tree in Bloom*, oil on canv., priv. coll.

854 *View of the Monastery in Czerna*, ca. 1908, oil on canv., NMC

875 *Melting Snow*, ca. 1910, oil on canv., priv. coll.

910 *Flowers in Front of a Hut*, ca. 1905, oil on plywood, NMG

1182 *Artists' Ball at Saski Hotel*, 1900, col. lith., NMC

1801 *A Branch of Hawthorn*, penc. on pap., priv. coll.

1820 *Rowan*, crayon on pap., priv. coll.

Kanelbaum, Raymund

1517 *Boy with a Sword*, oil on canv., priv. coll.

1518 *Girl Daydreaming*, oil on board, priv. coll.

1519 *Girl in a White Blouse*, mixed technique, priv. coll.

1520 *Suzanne*, waterc., ink, priv. coll.

1521 *Arab Girl*, waterc., gouache, oil on board, priv. coll.

1522 *Woman in Red*, gouache on board, priv. coll.

1523 *Woman*, gouache on pap., priv. coll.

1524 *Lady with Pearls*, ca. 1950, oil on canv., priv. coll.

1525 *Woman in a Veil*, gouache on pap., priv. coll.

1526 *Children's Orchestra*, oil on canv., priv. coll.

- 1527 *Woman*, gouache on pap., priv. coll.
 1528 *Lucille*, ca. 1950, waterc., gouache on board, priv. coll.
 1529 *Girl with a Scarf*, oil on canv., priv. coll.
 1530 *Ballerina Maria Tallchief*, gouache on board, priv. coll.
 1531 *Veiled Woman*, gouache on pap., priv. coll.

Kanô school

- 263 *Nehan-zu* (Buddha Entering Nirvana), 17 c., *kakemono*, ink, waterc., gold on silk, NMC

Karpiński, Alfons

- 301 *Portrait of Painters in Jama Michalika*, ca. 1905, oil on canv., NMWr
 640 *Jane the Model*, 1908, oil on canv., NMC
 823 *Creek in the Forest*, 1903, pencil on pap., priv. coll.
 886 *Lido*, 1907, oil on plywood, MAL
 891 *Garden at Dusk*, 1916, oil on canv., USMB
 935 *Primroses*, oil on cardb., priv. coll.
 1404 *Jane with a Japanese Doll*, 1909, oil on canv., NMC
 1467 *The Portrait of Julian Falat's Daughter*, 1923, oil on cardb., SMO
 1465 *Female Nude*, ca. 1918, oil on canv., JMMR
 1466 *The Interior of the Artist's Studio in Paris*, ca. 1919, oil on canv. on cardb., TM
 1467 *A Bridge in Paris*, 1909, oil on canv., NMC
 1646 *Still Life with a Bouquet of Roses*, ca. 1925, oil on cardb., NMP
 1647 *Still Life*, oil on cardb., priv. coll.
 1648 *Still Life*, interwar period, oil on cardb., JMMR
 1649 *Marsh Muds*, 1932, oil on cardb., NMS
 1650 *White Roses*, oil on cardb., priv. coll.
 1651 *Golden Roses in a Chinese Vase*, 1920s, oil on canv., priv. coll.
 1652 *Roses in a Vase*, oil on cardb., priv. coll.
 1653 *Still Life with Flowers*, oil on cardb., priv. coll.
 1654 *Roses in a Vase*, oil on cardb., priv. coll.
 1655 *Still Life*, oil on canv., priv. coll.

- 1656 *Golden Roses*, 1920s, oil on cardb., priv. coll.
- 1657 *Yellow Flowers on the Grand Piano*, 1921, oil on cardb., NMW
- 1662 *Still Life with a Bouquet of Roses*, interwar period, oil on cardb., priv. coll.
- 1674 *Still Life with Flowers and a Japanese Figurine*, oil on canv., priv. coll.
- 1682 *Interior with a White Cat*, 1928, oil on canv., priv. coll.
- 1683 *Yellow Roses*, oil on cardb., priv. coll.
- 1685 *Anemones*, oil on cardb., priv. coll.
- 1686 *Still Life with a Bouquet of Flowers*, 1946, oil on cardb., priv. coll.
- 1687 *Yellow Roses*, oil on cardb., priv. coll.
- 1815 *Autumn*, interwar period, oil on canv., priv. coll.
- 1823 *Siamese Cat*, oil on cardb., priv. coll.
- 1825 *Cat*, waterc. on pap., priv. coll.
- 1826 *Cat*, oil on cardb., priv. coll.
- 1827 *Cat*, 1928, penc., charcoal on cardb., priv. coll.
- 1828 *White Cat*, oil on cardb., priv. coll.

Karszniewicz, Jerzy

- 822 *Winter Landscape*, oil on plywood, priv. coll.

Kenzan, Ogata, school of

- 955 *Daruma and Tiger*, ink on pap, BM

Kikoku

- 229 *Flowers of the Four Seasons*, early 19 c., two-fold screen, waterc., gold and silver foil on pap., NMC
- 534 *Flowers of the Four Seasons*, early 19 c., two-fold screen, waterc., gold and silver foil on pap., NMC

Kinkozan

- 1204 *korō* vase, 19/20 c., *Satsuma* faïence painted with overglaze colour enamels and gold, NMW
- 1221 Vase with floral decoration and 'brocaded' ornament, late 19 c., *Satsuma* faïence painted with overglaze colour enamels and gold, NMW

Kirigaya, Senrin

- 1265 *The Great Kantō Earthquake Ruins of Ginza*, 1920s, priv. coll.
1266 *The Great Kantō Earthquake*, 1920s, priv. coll.
1267 scroll, priv. coll.

Kisling, Moïse

- 1496 *Nude Arletty*, 1933, oil on canv., priv. coll.
1536 *Buste Nu*, 1930, oil on canv., priv. coll.
1537 *Kiki of Montparnasse*, 1925, oil on canv., priv. coll.
1538 *Nude in Landscape*, col. lith., priv. coll.
1539 *Nude*, oil on canv., priv. coll.
1540 *Kiki of Montparnasse*, oil on canv., priv. coll.
1541 *Young Woman with Long Hair*, oil on canv., priv. coll.
1542 *Girl*, 1930s, oil on canv., priv. coll.
1543 *Young Woman*, 1934, oil on canv., priv. coll.
1544 *Girl*, oil on canv., priv. coll.
1545 *Man*, oil on canv., priv. coll.

Kiyonaga, Torii

- 242 *Utawaga of the Yotsumeya, kamuro Utano and Utaki/Models for Fashion: New Year Designs as Fresh as Young Leaves*, 1783, woodbl., NMC
243 *Chōzan of the Chōjiya, kamuro Shiori and Tsumagi/Models for Fashion: New Year Designs as Fresh as Young Leaves*, 1782, woodbl., NMC
669 *Autumn Moon on the Sumida River*, woodbl., BM
1048 *Interior of a Bathhouse*, woodbl., ink, col., BMFA
1049 *Flowers/A Combination of Three Colours: Snow, Moon and Flowers*, ca. 1784, woodbl., ink, col., BMFA
1050 *Two Women and a Maid/Current Manners in Eastern Brocade*, ca. 1783, woodbl., ink, col., BMFA

Kiyoshi, Takizawa

- 2223 *Karakusa moyo hinagata* (pattern book), 1884, woodcut book, Austrian Museum of Fine Arts, Vienna

Klimowski, Stanisław

1679 *Gladiolas in a Japanese Vase*, 1948, past. on cardb., priv. coll.

Klimt, Gustav

939 *The Maiden*, 1913, oil on canv., NMPr

940 *Death and Life*, 1916, oil on canv., priv. coll.

Klukowski, Ignacy

1634 int. per., priv. coll.

Kochanowski, Roman

217 *Nocturne*, ca. 1900. oil on canv., priv. coll.

219 *Landscape with Poplars*, 1900, oil on canv., priv. coll.

563 *Still Life*, ca. 1905, oil on cardb., priv. coll.

Kogut, Józefa

2212 the artist's monogram on a batik-painted box, 1921, NMC

2214 tapestry with the motifs of the Chinese wave motif and the Japanese-derived *ishidatamimon*, 1923, NMC

2216 *batik* sample on silk, 1919, NMC

2217 tablecloth, 1926, *batik* on silk, NMC

2218 a page from the artist's pattern book, EMC

Kogut, Zofia

2213 the artist's monogram on a batik-painted scarf, 1921, NMC

Komorowska, Wanda

1133 *Spruce Trees*, NMC

1899 *White Peonies*, interwar period, aquatint, NMC

1900 *Yellow Flowers*, interwar period, aquatint, etching, NMC

1901 *Garden Poppies*, interwar period, aquatint, etching, NMC

1902 *Flowers in Two Vases*, , interwar period, aquatint, etching, NMC

1903 *Poppies in a Vase*, interwar period, aquatint, etching, NMC

- 1904 *Tomatoes on the Vine*, interwar period, aquatint, etching, NMC
- 1905 *Landscape with a Red Roof of a House*, interwar period, aquatint, etching, NMC
- 1906 *Cineraria*, interwar period, aquatint, NMC
- 1907 *Water Lilies in Two Vases*, interwar period, aquatint, etching, NMC
- 1908 *Sunflowers*, interwar period, aquatint, etching, NMC
- 1909 *Water Lilies*, interwar period, aquatint, NMC
- 1910 *Water Lilies*, interwar period, aquatint, NMC
- 1911 *Landscape with a Red Roof*, interwar period, aquatint, etching, NMC
- 1999 *Panorama of Cracow with Wawel*, aquatint, etching, NMC

Konarska, Janina

- 1896 *Horse and a Donkey*, 1962, linocut, NMC
- 1971 *Skiing*, 1931, woodb., NMC
- 1973 *Tennis*, 1931, woodb., NMC
- 1974 *Football*, 1931, woodb., NMC

Konieczny, Włodzimierz

- 1068 *Standing Boy*, 1909, etching, NMW
- 1118 *Fantastical Composition*, 1907, lith., NMC
- 1126 *Darkness*, 1909, etching, NMC

Kōrin, Ogata

- 114 *Red and White Plum Trees*, two-fold screen, ca. 1715, Museum of Art, Atami
- 954 *Crows and the Moon*, woodbl., priv. coll.
- 1367 *Yatsunashi (Eight-Planked Bridge)*, aft. 1710, a pair of 6-panel screens, ink, col., gilded pap., NMAAT

Koryūsai, Isoda

- 42 *A Beauty Blowing Bubbles*, ca. 1770, RMAHB
- 239 *Eight Views of Fukagawa*, ca. 1772-1781, woodbl., NMC
- 249 *Lion*, 1772-1781, woodbl., NMC
- 671 untitled *shunga* series, ca. 1770-1771, woodbl., BM

1047 *Interior of a Bathhouse*, woodbl., ink, col., BMFA

Kowalewski, Bronisław

867 *Pine by a Lake*, 1912, oil on canv., priv. coll.

Kowalski, Leon

1627 *Portrait of Wife (Red Kimono)*, ca. 1925, oil on canv., NMC

1981 *St Cross's Church in Cracow*, woodbl., priv. coll.

1982 *Kra on the Vistula*, woodbl., priv. coll.

1983 *Wawel*, woodbl., priv. coll.

Koyô

1201 *Three Horses by a Bucket*, ca. 1900-1919, ink, waterc. on silk, NMW

Kozakiewicz, Antoni

1831 *Turkeys*, waterc. on pap., priv. coll.

