

CONVEGNO / CONFERENCE

**IL PRINCIPE
STANISLAO PONIATOWSKI E L'ITALIA**



BOOK OF ABSTRACTS

**23-24 September 2024
Rome, Italy**

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- 12:20 - 12:50** **Translating Andrea Busiri Vici's *I Poniatowski e Roma: opportunities and challenges***
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- 13:20 - 13:50** **The second journey in Italy of Prince Stanisław Poniatowski - people and places (1785-1786)**
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Prof. Anna Janowska-Centroni (Rome)
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- 15:30 - 16:00** **Discussion**

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- 9:40 - 10:10** **Ricerca dell'Istituto Polacco degli Studi sull'Arte del Mondo sui contatti artistici polacco-italiani dalla fine del XVIII secolo ad oggi**
Prof. Dott. Jerzy Malinowski (Presidente dell'Istituto Polacco degli Studi sull'Arte del Mondo)
- 10:10 - 10:40** **I discendenti di Stanislao Poniatowski in Francia**
Count Guillaume de Louvencourt (Paris)
- 10:40 - 11:10** **Stanislao Poniatowski (1754-1833), nipote prediletto del re? Introduzione alla biografia di un aristocratico illuminato**
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- 13:20 - 13:50** **Il secondo viaggio in Italia del principe Stanislao Poniatowski - persone e luoghi (1785-1786)**
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- 13:50 - 14:50** **Pausa pranzo**
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Dominika Wronikowska-Sfilio (Università Cattolica di Lublino)
- 15:50 - 16:20** **Da casa rurale a Museo: vicende storiche di Villa Poniatowski**
Francesca Montuori, Luca Mazzocco (Museo Nazionale Etrusco di Villa Giulia)
- 17:00** **Visita al Museo Nazionale Etrusco di Villa Giulia - Villa Poniatowski**

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- 9:30 - 10:00** “Conservare l’indipendenza, la cosa più pregievole dell’esistenza umana”. La storia della famiglia di Stanislao Poniatowski e Cassandra Luci alla luce del testamento del Principe
Dott.ssa Francesca Ceci (Musei Capitolini)
- 10:00 - 10:30** **Il legame tra Giuseppe Gioachino Belli e il principe Stanislao Poniatowski: tra traduzioni e interpretazioni poetiche**
Alessio Mangiapelo (Università Adam Mickiewicz)
- 10:30- 11:00** **Committenze di Stanislao Poniatowski agli incisori italiani. Presupposti, volume e finalità della sua collezione di incisioni**
Prof. Ryszard Mączyński (Università Niccolò Copernico)
- 11:00 - 11:30** **Pausa caffè**
- 11:30 - 12:00** **Ritratto in miniatura del principe Stanislao Poniatowski dalla collezione del Castello Reale di Varsavia**
Alicja Jakubowska (Castello Reale di Varsavia – Museo)
- 12:00 - 12:30** **Il ritorno di *Cornelia, madre dei Gracchi* di Angelika Kauffman (1788) nelle collezioni polacche**
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- 12:30 - 13:00** **Le origini e la storia della collezione di gemme del principe Stanislao Poniatowski**
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- 13:00 - 14:00** **Pausa pranzo**
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- 14:30 - 15:00** **Il mio incontro con Stanislao Poniatowski**
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- 15:00 - 15:30** **Stanislao Poniatowski, principe riabilitato**
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- 15:30 - 16:00** **Dibattito**

**IL PRINCIPE
STANISLAO PONIATOWSKI E L'ITALIA**

**ABSTRACTS
23.09.2024**



Prof. Jerzy Malinowski
President of the Polish Institute of World Art Studies
Presidente dell'Istituto Polacco degli Studi sull'Arte del Mondo

Ricerca dell'Istituto Polacco degli Studi sull'Arte del Mondo sui contatti artistici polacco-italiani dalla fine del XVIII secolo ad oggi

Il convegno è il quarto evento organizzato a Roma dall'Istituto Polacco degli Studi sull'Arte del Mondo - PISnSŚ (<http://www.world-art.pl>) in collaborazione con l'Accademia Polacca delle Scienze di Roma e l'Istituto Polacco. Grazie agli studi, alle conferenze e alle pubblicazioni del PISnSŚ, nell'ultimo decennio, dal 2014 al 2024, è stato possibile passare in rassegna i contatti artistici italo-polacchi del periodo dal 1815 (il Romanticismo) al 1980 (il Postmodernismo).

