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## The Picture Gallery of Stanislas August in London

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Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Die schönen Träume währten nicht lange. Im Jahre 1552 schlossen die lutherischen Kurfürsten ihren Frieden mit Karl V.; an eine Kaiserwahl Heinrichs II. war nicht mehr zu denken. So hat denn auch der neue Louvre als Kaiserpalast nie gedient. Aber er steht vor uns als die höchste künstlerische Manifestation der Kaisersehnsucht der französischen Könige.

*Volker Hoffmann*

#### THE PICTURE GALLERY OF STANISLAS AUGUST IN LONDON

This lecture aimed to make use of the English, French and Polish sources in order to reconstruct the unfortunate story of the King of Poland's attempt to create a great national art collection in Warsaw. After an introduction outlining what is known about the King's taste in the arts, the lecture concentrated on the activities of the French-born dealer Noël Joseph Desenfans who seems to have been instructed by the King's brother, the Prince Primate of Poland, to acquire pictures in London for Stanislas August. Desenfans was a friend of Calonne, one of the great collectors of the second half of the 18th century, who in 1787 had been forced to leave Paris for London, and when — after the Revolution — Calonne became involved in emigré politics, he sold his pictures. Desenfans was able to concentrate all his energies on Poland. The King was especially keen on Dughets and on pictures of horses, but Desenfans also bought for him a superb group of Poussins and also fine pictures by Rubens, by Dutch painters, and a wonderful Watteau. However, the final partition of Poland made it impossible for the pictures to be sent there and the Emperor Paul I showed no interest in buying them for himself. Eventually, Desenfans was able to sell many of the pictures he had bought (at much expense and after much trouble), while the remainder were bequeathed to his friend and business-associate Sir Francis Bourgeois. Bourgeois in turn left them to Dulwich College (a boys' school just outside London). The architect Sir John Soane built a superb building to house them, and King Stanislas August's Collection thus became the first public gallery in London rather than in Warsaw. The pictures remain there to-day.

*Francis Haskell*

#### MASS PRODUCING THE SUBLIME: THE ANTIQUE AND 19TH CENTURY TASTE

It is often claimed that the arrival in London and Munich early in the 19th century of major examples of authentic Greek sculpture made such a profound impact on the taste of the public that those famous, much restored Roman-Hellenistic statues (such as the Apollo Belvedere, the Dying Gladiator, the Venus de' Medici etc.) which had been passionately admired for centuries were rapidly despised and then forgotten. This lecture set out to challenge this theory by examining which were the sculptures most frequently reproduced in the 19th century — both by old-established techniques (bronze casts, large scale marble copies) and by new inventions. In particular it explored the mass production in Carrara of marble copies by sculptors such as Triscorni and Bienaimé for St. Petersburg and for English country houses, and in Paris and Naples by bronze founders such as Barbedienne and Chiurazzi who made use of new copying machines. It emerged that the sculptures most frequently reproduced were exactly those which had always been admired and that collectors at least remained faithful until at