Koźniewska, Maria

527 *Portrait of a Lady in a Kimono*, ca. 1910, oil on canv., NMP

Kramsztyk, Roman

1376 *Provençal Landscape with Goats*, ca. 1918-1921, mixed technique, priv. coll.

1377 *A Village in the Mountains*, ca. 1914, oil on canv., priv. coll.

1378 *A Town by the Bay (Provençal Landscape)*, ca. 1914, oil on canv., priv. coll.

1458 *Portrait of a Woman in a Kimono*, ca. 1910-1912, oil on canv., priv. coll.

Krasnodębski, Piotr

1127 *Garden*, woodbl., NMC

1129 *Landscape at Dusk*, col. lith., NMC

1130 *Landscape at Dusk*, col. lith., NMC

1136 *Trees at Sunset*, woodbl., NMC

1166 *Garden in the Spring*, 1902, NMC

1997 *City Houses*, woodbl., NMC

Krasnowolski, Józef

859 *Forest*, oil on cardb., priv. coll.

Krzyżanowski, Konrad

642 *Portrait of Janina Oltarzewska-Wilczyńska*, 1912, oil on canv., NMW

884 *Clouds in Finland*, 1908, oil on canv., NMC

887 *A View from Istebna. Forest*, 1906, oil on board, NMW

888 *Grand Piano*, 1905, oil on canv., USMB

Kuczyńska-Fessler, Ilka

1972 *Lussin Island in the Adriatic Sea*, 1928, woodbl. on Japanese pap., priv. coll.

Kugler, Włodzimierz

1135 *Rain*, 1913, dry point, NMW

Kulesza, Marian Stefan

1669 *Still Life*, oil on canv., SM

Kuninao, Utagawa

152 *Masks for Female Roles in Nô Theatre and a Poem*, 1 h. 19 c., col. woodbl. on pap., *surimono*, Wojciech Weiss's coll.

Kunishiro, Mitsutani

1369 *Landscape*, ink on pap., priv. coll.

1370 *Windy Morning at Lake Nojiri*, 1925, oil on canv., priv. coll.

1371 *Mountain Lilies*, oil on canv., priv. coll.

Kuniyoshi, Utagawa

252 *In the Ruined Palace at Sôma*, 1844, woodbl., NMC

253 *Act 11 of The Storehouse of Loyal Retainers*, 1827-30, woodbl., NMC

- 1106 *The Three Kingdoms: Chohan Bridge*, 1852, part of a triptych, woodbl., priv. coll.
1107 *Lovers' Suicide*, woodbl., priv. coll.

Kuroda, Seiki

- 43 study for *Talk on Ancient Romance (Composition II)*, 1897, oil on canv., KMHT

Kustodiev, Boris

- 1385 *Small Japanese Doll*, oil on canv., priv. coll.

Larisch, Karol

- 1731 *A View of Kościuszko Mound from a Window*, oil on cardb., priv. coll.

Lasocki, Kazimierz

- 1723 *Edge of the Forest*, 1921, oil on canv., priv. coll.

Laszenko, Aleksander

- 1897 *Parrots*, 1936, woodbl., priv. coll.
1898 *Courtship*, 1936, , woodbl., priv. coll.

Lenart, Bonawentura

- 2200-2201 Japanese-inspired book-binding paper, 1909-1914, paint on pap., CAFAL
2202-2208 Japanese-inspired book-binding paper, 1909-1914, paint on pap., CAFAL
2219 *book-binding paper with the Slepowron coat of arms*, 1925, CAFAL

Lentz, Stanisław

- 507 *Portrait of a Man with a Vase*, oil on canv., priv. coll.

Leski, Jerzy

- 1696 interwar period, oil on canv., priv. coll.

Lisowski, Ludwik

1672 *Still Life*, interwar period, oil on canv., priv. coll.

Łada-Maciągowa, Małgorzata

1626 *Portrait of Feliks Jasiński*, 1921, oil on canv., NMC

Łotocki, Kazimierz

905 *Thistle in the Sun*, oil on cardb., priv. coll.

906 *Thistles*, oil on cardb., priv. coll.

Majewski, Władysław

597 *Chrysanthemums*, 1911, oil on canv., priv. coll.

Makowski, Tadeusz

487 *My Room*, 1907, oil on canv., NMP

575 *Still Life with Onions*, ca. 1913-1914, oil on plywood, priv. coll., dep. RMSW

832 *Winter*, ca. 1900, oil on canv., NMW

895 *Sunflowers*, 1907, oil on canv., NMP

911 *Flowers in Front of the House*, 1900, oil on canv., NMC

1403 *Girl with Chinese Figurines (Girl with Dolls from Java)*, ca. 1906, oil on canv., priv. coll.

1470 *Flowers in a Vase*, ca. 1909, oil on canv. on cardb., NMW

1471 *Garden*, 1915, oil on canv., priv. coll.

1532 *Window with Flowers*, 1926, oil on canv., NMW

1534 *Girl in a Hat*, ca. 1927, BochM

1535 *Young Hunter*, ca. 1920-1922, oil on board, priv. coll.

Malczewski, Jacek

125 *Woman with a Guitar*, 1902, oil on canv., priv. coll.

215 *Go to the Streams*, 1909-1910, left and right parts of the triptych, NMW

216 *Landscape at the Vistula*, 1904, oil on canv., NMC

218 *Battle Scene*, 1885, oil on cardb, priv. coll.

223 *Portrait of a Child*, 1900, oil on canv., priv. coll.

224 *Bachanalia*, 1899, oil cardb., priv. coll.

- 225 *Souvenir from the Trip*, oil on board, priv. coll.
 226 *Country Dances*, oil on silk on board, priv. coll.
 227 1880, fan, waterc. on silk, priv. coll.
 506 *Portrait of Feliks Jasiński*, 1903, oil on board, NMC
 502 *Portrait of Leon Wyczółkowski*, ca. 1895, oil on canv., NMC
 806 *The Vistula*, oil on canv., priv. coll.
 850 *Spring Landscape*, ca. 1905, oil on canv., NMC
 876 *Landscape with the Vistula*, 1904, oil on canv., NMC
 1748 *Landscape with Mountains*, waterc. on pap., priv., coll.
 1749 *Landscape with Bulls*, waterc. on pap., priv., coll.

Malczewski, Rafał

- 1750 *Kasprowy Wierch*, 1933-1935, waterc. on pap., dep. MTMZ
 1751 *Landscape in Huculszczyna*, 1933, waterc. on cardb., NMW
 1752 *Skiers in the Mountains*, 1933, waterc. on cardb., NMW
 1753 *The Valley of Five Lakes*, 1930, waterc. on pap., MTMZ
 1754 *Gąsienicowa Valley*, 1933, waterc. on pap., MTMZ
 1755 *White Water Polana*, 1933, waterc. on pap., dep. MTMZ
 1756 *Pyszniański Pass in Zakopane*, 1933, waterc. on pap., priv. coll.
 1757 *Mountains in the Winter*, interwar period, waterc. on pap., priv. coll.
 1758 *Winter Landscape in the Tatras*, 1933, waterc. on pap., MTMZ
 1759 *Landscape with a Tree*, interwar period, waterc. on pap., priv. coll.
 1760 *Mountain Landscape*, waterc. on pap., MMPS
 1761 *A View from Gorce*, 1936, waterc. on pap., MTMZ
 1762 *Pond in the Mountains*, waterc. on pap., LM
 1763 *A View of the Tatras*, 1st hf. 1930s, waterc., gouache on cardb., HH
 1764 *A Creek in the Snow*, waterc. on pap., priv. coll.
 1765 *A Pond in the Tatras*, 1928, waterc. on pap., NMC
 1766 *Mountain Landscape*, 1920, waterc. on pap., PMB
 1767 *Train in a Mountain Landscape. A Motif from Canada*, interwar period, waterc. on cardb., priv. coll.
 1768 *Autumn in the Mountains*, 1936, waterc. on pap., priv. coll.
 1769 *Mountain Landscape*, 1935-1936, waterc. on pap., ŁoM

- 1770 *Avalanche*, 1933, waterc. on pap., MUSB
- 1771 *A View from Poronin*, 1930s, waterc., gouache on cardb., HH
- 1772 *A View of Giewont*, 1936, waterc. on pap., priv. coll.
- 1773 *A View from Glodówka*, 1936, waterc. on pap., MTMZ
- 1774 *Hala Kondratowa in the Autumn*, 1936, waterc. on pap., priv. coll.
- 1775 *View of the High Tatras*, 1st half 1930s, waterc., gouache on pap. and cardb., HH
- 1776 *A View of Hruby and Krywan*, 1933, waterc. on pap. MTMZ

Manet, Édouard

- 494 *Portrait of Emile Zola*, 1867-1868, oil on canv., MO
- 659 *Olympia*, 1863, oil on canv., MO
- 668 *The Balcony*, 1868-1869, oil on canv., MO

Marevna, Maria

- 1546 *Standing Nude*, 1937, penc., waterc. on pap., priv. coll.
- 1547 *Two Nudes*, oil on canv., priv. coll.
- 1548 *The Artist's Daughter with a Lover*, mixed technique, priv. coll.
- 1550 *Nude*, oil on canv., priv. coll.
- 1551 *Female Portrait*, 1940s, crayons, waterc. on pap., priv. coll.

Markowicz, Artur

- 1712 *Paris in the Rain*, oil on canv., priv. coll.

Masanobu, Okumura

- 1066 *Two Courtesans Drinking Sake*, 18 c., woodbl., VAM
- 1079 *Omi hakkei*, 1725, woodbl., BM
- 1966 *Play at the Ichimura Theatre*, 18 c., woodbl., priv. coll.

Masayoshi, Kitao

- 2044 *Flower and Bird*, 18/19 c., woodbl., NMP

Maslowski, Stanislaw

- 860 *Pond in Radziejowice*, 1907, waterc. on pap., priv. coll.
 908 *Mallows*, 1918, priv. coll.
 909 *Mallows*, priv. coll.
 914 *Poppies*, 1909, waterc. on pap., priv. coll.

Matisse, Henri

- 1393 *Still Life: Bowl of Oranges*, 1912, oil on canv., MMN

Mehoffer, Józef

- 182 *Cracow Market Square*, 1903, oil on board, NMC
 183 *Gorge - La Gorge D'Areuse*, 1897, oil on canv., NMP
 184 *Strange Garden*, 1903, oil on canv., NMW
 345 vignette, *Chimera*, ca. 1901-1907
 352 vignette, *Chimera*, ca. 1901-1907
 485 *Europa jubilans*, 1905, oil on canv., LGA
 488 *Wife's Portrait Against a Pegasus*, 1913, oil on canv., NMC
 489 *The Florentine Portrait of the Artist's Wife*, 1900, oil on canv., priv. coll.
 490 *Portrait of Iza Gielgud-Axentowicz*, 1907, oil on canv., NMW
 523 *Red Parasol*, 1917, oil on canv., NMC
 599 *Bibelots on a Mantelpiece*, 1895, oil on canv., NMP
 1402 *Japanese Dolls*, 1894, oil on canv., priv. coll.