Il primo convegno, "Henryk Siemiradzki and the International Artistic Milieu in Rome", si è svolto nel 2018 presso l'Accademia Polacca delle Scienze di Roma nell'ambito del progetto "Korpus dzieł malarskich Henryka Siemiradzkiego/Henryk Siemiradzki: Catalogue raisonné of the paintings", coronato dalla pubblicazione, tra il 2021 e il 2024, del catalogo in polacco (4 volumi) e in inglese (3 volumi). Nel 2021 si è svolto il secondo convegno, "Contatti artistici polacco-italiani 1871-1939", organizzato presso l'Istituto Polacco con la partecipazione dell'Accademia Polacca delle Scienze di Roma. La terza conferenza, "Contatti artistici polacco-italiani 1944-1980", è stata organizzata nel novembre 2023 dal PISnSŚ presso l'Istituto Polacco di Roma con la collaborazione dell'Accademia Polacca delle Scienze di Roma e dell'Università degli Studi di Roma "La Sapienza". Sono stati realizzati inoltre ben 16 volumi tra riviste e pubblicazioni.

Questa quarta conferenza "Il Principe Stanislao Poniatowski e l'Italia" è un'occasione per integrare gli studi sull'Illuminismo e sull'arte del primo Ottocento, presentando i risultati delle ricerche - pubblicazioni di fonti, studi sull'argomento e monografie - dell'Istituto stesso, ma anche quelli della comunità di storici d'arte polacca. In questa sede sarà possibile dare un ulteriore contributo alla ricerca e mettere in evidenza il ruolo di Stanislao Poniatowski nella cultura polacca e la sua importanza per le relazioni artistiche italo-polacche. Il convegno costituisce inoltre il completamento della pluriennale ricerca dell'Accademia Polacca delle Scienze a Roma, divulgata attraverso i 147 volumi della collana "Conferenze" pubblicati finora.

Count Guillaume de Louvencourt
Paris

Stanisław Poniatowski's descendants in France

Dr. Rafał Waszczuk
University of Warsaw
Università di Varsavia

Stanislao Poniatowski (1754-1833), nipote prediletto del re? Introduzione alla biografia di un aristocratico illuminato

Come ha osservato Marian Brandys, quando si pensa ai nipoti di Stanislao Augusto, di solito il primo (e spesso l'unico) a venire in mente è Józef (1763-1813), grande protagonista della storia nazionale polacca. Invece, si può avanzare la tesi che fu Stanislao (1754-1833) ad assomigliare molto di più (non solo nel nome) al suo regale zio e che quest'ultimo vedesse proprio in lui il potenziale successore al trono polacco. Lo scopo del presente intervento sarà quello di illustrare brevemente le molteplici attività di Stanislao - politiche, economiche, educative, artistiche - nel contesto dell'Illuminismo polacco ed europeo, da un lato, e la crisi dell'ancien régime, compreso il crollo definitivo dello Stato polacco-lituano, dall'altro.

Dr. Elżbieta Budzińska
Polish Institute of World Art Studies
Istituto Polacco degli Studi sull'Arte del Mondo

Publication: Johann Heinrich Müntz *Podróże malownicze przez Polskę 1780-1784/Picturesque travels through Poland 1780-1784* and the author's connections with Stanisław Poniatowski

The text presents the Polish journeys of Prince Stanisław Poniatowski undertaken during the summer months of 1781, 1782 and 1783. The Prince did not himself write an account of these travels, but fortunately he was accompanied by Captain, later Major Johann Heinrich Müntz (1727-1798), a soldier, engineer and artist born in Alsace, who scrupulously recorded the routes of the journeys, events that occurred, and invaluable observations regarding the Prince's plans and projects, and furthermore made countless drawings of views of the locations which they examined.

The journeys under discussion combined trading and diplomatic missions which King Stanisław August Poniatowski had entrusted to his nephew, and were to a large extent devoted to establishing new estates and drawing up plans for their future development. Major Müntz accompanied him with enthusiasm, "an individual not without talent", in the words of the King, scrupulously recording which areas were suitable for vineyards or mulberry plantations, for growing tobacco, flax or hemp, for sheep farming or rearing horses, or for establishing glassworks that would manufacture mirrors. The Prince decided to built his permanent residence in Korsun, "an exceptionally picturesque locality", at which a meeting between the King and Emperor Josef II would take place. The next location was Kherson, a new port city on the Dnieper, which Prince Poniatowski had already visited previously, in 1779 and 1780. This was associated with the project of organising trade with Europe by means of the Black Sea. As late as in August 1785, while travelling in Italy, the Prince entered negotiations with Genoese merchants, attempting to arouse their interest in a trading base in Kherson. Thanks to the drawings and notes of the Alsatian officer Johann Heinrich Müntz we have important evidence documenting these three summer journeys of Prince Stanisław Poniatowski, his economic initiatives and projects, the establishment of his seat in Korsun, the construction of a house in Kherson, and the expansion of his possessions in these regions.