Meizan, Yabu

- 1222 flacon, late 19 c., *Satsuma* faïence painted with overglaze colour enamels and gold, NMW
 1223 teapot, late 19 c., *Satsuma* faïence painted with overglaze colour enamels and gold, NMW
 1234 tray, late 19 c., *Satsuma* faïence painted with overglaze colour enamels and gold, NMW
 1227 vase, late 19 c., *Satsuma* faïence painted with overglaze colour enamels and gold, NMW

Menkes, Zygmunt

- 1462 *Still Life with Flowers and Fruit*, oil on canv., priv. coll.

Merkel, Jerzy

- 1372 *Summer*, 1911, lost, ph. after *Sztuka* 1912, p. 67
1373 *Mother with Children*, 1912, lost
1374 *The End of the Day*, oil on canv., 1912, priv. coll.
1375 *Family Life in a Mythological Landscape*, oil on canv., priv. coll.
1533 *Mother and Child*, oil on canv., priv. coll.

Mierzejewski, Jacek

- 1836 *Turkeys*, 1922, woodbl., NMWr

Mikolasch, Henryk

- 559 *Asia Jubilans*, 1907, waterc., penc., temp. on cardb., NMWr
856 *Tree*, oil on cardb., priv. coll.

Milich, Adolf

- 1460 *Woman in a Kimono*, oil on canv. on board, priv. coll.
1464 *A Woman Sunbathing under a Parasol*, waterc. on pap., priv. coll.
1485 *Landscape in the South of France*, waterc. on pap., priv. coll.
1493 *Carmel Houses*, waterc. on pap., priv. coll.

Mińska-Golińska, Irena

- 1851 *Play*, 1935, woodbl., priv. coll.

Misky, Ludwik

- 784 *Winter Landscape*, 1905, oil on canv., NMC

Młodzianowski, Kazimierz

- 2210 Cracow Workshops logo on a kilim, ca. 1915, NMC

Mniszech, Andrzej Jerzy

- 27 *Portrait of the Manzai Actor in the Role of a Geisha*, 2 h. 19 c., oil on canv., priv. coll.

- 28 *Portrait of the Manzai Actor in the Role of a Samurai*, 2 h. 19 c., oil on canv., priv. coll.
- 29 *Young Woman in Japanese Attire*, 2 h. 19 c., oil on canv., priv. coll.

Mondral, Karol Franciszek

- 1123 *At the Seine*, 1910, etching, OLW

Munch, Edvard

- 655 *Melancholy*, 1896, woodbl., MMO
- 656 *Madonna*, 1895, colour lith., UWL

Muter, Mela

- 1549 *Portrait of a Woman*, oil on canv., priv. coll.
- 1554 *A Woman in the Window*, oil on canv., priv. coll.

Nacht-Samborski, Artur

- 1658 interwar period, oil on canv., priv. coll.
- 1680 *Still Life with Flowers in a Vase*, oil on canv., priv. coll.

Nakamasa, Unjodo

- 1253 *Nadegaku tsuba*, 19 c., *shibuichi* and *shakudō* alloys, gold, copper, inlaid with engraved ornaments, NMW

Nehring, Maciej

- 1716 *Kurtynia in the Winter*, waterc. on pap., priv. coll.
- 1718 *Landscape in the Tatras*, 1943, waterc. on pap., priv. coll.

Neumann, Abraham

- 797 *Twilight. A Winter Landscape from Podhale*, 1903, oil on canv., priv. coll.
- 798 *Thaw*, 1908, oil on cardb., Jewish Historical Institute in Warsaw

Niedzielska, Maria

- 844 *Autumn*, 1904, oil on canv. on cardb., NMWr

853 *Spring*, 1904, oil on cardb., NMWr

Nowakowski, Aleksy

901 *Sunflowers*, 1910, oil on cardb., priv. coll.

Okolowicz, Norbert

2209 monogram in the form of simplified Cracow's coat of arms on a *batik* scarf,
ca. 1913, NMC

Okuń, Edward

84 *Wife's Portrait with a Parasol*, 1897, oil on canv, priv. coll.

220 *Landscape with Cypresses*, 1898-1899, past. on cardb., priv. coll.

221 *Italian Landscape*, oil on canv. on cardb., 1898, MMP

343 vignette, *Chimera*, ca. 1901-1907

347 vignette, *Chimera*, ca. 1901-1907

348 vignette *Chimera*, ca. 1901-1907

349 vignette, *Chimera*, ca. 1901-1907

350 vignette, *Chimera*, ca. 1901-1907

354 vignette, *Chimera*, ca. 1901-1907

643 *Night*, 1903, colour lith., cover of *Chimera*, vol. 7, 1904, NMC

64 *Upojenie*, ca. 1906, oil on canv., lost

841 *Autumnal Foliage*, 1912, oil on canv., NMW

931. *Garden*, oil on canv., priv. coll.

1698 *The War and Us*, 1923, oil on canv., NMW

1705. *In a Lemon Orchard*, 1923, oil on canv., priv. coll.

1817 *Peppers*, 1921, waterc. on pap., priv. coll.

Ôkyo, Maruyama

767 *Pines in Snow*, 1780s, ink and gold on pap., Mitsui Bunkô, Tokyo

Olszewski, Marian

1065 *Oktawia Popowicz née Olszewska*, 1911, linocut on cardb., NLW

Osostowicz, Stanisław

1726 *Landscape with Trees*, 1930, oil on plywood, priv. coll.

Pankiewicz, Józef

- 492 *Jasiński at the Piano*, 1908, oil on canv., NMC
- 496 *Portrait of Wojciech Biesiadecki*, 1909, oil on canv., NMC
- 529 *Japanese Woman*, 1908, oil on canv., NMC
- 532 *In the Mirror (Japanese II)*, 1908, oil on canv., lost
- 533 *Japanese with a Mirror*, 1908, oil on canv., priv. coll.
- 541 *Still Life with a Blue Vase*, 1907, oil on canv., NMW
- 542 *Buddha and Boule de Nieve*, 1906, oil on canv., NMC
- 544 *Still Life with Buddha and a Branch of Mimosa*, 1906, oil on canv., priv., coll.
- 546 *Still Life with a Lacquered Case*, ca. 1908, oil on canv., priv. coll.
- 547 *Persian Vase*, 1908, oil on canv., NMC
- 548 *Still Life with Fruit and an Oriental Plate*, 1908, oil on canv., priv. coll.
- 609 *A Woman Combing in Front of the Mirror*, 1911, oil on canv., NMC
- 610 *A Cup of Tea - a Visit*, 1922, oil on canv., NMW
- 1080 *Pińsk Canal in Polesie II*, 1899, dry point on pap., NMC
- 1081 *Pont Neuf in Paris/Quatorze eaux-fortes*, 1899, etching, NMW
- 1082 *The Apse of Notre Dame in Paris*, ca. 1902, etching on pap., NMC
- 1083 *Port in Fécamp*, 1907, etching on Japanese pap., NMW
- 1084 *Fishing Boat in Concareau*, 1908, etching on pap., NMW
- 1085 *Black Swans*, ca. 1892, ink on cardb., NMW
- 1086 *A Study of a Fir Branch in Duboj*, 1896, ink on pap., NMC
- 1087 *A Study of Larch Trees*, ca. 1893, ink, penc. on pap., NMC

Pautsch, Fryderyk

1037 *Leon Wyczółkowski*, 1903, priv. coll.

Peel, Paul

1390 *Japanese Dolls and a Fan*, ca. 1889, oil on canv., priv. coll.

Peploe, Samuel John

556 *Flowers and Fruit (Japanese Background)*, ca. 1916, oil on canv., KDMAG

Piekelny, Robert

1474 *Masks*, 1932, oil on canv., priv. coll.

Pieniążek, Józef

2047 *Leon Wyczółkowski at Lithographic Press*, 1925, etching, LWMB

Pieńkowski, Ignacy

1631 *Fatyma*, 1919, oil on canv., NMC

1664 *Still Life*, oil on canv., priv. coll.

1665 *Flowers in a Vase*, oil on canv., priv. coll.

Podkowiński, Władysław

660 *Ecstasy*, 1894, oil on canv., NMC

Potworowski, Piotr Tadeusz

1700 *Portrait of a Young Woman*, gouache, waterc., penc. on pap., priv. coll.

Procajłowicz, Antoni

1064 *Head of a Woman*, 1903, woodbl., NMC

1174 *The Cover for K. Laskowski's Book 'Pozwól mi mówić'*, 1905, CAFAL

Pronaszko, Zbigniew

1833 *Cock and Hen*, 1939, oil on canv., NMC

Puacz, Józef

526 *Wife's Portrait in a Kimono*, 1913, oil on canv., priv. coll.

Rakowski, Mieczysław

1732 *The Vistula at Wawel*, 1931, oil on canv., priv. coll.

Redon, Odilon

- 452 *The Marsh Flower, a Sad and Human Face/Homage to Goya*, 1885, lith. on chine appliqué, MoMA

Renoir, Pierre-Auguste

- 550 *Still Life with a Bouquet*, 1871, oil on canv., priv., coll.

Rosen, Jan

- 1172 *Chantecler Cigarette Pipes from M. Paschalski's Factory in Cracow*, ca. 1906, lith., NMC

Rubczak, Jan

- 1122 *St Séverin Church in Paris*, 1911, NMW
1138 *The Wave*, 1911, etching, NMW
1379 *Fishing Port in Audierne*, 1912, oil on cardb., priv. coll.
1380 *Fishing Port in Audierne*, 1912, waterc. on pap., priv. coll.
1381 *The Bay in Cassis*, 1913-1914, oil on canv., MMG
1382 *A View of St Tropez*, oil on canv., priv. coll.
1384 *Landscape from St Tropez*, ca. 1920, oil on canv., priv. coll.

Ruszczyc, Ferdynand

- 198 *Rock in the Sea*, 1894, oil on canv., priv. coll.
199 *Rocky Shore with a Wave*, 1895, oil on canv., priv. coll.
200 *Stream in the Woods*, 1900, oil on canv., NMC
202 *From the Banks of the Wilejka*, 1900, oil on canv., TM
204 *Old Apple Trees*, 1900, oil on canv., NMW
206 *Spring*, 1897, oil on canv., priv. coll.
208 *Mill in Winter*, 1897, oil on canv., priv. coll.
210 *Mill in Winter at Dusk*, 1897, oil on canv., priv. coll.
212 *Cranes*, 1910, ill. in *Żórawce*, 1910, priv. coll.
214 *Departing Cranes*, 1909, theatre programme for play by J. Słowacki *Lilla Weneda*, ink on pap., priv. coll.
672 *Nec Mergitur*, 1904-1905, oil on canv., LMAV

- 814 *Cross in the Snow*, 1902, oil on canv., priv. coll.
- 815 *Winter Fairy Tale*, 1904, oil on canv., NMC
- 825 *Snow in Front of the Manor House in Bohdanów*, 1901, oil on canv., priv. coll.
- 883 *Void. Old Nest*, 1901, oil on canv., LMAV
- 885 *Cloud*, 1902, oil on canv., NMP
- 903 *Indian Summer*, oil on canv., priv. coll.

Rychter, Tadeusz

- 953 *Crows*, 1906, oil on canv., NMP
- 2195 vase with a frieze of flying cranes, before 1910, faience painted under glaze, NMC

Rychter-Janowska, Bronisława

- 1717 *A Creek in Winter*, 1943, waterc. on pap., priv. coll.
- 2172 Polish Applied Arts Society exhibition in Warsaw, 1905, kilims, ph. After Irena Huml *Polska sztuka stosowana XX wieku*, p. 28

Rzecki-Szreniawa, Stanisław

- 1053 *Helena Sulima in the Role of Jessyka from 'The Merchant of Venice' by William Shakespeare/Teka Melpomeny*, 1904, col. lith. on pap., NMC

Samlicki, Marcin

- 828 *Winter Landscape*, oil on plywood, priv. coll.

Schnell, Martin

- 8 cabinet, 1730-1776, lacq., Wilanów Palace, Warsaw

Schulz, Bruno

- 1641 *A Japanese Woman with a Parasol and Three Old Men*, penc. on pap., priv. coll.

Sei, Koyanagui

- 1451 *A Cat Sleeping in an Armchair*, 1920, oil on canv., priv. coll.

1452 *A Man with a Dog*, oil on canv., priv. coll.

Seidenbeutel, Efraim & Menasze

1632 *Woman with Fruit*, oil on canv., priv. coll.

1644 *A View from the Window*, ca. 1930, oil on canv., MAL

Seidenbeutel, Menasze

1643 *Still Life with Japanese Prints*, 1932, oil on canv., MAL

Sharaku, Tōshūsai

256 *Portrait of the Actor Kōraiya Kinshō*, 1794, woodbl., NMC

1109 *Arashi Ryūzo as the Money Lender Ishibe Kinkichi*, ca. 1795, woodbl., NMC

Shigemasa, Kitao

241 *The Ninth Chrysanthemum Viewing, Deer's Flute/Day and Night Scenes of the Twelve Months*, 1772-1781, woodbl., NMC

Shi K'ō

437 *Zen Master and a Tiger*, ink, priv. coll.

Shūbun, Tenshō

2026-2027 *Getting Hold of the Ox, Taming the Ox/Ten Oxherding Pictures*, Muromachi period, handscroll, ink and paint on pap., Shōkokuji T. in Kyoto

Shunchō, Katsukawa

238 *Representation of the Seven Philosophers in a Bamboo Forest*, 1786-1789, woodbl., NMC

Shunkō, Katsukawa

250 *Ichikawa Danjurō V as Kajiwara Genta Kagesue*, 1787, woodbl., NMC

Shunman, Kubo

2030 *Three Courtesans*, ca. 1790, woodbl., NMP

Shunshô, Katsukawa

- 104 *Ise monogatari*, 1773, Wojciech Weiss's family coll.
709 *Courtier on the Veranda*, 18 c., woodbl., Wojciech Weiss's coll.

Sichulski, Kazimierz

- 26 *Stanisław Witkiewicz's Caricature*, 1914, waterc., past., col. pencil on pap., MTMZ
305 *Manggha and Wyczól(kowski) Fly to Japan*, 1906, past. on pap., Jama Michalika Café in Cracow
481 *The Restoration of Wawel. A Happy Ending to a Sad Story*, col. lith., publ. in *Liberum Veto*, priv. coll.
512 *Feliks Jasiński's Treasury (Caricature of Feliks Jasiński and Leon Wyczółkowski)*, past., pap., NMC
843 *Thistles*, 1904, oil on board, NMC
917 *Flowers*, waterc. on pap., priv. coll.
918 *Flowers*, waterc. on pap., priv. coll.
947 *Fish*, 1908, past. on cardb., NMP
1028 *The Difficulty of Competition. Prof. Stanisławski*, 1903, *Liberum Veto*
1029 *Damazy Kotowski*, 1903, *Lib. V.*
1030 *Rector and Vicar*, 1903, vignette for *Liberum Veto*
1031 *Ludwik Solski as a Primate*, 1910, priv. coll.
1032 *Devotion*, 1904, vignette for *Liberum Veto*
1033 *Teodor Axentowicz*, 1915, waterc., past. on pap., MTMZ
1034 *Kazimierz Dłuski*, 1914, water., past., crayon on pap., MTMZ
1035 *Stefan Żeromski*, 1914, water., past., crayon on pap., MTMZ
1036 *Tymon Niesiołowski*, 1915, waterc., past. on pap., MTMZ
1038 *Jan Stanisławski with His Students (Stefan Filipkiewicz, Stanisław Czajkowski, Henryk Szczygliński, Stanisław Kamocki)*, 1905, past. on pap., Michalik's Den café in Cracow
1039 *Kornel Makuszyński*, 1908, priv. coll.
1043 *Zuzanna at Bath (caricature of Jerzy Leszczyński)*, ca. 1907, past. on pap., MTMZ
1117 *Sunflowers*, 1912, lith., NMC

- 1742-1747 *Centaur, Venus and Satyr, Playing Faun, Lovers, Venus and Amor, Landscape with a Nymph*, 1928, six-panel oil painting on canv., Hotel Lwigród in Krynica
- 1803 *Cherry Blossom*, 1921, past. on pap., priv. coll.
- 1804 *Irises*, past. on pap., priv. coll.
- 1805 *Apple Blossom*, 1921, past. on pap., priv. coll.
- 1806 *White Poppies*, 1920s, temp., crayon, on cardb., priv. coll.
- 1808 *Flowers*, past., waterc., gouache on pap., priv. coll.

Siedlecki, Franciszek

- 344 vignette, *Chimera*, ca. 1901-1907
- 346 vignette, *Chimera*, ca. 1901-1907

Skoczylas, Władysław

- 868 *Mountains*, 1905, oil on canv., priv. coll.
- 1112 *Dworzyszcze*, 1916, etching, UWL
- 1115 *A Cross by the Road*, etching, priv. coll.
- 1160 *Expanding Roots*, 1911, etching, NMW
- 1177 *The 4th Artists' Ball*, 1904, col. lith., NMC

Skotnicki, Jan

- 950 *Turkeys in Rain*, 1906, oil on cardb., priv. coll.
- 1134 *Storm*, ca. 1911, etching, UWL
- 1142 *The Vistula in Kazimierz*, ca. 1909, etching, UWL

Stabrowski, Kazimierz

- 648 *Against a Stained-glass Window—the Peacock*, 1908, NMW
- 809 *Landscape with a River*, past. on pap., priv. coll.
- 845 *Autumnal Wind*, bef. 1910, oil on canv., NMW
- 944 *Langoustines*, 1913, past. on pap., priv. coll.
- 945 *Octopus*, 1913, past. on pap., priv. coll.
- 946 *Corals and Fish*, 1913, past. on pap., priv. coll.
- 948 *Golden Autumnal Fairy Tale*, 1910, past., temp. on pap., LMAV

- 1699 *The Figure of a Woman Against Peacock Feathers*, past. on pap., priv. coll.
 1834 *Cranes*, 1923, past. on pap., priv. coll.

Stanislawski, Jan

- 186 *An Old Wall*, 1884, oil on board, NMC
 187 *Thistles*, 1885, oil on cardb., NMC
 188 *Blossoming Poppies*, ca. 1887, oil on board, NMC
 189 *Mullein*, 1887, oil on board, NMC
 190 *Thistles*, 1895, oil on plywood., SMO
 191 *Poplars by the Water*, 1900, oil on canv., NMC
 192 *Poplars by the Water*, 1901, col. lith., NMC
 193 *Early Spring*, 1898, oil on canv., priv. coll.
 195 *Tree-Trunk Beehives*, 1884, oil on cardb., NMC
 353 vignette, *Chimera*, ca. 1901-1907
 800 *Park in Zakopane*, aft. 1900, oil on cardb., NMWr
 802 *The Sapphire Dnieper*, 1904, oil on cardb., NMC
 803 *The Dnieper*, 1903, oil on cardb., NMC
 804 *The Dnieper*, oil on cardb., LGA
 805 *From the Banks of the Dnieper*, oil on cardb., NMC
 810 *View of Mt Osobita*, 1906, oil on board, NMC
 812 *View of Kościuszko Mound*, oil on board, priv. coll.
 816 *Cupola of the Tower of Virgin Mary's Church in Cracow*, ca. 1904, oil on cardb., NMC
 817 *The Barbican*, 1903, oil on cardb., NMW
 840 *Landscape from Zakopane*, 1901, waterc. on pap., priv. coll.
 848 *Peczerska Lavra*, ca. 1901, oil on cardb., priv. coll.
 857 *The Birch Grove*, 1904, oil on cardb., NMC
 870 *Moon Night*, ca. 1903, oil on cardb., NMW
 889 *Spring Landscape*, 1904, oil on cardb., NMC
 896 *Sunflowers*, ca. 1905, oil on cardb., NMC
 897 *Yellow Irises (Landscape with a Cross)*, ca. 1902, a sheet from sketchbook, crayon, waterc. on pap., NMC
 898 *Sunflowers*, ca. 1910, oil on plywood, SMK

- 899 *Sunflowers*, 1903, oil on cardb., NMC
 904 *Meadow (Dandelion)*, gouache on cardb., NMW
 907 *Mallows*, 1905, past. on cardb., NMC
 913 *Rhododendrons*, 1905, oil on cardb., NMC
 1088 *Poplars at Water's Edge*, ca. 1900, woodbl., NMC
 1090 *Villa d'Este*, 1900-1901, col. lith., priv. coll.
 1091 *Poplars*, ca. 1901, col. lith., NMW
 1092 *Landscape with a Birch Grove*, 1904, col. lith., NMC
 1093 *The Vistula at Tyniec*, ca. 1903, col. lith., NMW

Stankiewicz, Zofia

- 1146 *Manor House in Snow*, etching, mezzotint, NMC
 1728 *Rushes*, 1926, waterc., gouache on pap., priv. coll.
 1837 *Sparrows*, interwar period, aquatint, etching, priv. coll.
 1989 *Lonely Boat*, bef. 1928, aquatint, NMC
 1990 *Pine Tree in Jastrzębia Góra*, bef. 1928, aquatint, etching, NMC
 1991 *Ducks in Flight*, bef. 1928, aquatint, etching, NMC
 1993 *Fight*, 1930s, etching, priv. coll.
 1994 *Fishing Nets*, bef. 1928, aquatint, etching, NMC
 1995 *King Sigismund III Column in Warsaw*, bef. 1928, etching, NMC
 2000 *Moonlit Night*, bef. 1928, aquatint, NMC

Steiner, Ignacy

- 9 mural, ca. 1730, Jesuit ch., Grudziądz

Steller, Pawel

- 1713 *Winter in Żabnica*, 1938, waterc. on pap., priv. coll.
 1714 *Winter Landscape by the Vistula*, 1942, waterc. on pap., priv. coll.
 1715 *Winter in Istebna*, 1939, waterc. on pap., priv. coll.
 1895 *Cat*, 1936, woodbl., priv. coll.
 2001 *At the Vistula's Spring*, 1939, linocut, priv. coll.

Stevens, Alfred

- 531 *Parisian Lady in Japanese Style*, 1872, oil on canv., MFAL
1388 *A Lady with a Japanese Doll*, ca. 1889, oil on canv., priv. coll.
1391 *The Exotic Curio*, oil on canv., priv. coll.

Stryjeńska, Zofia

- 1637 *Self-portrait in a Japanese Kimono*, oil on canv., priv. coll.

Stryjeński, Karol

- 2238 *café with a stage built in Esplanade des Invalides at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris*, WAFAA

The Sumiyoshi studio

- 426-429 *Pictorial Biography of the Zen Priest Dôgen Kigen*, ca. 1850, paint and gold leaf of silk, NMC

Szczygliński, Henryk

- 595 *Still Life (Reflection in the Window)*, oil on cardb., ŁMA
831 *Knight with a Bill*, aft. 1900, oil on canv., NMW
1131 *Winter Landscape with Wawel*, 1903, col. lith., NMW
1725 *Łazienki at Night*, 1918, oil on canv., NMK

Szymanowski, Waclaw

- 915 *Apple Blossom*, oil on canv., priv. coll.