Prof. Agnieszka Bender

Catholic University of Lublin, Polish Institute of World Art Studies

Università Cattolica di Lublino, Istituto Polacco degli Studisull'Arte del Mondo

Prince Stanisław Poniatowski and Italy - the state of research

The paper aims to present the current state of research on the patronage and collecting activities of Prince Stanisław Poniatowski (1754-1833) in Italy, with which he spent most of his life - nearly 40 years. This period of time consisted of three long journeys that preceded his 30-year permanent residence. He lived first in Rome and then in Florence, where he died and was buried. Despite his numerous achievements and unusual turns of fate, Stanislaus did not occupy, either in scientific research or in the collective memory of Poles, such a high position as his younger cousin, Prince Joseph, who gave his life for his homeland by dying in the currents of the Elster River. Stanisław Poniatowski has not lived to see a monograph, but he is not a completely forgotten figure. The most important scholarly works devoted to him, however, were written quite some time ago. The most comprehensive book *I Poniatowski a Roma* (Firenze 1972), describing the fate of Prince Stanislaus and the Poniatowski family, was written by the Italian writer-publicist Andrea Busiri Vici. It has never been translated into Polish. According to the current state of research, few Polish art historians have taken an in-depth interest in the prince's activities. Apart from references scattered in various studies, there are only five articles discussing selected aspects of the duke's patronage and collecting activities (by Janina Michałkova, Elżbieta Budzińska, Tadeusz Jaroszewski, Dominika Wronikowska, Wojciech Brillowski). The most factually complete study on Prince Stanislaus is still the article by Jerzy Michalski published over 50 years ago in the *Polish Biographical Dictionary*. The Polish and foreign publications to date in the fields of history, art history and archaeology do not exhaust many research problems concerning the figure itself, the activities and collecting passion of the favourite nephew of the last king.

Gabriele Angeli
Transart Consulting

Łukasz Mokrzycki
Adam Mickiewicz University
Università Adam Mickiewicz

Translating Andrea Busiri Vici's *I Poniatowski e Roma*: opportunities and challenges

In 1971 Andrea Busiri Vici (1903–1989) wrote *I Poniatowski e Roma* (EDAM, Florence). The book is about the cultural and artistic relations between the Polish princely house of Poniatowski, especially Stanisław (1754–1833), and Rome. In the Preface, the author states that the main reason for writing the book was to clarify the biographies of some of the Poniatowskis and to contribute to a better understanding of the Polish-Italian cultural and artistic relations at the turn of the eighteenth and nineteenth centuries, addressing what he felt was an inexcusable gap in local historical studies of the time. The book was reviewed, among others, by Francis Haskell in *The Burlington Magazine* in 1973. Haskell praised the author “for bringing to light much significant and unfamiliar material,” but pointed out “a number of inaccuracies, misprints and even eccentricities,” which, according to him, made “the book less valuable than it should have been and somewhat less scholarly than may appear at first sight.” Nevertheless, the book has proven to be of considerable use to anyone interested in the topic and continues to be cited in scholarly books and journals. Unfortunately, it has never been translated into Polish or English, and it is also out of print now. Its translation is definitely a worthwhile undertaking for it would provide Polish and English-speaking scholars, not familiar with the Italian language, with an invaluable reference tool capable of stimulating new perspectives and threads of research. As with any book translation project, this too poses some challenges. It is argued that a mere translation of the book in its present form could not be satisfactory to meet the needs of today’s readers. Our talk will focus on the opportunities and challenges of translating the book into English and Polish and making it accessible in a new digital form.