Ślewiński, Władysław

- 59 *Woman Combing Hair*, 1897, oil on canv., NMC
60 *Mask and Books*, ca. 1897, oil on canv., NMW
61 *Two Breton Women with a Basket of Apples*, ca. 1897, oil on canv., NMW
62 *Sleeping Woman with a Cat*, 1896, oil on canv., priv. coll.
65 *The Sea in le Pouldu*, ca. 1896, oil on canv., priv. coll.
66 *Solitary Rock in the Sea*, 1907, oil on canv., NMW
67 *The Sea*, 1904, oil on canv., NMC

- 68 *The Sea with Lilac Rocks*, ca. 1916, oil on canv., LGA
 69 *The Sea in Brittany*, oil on canv., priv. coll.
 70 *Rocks in Belle-Isle*, ca. 1914, oil on canv., priv. coll.
 578 *Flowers against a Japanese Background*, ca. 1912, oil on canv., priv. coll.,
 dep. RMSW

Talaga, Jan

- 799 *A Creek in Winter*, 1911, oil on canv., SMK

Terlikowski, Włodzimierz

- 1453 *Parasol and Flowers*, 1918, oil on canv., priv. coll.
 1454 *A Bouquet of Flowers with a Japanese Doll*, 1935, oil on canv., priv. coll.
 1455 *Flowers with a Figurine of Buddha*, oil on canv., priv. coll.
 1456 *Still Life with a Fan*, 1925, oil on canv., priv. coll.
 1456a *Anemones and a Japanese Doll*, 1931, oil on canv., priv. coll.
 1459 *Girl in a Pink Dress*, 1950, oil on canv., priv. coll.
 1468 *Anemones*, 1934, oil on canv., priv. coll.
 1469 *A Bouquet of Roses*, 1924, oil on canv., priv. coll.
 1472 *A Bouquet of Flowers with a Figurine*, 1925, oil on canv., priv. coll.
 1473 *Flowers in a Vase*, 1919, oil on canv., priv. coll.
 1475 *A View of Philippe the Beautiful in Avignon*, 1921, oil on canv., priv. coll.
 1476 *Notre Dame in Paris*, 1923, oil on canv., priv. coll.
 1477 *Open Window*, oil on canv., priv. coll.
 1478 *A View of Sacré Coeur*, 1947, oil on canv., priv. coll.
 1479 *A Bridge on the Seine*, oil on canv., priv. coll.
 1482 *Landscape*, oil on canv., priv. coll.
 1484 *Castle on the Hill*, 1921, oil on canv., priv. coll.
 1488 *The Luxembourg Palace in Paris*, 1920, oil on canv., priv. coll.
 1489 *From the Journey to Morocco*, 1930, oil on canv., priv. coll.
 1491 *St Mark's Cathedral in Venice*, 1925, oil on canv., priv. coll.
 1494 *Small Market Square in St Tropez*, 1924, oil on canv., priv. coll.
 1555 *Portrait of a Man*, 1940, oil on canv., priv. coll.
 1556 *Portrait of a Woman*, 1934, oil on canv., priv. coll.

1557 *Woman*, 1919, oil on canv., priv. coll.

Tichy, Karol

2167 kilim, Antonina Sikorska's Workshop in Czernichów, ca. 1901, NMC

2168 kilim, Antonina Sikorska's Workshop in Czernichów, ca. 1901, NMC

2170 bedroom furniture, 1909, Andrzej Sydor's workshop, NMW

2171 bedroom furniture, 1909, Andrzej Sydor's workshop, NMW

Tôhaku, Hasegawa

715 *Shôrin-zu byôbu* (Pine Trees), 16 c., ink on pap., TNM

Tokei, Niwa

676 1800-1820, woodbl., priv. coll.

Tosa, Mitsuoki

1364 17 c., ink and colour, BMFA

Tosa, Mitsusuke

1186 *Crane*, early 18 c., *kakemono*, ink, waterc. on silk, NMC

Toyokuni, Utagawa

245 *Actor*, 1795, woodbl., NMC

258 *Actor Segawa Rokô IV in the Play 'Onna Shibaraku'*, 1807, woodbl., NMC

265 *Company on the Verandah*, 1789-1801, *kakemono*, waterc. and ink on silk, NMC

456 *Takinoya (Actor Ichikawa Monnosuke II as Soga no Jûrô/Portraits of Actors on Stage)*, 1794, woodbl., MFAB

Trojanowski, Edward

858 *Landscape*, 1900, oil on board, NMC

Trusz, Iwan

808 *Meandering Dnieper*, oil on cardb., priv. coll.

- 862 *Pine Tree*, 1917, oil on canv., priv. coll.
 863 *Landscape with a View of a Lake*, oil on canv., priv. coll.
 866 *Evening Sun*, oil on canv., priv. coll.
 900 *White Lilac*, oil on cardb. on board, priv. coll.

Unknown Artist

- 106 Japan, WWFM
 261 *Amida Descending to Receive the Soul of a Dying Man into His Paradise*, 14-16c., *kakemono*, ink, waterc. and gold on silk, NMC
 262 *Mandala of the Pure Land*, 2 quart. 19 c., *kakemono*, water., ink and gold on silk, NMC
 268 Screen, 2 h. 19 c., satin, silk, waterc., wood, NMC
 306 *Goddess on a Crane*, Bunsei era (1818-1830), *nishiki-e*, *surimono*, gold and silver embossing, NMC
 431 *Exhibition of Japanese Art from Feliks Jasiński's Collection*, 1906, print on pap., NMC
 705 Wojciech Weiss's coll.
 1179 *Juliusz Meinl's Direct Import of Tea*, ca. 1910, lith. on pap., NMC
 1184 *A. Pruszyński's Lithographic Workshop Has Moved*, 1898, col. lith., NMC
 1189 *Snake and Crane*
 1190 *Snake and Crane*
 1191 *Snake and Crane*
 1192 *Snake and Crane*

Utamaro, Kitagawa

- 231 *Reading a Book/Elegant Comparison of Little Treasures*, ca. 1802, woodbl., NMC
 232 *Hitomoto of Daimonjiya, Kamuro Senkaku and Banki/ Courtesans as the Seven Komachi*, 1805, NMC
 233 *The Merchant's Wife/Variations of Blooms According to their Speech*, 1802, woodbl., NMC
 234 *Minamoto no Yoritomo Hunting at the Foot of Mt Fuji*, 1786-1789, woodbl., NMC
 235 *Seeking Yang Guifei in the Moon Palace*, 1780s, woodbl., ink and col., NMC

- 236 *Lady Descending from a Court Carriage*, ca. 1801-4, woodbl., ink and col., NMC
- 237 *Act 1 from the Chûshingura/Chûshingura of the Lower Classes*, ca. 1801-4, woodbl., ink and col., NMC
- 358-365 woodbl. prints from Wojciech Weiss's coll.
- 611 *Utamakura (Poem of the Pillow)/Widow and her Lover Beside Open Veranda*, 1788, ill. 7 of 12, woodbl. printed folding album, BM
- 612 *Utamakura (Poem of the Pillow)/Lovers Beside a Standing Lantern*, 1788, ill. 3 of 12, woodbl. printed folding album, BM
- 999 *Ehon mushi erabi (Picture Book of Selected Insects)*, 1788, woodbl., NMC
- 1044 *Seven Women Applying Make-up Using a Mirror*, late 18 c., woodbl., ink, col., BMFA
- 1045 *A Beauty in Front of a Mirror*, woodbl., NMC
- 1046 *Mother and Child Playing with a Mirror*, late 18th c., woodbl., BMFA
- 2034 *Dptych from takeshiba*, ca. 1790-1799, woodbl., NMP
- 2036 *Manzai*, 1790-1799, woodbl., NMP

Uziembło, Henryk

- 796 *Winter Day*, 1908, oil on plywood, priv. coll.
- 834 *Spruces in Winter*, oil on canv., priv. coll.
- 847 *Autumn Tilia Tree*, 1910, oil on canv., priv. coll.
- 1738 *Sea Waves*, oil on plywood, priv. coll.
- 2185 *3rd Exhibition of The Association of Polish Artists*, 1906, lith., NMC

Vallotton, Feliks

- 1062 *To Paul Verlaine*, 1891, woodbl., MoMA

Waliszewski, Zygmunt

- 1730 *Kościuszko Mound*, 1936, oil on cardb., BITC

Waškowski, Tadeusz

- 510 *Ludwik Solski as a Samurai in 'Terakoya'*, waterc., ink, pap., priv. coll.

Watanabe, Seitei (Shottei)

260 *Birds and Flowers of the Four Seasons*, 1891, waterc. on silk, NMC

Watanabe, Shikô

1366 *Flowering Cherries at Yoshinoyama*, 1st hf. 18 c., ink, col., gold leaf on pap., priv. coll.

Wawrzeniecki, Marian

351 vignette, *Chimera*, ca. 1901-1907

663 *Allegoric Scene*, 1918, oil on canv., priv. coll.

664 *Her Fate*, 1937, waterc., penc. on pap., priv. coll.

Weber, Max

596 *Chinese Bowls*, 1911, oil on cardb., priv. coll.

Weiss, Irena

1628 *Japanese Woman*, oil on cardb., priv. coll.

1675 *Peonies and Irises Against a Japanese Folding Screen*, 1960, oil on cardb., priv. coll.

Weiss, Wojciech

83 *Portrait of Róża Schleichkorn*, 1897, cardb., priv. coll. oil on canv., priv. coll.

103 *Heat*, 1898, oil on canv., priv. coll., NMC

105 *Carriages*, 1897, waterc. on pap., priv. coll., WWFM

107 *Dog on the Tracks*, 1899, waterc. on pap., WWFM

108 *Tracks in Sunshine*, 1898, oil on pap., WWFM

109 *Schoolgirls in the Podzamcze*, 1897, oil on canv., WWFM

110 *Schoolgirls at Planty*, 1897, oil on canv., priv. coll.

111 *A spring Landscape with Birch Trees*, 1897, oil on canv., WWFM

112 *A Tree in Plaszów*, 1897, oil on canv., WWFM

113 *Shoal*, 1902, oil on canv., priv. coll.

115 *St. Anne's Church*, 1900, carb. on pap., WWFM

116 *Pond*, study for the painting *Deep Water*, 1899, oil on pap., WWFM

117 *Self-portrait*, 1897, oil on canv., priv. coll.

- 118 *Evening*, 1900, oil on canv., NMW
- 119 *Nude*, 1897, past. on pap., WWFM
- 120 *Saddened*, 1898, oil on canv., NMP
- 121 *Cancan at the Moulin Rouge*, 1900, oil on canv., priv. coll.
- 127 *Herbarium. Thistles*, 1897, waterc. on pap., WWFM
- 128 *Water Lilies*, 1898, waterc. on pap., WWFM
- 129 *Lily*, 1897, waterc. on pap., WWFM
- 130 *A Branch of Acacia*, 1898, WWFM
- 131 *Studies of Roosters*, 1898, ink and watercolour on pap., WWFM
- 132 *Cat*, 1900, ink on pap., WWFM
- 133 *Blossoming Plum Tree near the Wistok*, 1899, past. on pap., WWFM
- 134 *Irises by the Path*, 1900, past. on pap., WWFM
- 135 *Irises*, 1899, ink on pap., WWFM
- 136 *Spider Woman*, 1898, ink on pap., WWFM
- 137 *Cock and Hen*, 1912, waterc. on pap., NMP
- 138 *A Plant, a Snail, and the Moon*, 1897, ink on pap., WWFM
- 139 *Fantastical Flower*, 1897, ink on pap., WWFM
- 140 *Lily of the Valley*, 1897, ink on paper, WWFM
- 141 *Iris*, 1899, ink on pap., WWFM
- 142 *Blizzard*, 1910, oil on canv., WWFM
- 143 *Cloister in the Mist*, 1913, ink on pap., WWFM
- 144 *Woman on the Riverbank*, 1898, waterc. on pap., WWFM
- 145 *Kalwaria*, ink on pap., WWFM
- 146 *An Apple Tree in Winter*, 1910, waterc. on pap., WWFM
- 147 *Kościelec Little Ridge from the Black Pond*, 1898, oil on pap., priv. coll.
- 148 *A Mountain Peak in the Sunset*, 1899, oil on pap., WWFM
- 149 *Black Gąsienicowy Pond from Sucha Woda Stream*, oil on pap., priv. coll.
- 150 *Demon*, 1900, oil on pap., MLW
- 151 *Self-portrait with Masks*, 1900, oil on canv., NMC
- 520 *Rózia in a Kimono*, oil on canv., priv. coll.
- 594 *Autumnal Flowers with a Fan*, 1909, oil on canv., priv. coll.
- 613-614 copies of illustrations from Utamaro's *Utamakura*, waterc. on pap., priv. coll.

- 615 *Irena Reading*, 1910, waterc. on pap., WWMF
- 616 *Repose: Reclining*, oil on canv., WWMF
- 617 *Sleeping Renia*, waterc. on pap., priv. coll.
- 618 *Renia Asleep*, ca. 1908, past. on pap., WWMF
- 619 *Nude in a Red Shawl*, 1910, oil on canv., NMC
- 620 *Renia in the Doorway*, 1908-1909, oil on canv., priv. coll. dep. JMMR
- 621 *Renia in Sunflowers*, 1907, past. on pap., priv. coll.
- 622 *Renia in White*, 1909, oil on canv., priv. coll.
- 623 *Model (Italian Woman)*, 1901, oil on canv., NMC
- 624 *Self-portrait with Wife in the Mirror*, 1908, oil on canv., NMC
- 625 *Reclining with Plaits II*, 1897, oil on pap., dep. WWMF
- 627 *Reading Renia I*, 1908, oil on canv., priv. coll., dep. JMMR
- 628 *Renia with a Mirror*, 1908, past. on pap., WWMF
- 629 *Renia Asleep*, 1908, past. on pap., priv. coll.
- 630 *Renia Embroidering*, 1907, past. on pap., WWMF
- 631 *Renia Asleep II*, 1908, past. on pap., priv. coll.
- 632 *A Study of Embroidering Renia's Head*, 1907, oil on canv., priv. coll.
- 633 *Renia in the Lamplight*, 1907, waterc. on pap., priv. coll.
- 634 *Renia in a Grey Dress*, 1911, oil on canv., priv. coll.
- 635 *Coltsfoots. Renia Behind the Easel*, 1908, oil on canv., priv. coll., dep. JMMR
- 637 *Irena in White*, 1907, oil on canv., priv. coll., dep. WWMF
- 649 *A Fallen Woman*, 1899, oil on canv., priv. coll.
- 650 design for a vignette for the journal *Życie*, 1900, chalk, charcoal on pap., priv. coll.
- 651 *Red Ribbon*, 1896, oil on canv., priv. coll.
- 652 *Kiss in the Forest*, 1900, waterc. on pap., priv. coll.
- 653 *The Kiss*, 1900, oil on canv., priv. coll.
- 654 *A Kiss on the Grass*, 1899, oil on canv., priv. coll.
- 657 *Japanese*, 1900, oil on canv., priv. coll.
- 658 *Demon (in a Café)*, 1904, oil on canv., NMC
- 670 *Zuzanna and Old Men*, 1912, oil on canv., priv. coll.
- 697 *Spiderwebs*, 1908, oil on canv., priv. coll., dep. NMW

- 698 *House Corner*, 1909, oil on canv., priv. coll.
- 699 *Hemorocallis in Bloom*, 1905, oil on cardb., priv. coll.
- 701 *Kalwaria*, oil on canv., priv. coll.
- 703 *A Gate by the House*, 1908, oil on canv., priv. coll.
- 704 *Rain*, 1908, past. on pap., priv. coll.
- 706 *Dovecote*, 1906, past. on pap., priv. coll.
- 707 *The Yard in Spring Rain*, 1908, oil on canv., JMMR
- 708 *The Porch in Kalwaria*, 1905, past. on pap., dep. WWMF
- 710 *Musicians on the Bridge*, 1904, oil on canv., NMC
- 711 *Musicians on the Bridge*, 1903, waterc. on pap., dep. WWMF
- 861 *Grasses*, past. on pap., priv. coll.
- 957 *Flowerbed. Nasturtiums*, 1897, oil on pap., WWMF
- 958 *Tomatoes on the Vine*, past. on pap., priv. coll.
- 959 *Study of a Nasturtium*, 1905, oil on pap., WWMF
- 960 *Autumn*, 1905, waterc. on pap., priv. coll.
- 961 *Grapes*, waterc. on pap., priv. coll.
- 962 *Sunflowers*, waterc. on pap., priv. coll.
- 963 *An Apple Tree Twig in Bloom*, ca. 1905, oil on cardb., priv. coll.
- 964 *Sprouting Plants*, ca. 1906, oil on cardb., priv. coll.
- 965 *Sunflowers and Tomatoes*, 1908, past. on pap., priv. coll.
- 966 *Sunflowers*, 1908, past. on pap., priv. coll.
- 967 *Sunflowers*, 1899, past. on pap., priv. coll.
- 968 *Dandelion*, 1900, past. on pap., WWMF
- 969 *Withering Sunflower*, 1910, waterc. on pap., WWMF
- 970 *Blooming Apple-Tree Branch*, ca. 1909, past. on pap., priv. coll.
- 971 *Grapevine Shoots*, ca. 1906, waterc. on pap., priv. coll.
- 972 *Mallows*, 1906, past. on pap., WWMF
- 973 *A Twig of Acacia*, 1898, waterc. on pap., WWMF
- 974 *Roses*, past. on pap., priv. coll.
- 975 *Sunflower*, past. on pap., priv. coll.
- 976 *Sunflower*, 1905, carbon, penc. on pap., WWMF
- 977 *Vine*, past. on pap., priv. coll.

- 978 *Flowers*, past. on pap., priv. coll.
- 979 *Tomato Stems*, 1898, waterc. on pap., WWMF
- 980 *Budding Grapevine*, 1905, past. on pap., WWMF
- 981 *Dandelion*, past. on pap., priv. coll.
- 982 *Branch*, past. on pap., priv. coll.
- 983 *Study of a Meadow Plant*, 1905, waterc. on pap., WWMF
- 984 *Sunflower*, past. on pap., priv. coll.
- 985 *Coltsfoot Flowers*, 1902, waterc. on pap., WWMF
- 986 *Study of a Meadow Plant*, 1905, waterc. on pap., WWMF
- 987 *Hollyhocks and Coneflowers*, ca. 1910, past. on pap., priv. coll.
- 988 *Apple Tree*, past. on pap., priv. coll.
- 989 *An Apple Tree Twig*, 1908, past. on pap., priv. coll.
- 990 *Peonies*, past. on pap., priv. coll.
- 991 *Blooming Rose Twig*, ca. 1907, past. on pap., priv. coll.
- 992 waterc. on pap., WWMF
- 993 *Poppy Heads*, 1906, waterc. on pap., WWMF
- 994 *Frog in the Greenery*, 1905, crayon on pap., WWMF
- 995 *Narcissus*, ink on pap., priv. coll.
- 996 *Studies of Leaves*, 1898, waterc. on pap., WWMF
- 997 *Studies of Leaves and Poppy Heads*, 1897, waterc. on pap., WWMF
- 998 *Cucumbers*, 1910, waterc. on pap., WWMF
- 1000 *A Rooster and a Hen*, 1905, waterc. on pap., WWMF
- 1001 *A Rooster and a Hen*, 1905, waterc. on pap., WWMF
- 1002 *Turkeys*, 1905, oil on cardb., WWMF
- 1003 *Duck*, 1905, waterc. on pap., WWMF
- 1004 *Turkeys*, 1908, waterc. on pap., WWMF
- 1005 *Rooster*, 1907, ink on pap., WWMF
- 1006 *A Rooster and a Hen*, 1905, waterc. on pap., WWMF
- 1007 *A Rooster and a Hen*, 1905, waterc. on pap., WWMF
- 1008 ink on pap, priv. coll.
- 1009 *Pigeons*, waterc. on pap., priv. coll.
- 1010 *A Rooster and a Hen*, 1905, waterc. on pap., WWMF

- 1011 *Chickens*, 1905, waterc. on pap., WWMF
- 1012 *Birds*, waterc. on pap., priv. coll.
- 1013 *Roosters*, 1910, ink on pap., WWMF
- 1014 *Roosters and a Hen*, carbon on pap., priv. coll.
- 1015 *Sparrows I*, 1912, waterc. on pap., WWMF
- 1016 *Sparrows II*, 1912, waterc. on pap., WWMF
- 1017 *Frogs*, carbon on pap., priv. coll.
- 1018 *A frog*, carbon on pap., priv. coll.
- 1019 *Cat*, waterc. on pap., priv. coll.
- 1020 *Cat*, ink on pap., priv. coll.
- 1021 *Sleeping Cats*, ink on pap., priv. coll.
- 1022 *Sleeping Cats*, ink on pap., priv. coll.
- 1023 *Sleeping Cats*, carbon, penc. on pap., priv. coll.
- 1024 *Sleeping Cat*, waterc. on pap., priv. coll.
- 1025 *Sleeping Cats*, 1899, carbon, penc. on pap., WWMF
- 1026 *A Cat in the Window*, waterc. on pap., priv. coll.
- 1108 *Suicide at the Vistula*, 1903, etching and aquatint on pap., WWMF
- 1125 *Cypress Trees*, 1901, etching, NMC
- 1183 *Artists' Ball in the Sokół Ballroom*, 1898, lith., waterc., pap., NMC
- 1187 *The 10th Exhibition of 'Sztuka'*, 1906, col. lith., NMC
- 1640 *A Woman in a Japanese Coat*, 1923, oil on canv., priv. coll.
- 1702 *Aneri in a Deckchair*, 1918, waterc. on cardb., priv. coll.
- 1703 *Aneri on a Bench*, 1918, waterc. on pap., priv. coll.
- 1704 *Aneri Resting in the Orchard*, 1918, waterc. on pap., priv. coll.
- 1734 *A View from the Window*, 1927-1939, oil on canv., priv. coll.
- 1975 *From the Studio's Window – A View of The Florian Gate*, 1941, woodbl., priv. coll.
- 1976 *Cracow – The Barbican with Pigeons*, 1942, woodbl., priv. coll.
- 1977 *Cracow– The Barbican*, 1942, woodbl., priv. coll.
- 1978 *Cracow– The Barbican in the Winter*, 1942, woodbl., priv. coll.
- 1979 *Morning Sun Above the Barbican*, 1940, oil on canv., priv. coll.
- 1980 *Old Railway Station in Cracow*, 1925, woodbl., priv. coll.
- 1984 *The Quarries - Rain*, ca. 1925, monotype, priv. coll.

- 1985 *Rocks and the Sun*, ca. 1925, monotype, priv. coll.
 1986 *Sunset*, ca. 1925, monotype, priv. coll.
 1987 *Winter Landscape – Snow*, ca. 1925, monotype, priv. coll.
 1988 *Hoarfrost – St Anna's Church in Cracow*, ca. 1928, monotype, priv. coll.
 1992 *Grasses*, ca. 1920, penc. on pap., priv. coll.
 2006 *Feeding Cat*, 1926, woodbl., priv. coll.
 2007 *Masks*, 1944, woodbl., priv. coll.
 2186 *Floral Ornament*, 1925, woodbl., priv. coll.
 2199 cover for a portfolio of woodblocks, 1925, woodbl., priv. coll.

Whistler, James Abbott McNeill

- 89 *Symphony in White No. 2: The Little White Girl*, 1864, oil on canv., TB
 90 *Symphony in White No.1: The White Girl*, 1862, oil on canv., NGAWDC
 667 *Variations in Flesh Colour and Green: The Balcony*, 1865, oil on board, FGAWDC
 712 *Nocturne: Blue and Gold - Old Battersea Bridge*, ca. 1872-5, oil on canv., TB
 1078 *The Little Lagoon*, 1859, etching and dry point on pap., FGAWDC

Winiarz, Jerzy Edward

- 1824 *Cat*, past. on pap., priv. coll.

Winkler, Konrad

- 1670 *Still Life*, 1946, oil on cardb., priv. coll.

Wiśniewski, T.

- 1693 *Mimosa in a Japanese Vase*, 1920s, oil on canv., priv. coll.

Witkiewicz, Stanisław

- 16 *Lovarn, A Compositional Motif*, 1905, gouache, pap., NMC
 17 *Lovarn, A Landscape Theme*, 1905, gouache, pap., NMC
 18 *A View of the Baltic Sea in Palanga*, 1885, oil on canv., NMW
 19 *Spring Mist*, 1893, oil on canv., NMC

- 20 *Forest*, 1892, oil on canv., NMC
- 21 *Black Pond – Kurniawa*, 1892, oil on canv., NMC
- 22 *Mountain Wind*, 1895, oil on canv., NMC
- 23 *A View of the Mountains – Winter Nest*, 1906/7, oil on canv., NMC
- 24 *Chamois in the Mountains*, 1892, oil on canv., NMG
- 25 *Winter Landscape in the Tatra Mountains*, 1908, oil on canv., NMC

Witkiewicz, Stanisław Ignacy

- 661 *Cameleon*, 1918, past. on pap., NMC
- 662 *Fox*, 1918, past. on pap., NMC
- 674 *Study of a Wave*, 1904, ph., priv. coll.
- 795 *Winter Landscape with a Creek*, 1913, oil on canv., priv. coll.
- 801 *Winter Landscape*, 1911, oil on canv., priv. coll.
- 829 *Winter Landscape II*, 1912, oil on canv., MMPS
- 851 *Autumnal Landscape*, 1912, oil on canv., priv. coll.
- 882 *Hińczów Ponds*, 1907, oil on canv., priv. coll.
- 956 *Lion and Heracles*, 1918, past. on pap., SSPLS
- 1629 *Portrait of Eugenia Dunin-Borkowska*, ca. 1912, oil on canv., TM
- 2010 *Portrait of Maria Nawrocka*, 1929, past. on pap., MMPS
- 2011 *Double Portrait of Helena Białynicka-Birula and Stefan Glass*, 1929, past. on pap., MMPS
- 2012 *Portrait of Michał Chromański with a long Neck*, 1928, past. on pap., NMW
- 2013 *Portrait of Irena Krzywicka*, 1928, past. on pap., MMPS
- 2014 *Portrait of Stefan Glass*, 1929, past. on pap., MMPS
- 2015 *Portrait of Maria Kamińska*, 1936, past. on pap., priv. coll.
- 2016 *Portrait of Michał Krajewski*, 1930, past. on pap., MMPS
- 2017 *Portrait of a Woman*, 1929, past. on pap., priv. coll.
- 2018 *Portrait of Helena Białynicka-Birula*, 1930, past. on pap., MMPS
- 2019 *Portrait of Malgorzata Żukotyńska*, 1928, past. on pap., MMPS
- 2020 *Portrait of Włodzimierz Nawrocki*, 1929, past. on pap., MMPS
- 2021 *Portrait of Nena Stachurska*, 1929, past. on pap., NMP
- 2022 *Portrait of Irena Fedorowicz*, 1929, past. on pap., priv. coll.
- 2023 *Portrait of Maria Nawrocka*, 1929, past. on pap., MMPS

- 2024 *Portrait of Władysław Nelken*, 1931, past. on pap., MMPS
 2025 *Mongolian Prince's Kiss in The Ice Desert*, 1915-1918, gouache on pap., NMW
 2028 *Composition*, 1922, oil on canv., NMC
 2029 *The Temptation of St Anthony II*, 1921-1922, oil on canv., NMC

Wodziński, Józef

- 31 *Lady with a Dog*, 2 h. 19 c., temp. on cardb., priv. coll.
 601 *Saloon*, ca. 1915, waterc. on pap., priv. coll.

Wojnarski, Jan

- 1116 *Landscape by the River*, 1909, lith., priv. coll.
 1119 *Ruins at the Pond*, 1911, col. lith., priv. coll.
 1124 *Planty in Cracow*, 1909, col. lith., priv. coll.
 1970 *Waves in the Baltic Sea*, lith., priv. coll.

Wojtkiewicz, Witold

- 303 *Invitation to 'Green Balloon'*, ca. 1907, lith., pap., NMC
 435 *Funerary March, Hrabia Wojtek*, 1906, no. 3
 436 *Glory, Hrabia Wojtek*, 1906, no. 3
 438 *The Romantics*, 1904, ink, crayon on cardb., NMC
 439 *A Study*, 1907, lith. crayon on pap., NMW
 440 *Three Generations*, ca. 1904, ink, crayon on pap., NMC
 441 *Czułostkowi (tragicomic series of sketches)*, 1904, waterc., ink, gouache, crayon on pap., NMC
 442 *Loose Woman (tragicomic series of sketches)*, 1904, watercolour, ink, gouache, crayon on pap., NMC
 443 *Jadwiga Mrozowska and Andrzej Mielewski in Aleksander Fredro's Play 'Śluby Panieńskie'*, 1904, lith. and crayon on pap., NMW
 444 *The Last Act*, waterc., ink, pencil on pap., NMP
 445 *Adoration (World of Fables I, On a Bench in the Park)*, 1905, lith. and crayon on pap., NMP
 446 *Rest (World of Fables I, On a Bench in the Park)*, 1905, lith., crayon on pap., NMW

- 447 *Meditation (Ash Wednesday)/Ceremonies VII*, 1908, temp. on canv., NMC
- 448 *The Pessimists*, 1904, crayon, ink on pap., priv. coll.
- 451 *Unlit candle (Jadwiga Mrozowska in the play by Jerzy Żuławski, 'Eros and Psyche')*, 1904, lith., crayon, ink on pap., NMC
- 454 *Two Children*, 1904, ink, waterc., NMW
- 920 *Trees*, 1903, waterc. on pap., NMW
- 1041 *The Latest "Kulturträger" in the Far East*, 1905, vignette from *Hrabia Wojtek*
- 1051 *Jadwiga Mrozowska in 'Anastazja' by Eliza Orzeszkowa/Teka Melpomeny*, 1904, lith. on pap., NMC
- 1401 *Dolls*, 1906, oil on canv., NMW

Wyczółkowski, Leon

- 82 *Japanese*, 1898, oil on canv., priv. coll.
- 122 *A Game of Croquet*, 1895, oil on canv., NMC
- 123 study for *A Game of Croquet*, 1892, oil on cardb., NMC
- 497 *Portrait of Feliks Jasiński*, 1911, past. pap., NMC
- 500 *Portrait of Erazm Barącz*, 1908, oil on cardb., NMC
- 501 *Self-portrait in a Chinese Coat*, 1911, oil on canv., NMW
- 503 *Self-portrait*, past. on pap., LWMB
- 540 *Portrait of Feliks Jasiński in Arabic Sheikh's Attire*, ca. 1908, oil on canv., NMC
- 557 *Still Life*, 1905, oil on canv., NMW
- 558 *Flowers in a Vase*, 1909, past. on cardb., LWMB
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- 291 Samurai suit of armour with a helmet and mask, Edo period, NMC

- 293 Stanisław Dębicki's letter to Feliks Jasiński, Princes Czartoryskis' Library in Cracow
- 294 Townhouse at the corner of St John's Street and the Market Square in Cracow, Jasiński occupied its second floor, ph. Piotr Szałowski
- 295 Interior of Jasiński's flat, bef. 1914, ph., NMC
- 296 Feliks Jasiński's Museum's stamp, NMC
- 298 Cracow Academy of Fine Arts
- 299 Jama Michalika (Michalik's Den), café in Floriańska St. in Cracow, ph. by Piotr Szałowski
- 300 Zielony Balonik (Green Balloon) Cabaret, ph.
- 304 *One Hundred Night Phantoms*, 19 c., *emakimono*, ink and waterc. on pap., NMC
- 307-321 Japanese and Japanese-inspired vignettes, *Chimera*
- 322-330 Fan-shaped vignettes, *Chimera*
- 331-342 Japanese and Japanese-inspired vignettes, *Chimera*
- 357 Stanisław Dębicki's letter to Feliks Jasiński, 25 February, 1906, PCLC
- 383-407 *Ukiyo-e* prints from Wojciech Weiss's coll.
- 408-411 Japanese *kachô-ga* and landscape painting from Wojciech Weiss's coll.
- 412-413 *Katagami* from Wojciech Weiss's coll.
- 414-416 Japanese fans from Wojciech Weiss's coll.
- 417-418 Japanese textiles from Wojciech Weiss's coll.
- 419-424 Japanese ceramics from Wojciech Weiss's coll.
- 425 Japanese parasol from Wojciech Weiss's coll.
- 430 Feliks Jasiński mounting his exhibition at the Cloth Hall in Cracow in December 1902, ph., NMC
- 432 Józef Piłsudski
- 433 Roman Dmowski
- 434 Bronisław Piłsudski
- 457 Kościuszkó Mound in Cracow, ph. by Piotr Szałowski
- 458 Kościuszkó Mound in Cracow, ph. by Piotr Szałowski
- 459 Tadeusz Kościuszkó
- 483 The Royal Wawel Hill in Cracow, ph. By Piotr Szałowski
- 493 Portrait of Feliks Jasiński by Józef Pankiewicz at the artist's studio at Cracow Academy of Fine Arts, 1908, ph., NMW

- 504 *Shrine with a figure of a Buddhist monk and two deities*, 18 c., gilded and painted wood, NMC
- 524 Kimono, Edo Period, NMC
- 528 Wanda Pankiewicz in a kimono in husband's studio at Cracow Academy of Fine Arts, ph. NMW
- 530 Wanda Pankiewicz in Basztowa St apartment, 1908, NMW
- 535 Table, lacquered wood, *hiramakie* decoration, NMC
- 536 *Furisode kimono*, silk, metal thread, damask-woven silk, NMC
- 537 Vase inlaid with an image of a bird and pomegranates, bronze inlaid, NMC
- 538 *Obi* sash, 2 h. 19 c., silk fabric, NMC
- 543 Vase decorated with a blue landscape, 1790-1840, Chinese, porcelain, NMC
- 545 *Senju-Kannon bosatsu* statue and shrine, 18-19 c., wood, lacquer, NMC
- 560 Vase, 19 c., Japan, porcelain painted with cobalt, NMW
- 598 *Heron*, 19 c., cast in bronze, NMC
- 921 Postcard from Leon Wyczółkowski's collection, LWMB
- 1040 *The Second Zen Patriarch in Contemplation*, 13 c., attributed to Shi Ke, Important Cultural Property, NMT
- 1193 The decision of the Japanese government to recognize the independence of the Polish state, 6 March 1919, the archive of Japanese diplomacy at The Ministry of Foreign Affairs in Tokyo
- 1194 The permanent exhibition of Japanese art from Feliks Jasiński's collection at the Szofalski tenement house in Cracow, 1939, ph., NMC
- 1196 Ginger container with bean creeper design, ca. 1880-1890, *cloisonné* enamel on porcelain (*tojitai-shippo*), NMW, from Ignacy Paderewski's coll.
- 1197 Plate, Arita, *imari* ware, ca. 1720-1740, porcelain painted with cobalt blue and enamels, NMW, from Ignacy Paderewski's coll.
- 1198 Trey, ca. 1860-1870, *cloisonné* enamel on copper, NMW, from Ignacy Paderewski's coll.
- 1199 *Netsuke* – boy bathing in a tub, 19 c., ivory, NMW
- 1200 *Aikuchi* dagger with a lacquer sheath, 19 c., iron, black and gold lacquer, silver fittings, silk ribbon, NMW
- 1205 Box with a lid depicting Hotei, late 19 c., wood, red carved lacquer, NMW
- 1206 *Okimono* – crab, 19/20 c., ivory, hardwood, NMW
- 1207 Tiger, 19/20 c., painted bronze, chiseled and gilt, NMW
- 1208 *Okimono*-two geishas, 19/20 c., ivory, NMW

- 1209 *Okimono*-vegetables seller, early 20 c., ivory, NMW
- 1210 Vases, Arita, 2 hf. 17 c., white and blue porcelain painted with underglaze cobalt blue, NMW
- 1211 Figurine of a *bijin*, Arita, ca. 1700-1730, porcelain painted with underglaze cobalt blue and overglaze ferrous red and gold, NMW
- 1212 *Netsuke* – a dancer wearing a lion mask, 19 c., ivory, NMW
- 1213 *Netsuke*—Oniwakamaru with fish, 18 c., ivory, NMW
- 1214 *Netsuke*—an actor in an *okame* mask, 19 c., hardwood, ivory, NMW
- 1215 *Tsuba*, early 20 c., *shakudô* and *sentoku* alloys, gilt, NMW
- 1216 *Tsuba*, 19 c., forged iron, patinated, gilt copper, silver, *shakudô* alloy, *togidashi nunome* gilding, NMW
- 1217 *Tsuba*, 19 c., forged iron, patinated, gilt copper, silver, *shakudô* alloy, *togidashi nunome* gilding, NMW
- 1218 *Netsuke*—Ashinaga and Tenaga, late 19 c., ivory inlaid with mother-of-pearl, NMW
- 1219 Censer with an openwork lid showing a lion figure, 2nd hf. 19 c., copper, *shakudô* alloy, partly gilt, NMW
- 1220 Candlesticks, 19 c., painted bronze, engraved decoration, NMW
- 1225 Vase, late 19 c., *musen* enamel on copper, silver, NMW
- 1226 Flacon, late 19 c., *cloisonné* enamel on copper, NMW
- 1228 A pair of vases, 19/20 c., *cloisonné* enamel on copper, silver-plated, NMW
- 1229 Vase, 19/20 c., *cloisonné* enamel on copper, partly gilt, NMW
- 1230 Flacon, late 19 c., *cloisonné* enamel on copper, NMW
- 1231 Flacon, late 19 c., *cloisonné* enamel on copper, NMW
- 1232 Flacon, 19/20 c., oxidized silver, silver, *shakudô* alloy, enamel, gilding, NMW
- 1233 Flacon, 19/20 c., silver cut in openwork design and repousséd, enamel, NMW
- 1234 Flacon, 19/20 c., iron, silver, gold, enamels, NMW
- 1235 Teapot, 19/20 c., *cloisonné* enamel on copper, partly gilt, NMW
- 1236 Tray, late 19 c., *musen* enamel on copper, silver, NMW
- 1237 Pot, 19/20 c., *cloisonné* enamel on copper, mica-sprayed background, NMW
- 1238 Tray, late 19 c., wood, black *roiro* lacquer, sprinkled with gold and silver, NMW
- 1239 Box decorated with flying geese, 19/20 c., bronze, *shibuchi* and *shakudô* alloys, gold, silver, NMW

- 1240 *Ôgi*-type fan, 19/20 c., silk, ivory, NMW
- 1241 *Chaire* Tea caddy, Seto, 19 c., glazed stoneware, ivory lid, NMW
- 1242 Flacon, 19/20 c., iron, silver, gold, enamel, NMW
- 1243 *Netsuke*—Fukurokuju, 19 c., hardwood, ivory, NMW
- 1244 *Inrô*, 19 c., wood, *nashiji* lacquer, golden *maki-e* decoration, painted with red and black lacquer, NMW
- 1245 *Inrô*, 19 c., wood, black and brown lacquer, relief decoration, inlaid in ceramic plates, NMW
- 1246 *Inrô*, 19 c., wood, black *roiro* lacquer, gold and silver *takamaki-e* lacquer, inlaid with gold and silver, engraved in *katakiri* and *kebori*, NMW
- 1247 Box, 19 c., wood, brown lacquer, gold and silver *takamaki-e* relief, bone, NMW
- 1248 Censer in the shape of a frog under a lotus leaf, painted bronze, chiseled, NMW
- 1249 *Tsuba*, Yoshiro school style, 17/18 c., forged iron, painted, inlaid with brass in low relief, NMW
- 1250 *Tsuba*, Awa-Kenjo school style, early 18 c., forged iron, inlaid with gold, NMW
- 1251 *Sippô tsuba*, Onin school, 16 c., forged iron, painted, inlaid with see-through brass, NMW
- 1252 *Kuruma tsuba*, Migaki or Shoami school, 18 c., forged iron, painted, inlaid with brass, NMW
- 1254 *Sumi iri mukkô tsuba*, 19 c., *sentoku*, *shibuichi* and *shakudô* alloys, silver, gold, inlaid in high and low relief, NMW
- 1255 A Japanese nurse with one of the Polish ‘Siberian children’, *Echo Dalekiego Wschodu*, 1920, priv. coll.
- 1256 The Polish-Japanese Society’s Ball, 1938, ph., NDA
- 1257 Far Eastern Youth Society Ball, 1937, ph., NDA
- 1258 Kiwa Teiko, Director of Warsaw Opera Emil Młynarski, writer Ignacy Baliński, ph., NDA
- 1259 Kiwa Teiko in G. Puccini’s *Madame Butterfly*, Warsaw 1925, ph., NDA
- 1260 Kiwa Teiko, ph., NDA
- 1261 Kiwa Teiko in Poland 1936/1937, ph., NDA
- 1262 Senrin Kirigaya in Warsaw’s Zachęta Gallery in 1930, ph., NDA
- 1263 Senrin Kirigaya, Hikosaburo hata and Kira Banasińska in Warsaw’s Zachęta Gallery in 1930, ph., NDA

- 1264 The opening of Senrin Kirigaya's exhibition in Warsaw's Zachęta Gallery in 1930, ph., NDA
- 1269-1270 Exhibition of Japanese woodblock print at The Japanese Embassy in Warsaw, 1937, ph., NDA
- 1271 The Takarazuka troupe in Warsaw, 1937, ph., NDA
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- 1273 The Takarazuka troupe in Warsaw, 1937, ph., NDA
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- 1277 The Takarazuka troupe in Warsaw, 1937, ph., NDA
- 1278 The Takarazuka troupe in Warsaw, 1937, ph., priv. coll.
- 1279 Prince Takamatsu and Princess Kikuko with Marshal Józef Piłsudski in Belweder Palace in Warsaw, 1930, ph., NDA
- 1280 Princess Kikuko Hikosaburo shopping in Krakowskie Przedmieście St in Warsaw, 1930, ph., NDA
- 1281 Kazimierz Zieleniewski painting a Japanese woman, ph., priv. coll.
- 1303 Former Prime Minister of Japan Shigenobu Okuma, prof of Waseda University Masada Shiozawa and Karol Frycz, Tokyo 1920, TMW
- 1304 Karol Frycz and Józef Targowski in a Japanese teahouse, Tokyo 1920, TMW
- 1362 *Chinese Lake View with a Palace Lady Riding a Deer*, 2nd qtr. 13 c., ink and col. on silk, BMFA
- 1363 *Chinese Clear Weather in the Valley*, 13/14 c., ink and colour on pap, BMFA
- 1365 *Waves at Matsushima*, 18 c., ink, col, gold on pap., BMFA
- 1400 Gustaw Gwozdecki, ph., NMP
- 2037 *Imari* plate, 17/18 c., porcelain, NMP
- 2038 Incense burner, China, Ming Dynasty, bronze, copper, gold, *cloisonné* enamel, NMP
- 2039 Textile with a chrysanthemum *mon* motif, Japan, late Edo period, silk brocade, golden thread, NMP
- 2040 Vase with a battle scene, China, 19 c., porcelain, NMP
- 2041 Jugs with Chinese decoration, Persia, 19 c., porcelain, NMP
- 2045 Leon Wyczółkowski's lithographic press, LWMB, ph. Piotr Splawski
- 2046 Leon Wyczółkowski's lithographic press, LWMB, ph. Piotr Splawski
- 2048 Leon Wyczółkowski's *sumi* box lid, LWMB

- 2225 *Urokomon* (fish scale pattern), Japan
- 2239 Cracow Academy of Fine Arts, CAFAA
- 2240 Julian Fałat
- 2241 Teodor Axentowicz
- 2242 Leon Wyczółkowski
- 2243 Jacek Malczewski
- 2244 Jan Stanisławski
- 2245 Józef Mehoffer
- 2246 Stanisław Wyspiański
- 2247 Józef Pankiewicz
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- 2285-2293 Resources on Japanese and Chinese art from the Library of Cracow Academy of Fine Arts, 1895-1939, ph. Piotr Sławski

- 2294-2308 Resources on Japanese and Chinese art from the Library of Cracow Academy of Fine Arts, 1895-1939, ph. Piotr Szałowski
- 2309 CAFAL stamp, 1919-1940
- 2310 CAFAL stamp, 1895-1918
- 2311-2312 *The Kokka. An Illustrated Monthly Journal of the Fine and Applied Arts of Japan and Other Eastern Countries*, CAFAL, ph. Piotr Szałowski
- 2313-2315 *Le Japon Artistique. Documents d'Art et d'Industrie* by Samuel Bing, CAFAL, ph. Piotr Szałowski