Prof. Anna Tylusińska-Kowalska
University of Warsaw
Università di Varsavia

Il diario di viaggio in Italia del Principe Stanisław Poniatowski e 'la sua' Sicilia

Durante il suo viaggio in Italia nel 1785, il principe Poniatowski trascorse quasi un mese (03.10-05.11) in Sicilia. Il suo diario di viaggio, stilato quotidianamente, fornisce un quadro degli interessi e della profonda conoscenza politico-economico-sociale su scala europea di questo eminente intellettuale. Il diario, scritto a mano in lingua francese, è conservato nella collezione Poniatowski negli Archivi della Capitale. L'autrice si focalizza sul manoscritto stesso, che contiene una serie di lacune e in alcuni punti risulta impreciso, a causa dell'insufficiente, all'epoca, padronanza della lingua italiana da parte di Poniatowski; del resto, neanche il testo in francese è scevro di errori linguistici. Tuttavia, dopo aver decifrato quel testo a volte poco comprensibile, ne emerge un ritratto eccezionalmente variopinto e diversificato della Sicilia: l'autore non si limita a visitare i monumenti e a tenere importanti colloqui diplomatici previsti dalla sua missione, ma fa anche un'analisi della situazione economica, commenta la gestione amministrativa di alti funzionari ecclesiastici da lui incontrati e, con una certa dose di umorismo, riporta alcuni particolari degli usi e costumi siciliani. La "Sicilia di Poniatowski" è un caleidoscopio di comportamenti umani, da un lato è un mondo gerarchizzato e arcaico, dall'altro è una culla della cultura europea, Paese altamente sviluppato dal punto di vista intellettuale, che segue il flusso delle ultime tendenze.

Dr. Marzena Królikowska-Dziubecka
Polish Institute of World Art Studies
Istituto Polacco degli Studi sull'Arte del Mondo

The second journey in Italy of Prince Stanisław Poniatowski - people and places (1785-1986)

The journey of the royal nephew to Italy started in Grodno on April 30th 1785 and lasted almost a year. Among his companions were, besides servants, a squad of Cossacks, a courtier Wiktor Gołuchowski, an engineer and architect Johann Heinrich Müntz a painter and draughtsman and an English doctor named Lust. The peregrination took place 10 years after the first journey of the prince, that's why in the subject diary we see many references to it. The diary was identified in the 1970s by Dr. Elżbieta Budzińska and despite the passing times, the text has not been published completely until today. Its edition is a major challenge, considering the number of parts written by different secretaries and fragments written by the prince himself. It includes descriptions of the significant number of places the prince visited and where he spent his time, participating in several celebrations. The diary contains a variety of topics, such as economics and social affairs, as well as art, related to his collector's passion. We can find numerous names of people he met during his entire journey, representing aristocracy, clergymen and as might be expected artists. The text of the diary certainly will be a valuable contribution to our knowledge of 18th-century Italy.

Dr. Tomasz Dziubecki
Polish Institute of World Art Studies
Istituto Polacco degli Studi sull'Arte del Mondo

Architecture in Italy as seen by Prince Stanisław Poniatowski

The paper analyses the remarks of Prince Poniatowski during his second Italian tour in 1785-1786. Among the great number of reports on his social activity, the paper will indicate the major list of the palaces and churches and the way he perceives particular buildings so there can be observed the way he describes their stylistic features or historical significance. Thus it is possible to conclude his personal knowledge on architecture as well as his personal sensitiveness.

Dominika Wronikowska-Sfilio
Catholic University of Lublin
Università Cattolica di Lublino

Prince Stanisław Poniatowski's residences in Rome and Lazio

As befits an aristocrat of the Enlightenment period, Stanisław Poniatowski visited Rome many times, but only after the fall of the Polish State did he decide to settle there permanently. He purchased the first real estates through agents such as the architect Giuseppe Valadier and the sculptor Carlo Albacini. In 1794 Valadier bought a few buildings in Via della Croce, turning them later into a big palace, whilst Albacini acquired a vineyard on Via Cassia, where Poniatowski established his first suburban residence, known today as Villa Lontana. In 1800 Albacini purchased a land located on Via Flaminia, on which a villa was built according to Valadier's design (today Villa Poniatowski). This was only the beginning of the process, as a result of which, around 1810, Prince Poniatowski became the owner of several properties in the Papal States. These were: a palace in the center of Rome, two villas located outside the city walls, the suburban farmland of Tor Carbone on via Appia Antica and of Pietralata on via Tiburtina, as well as properties in Lazio, around Capodimonte and Bomarzo in the north, and Albano, Castel Gandolfo and San Felice Circeo in the south. What distinguished the prince's country palaces was their location by the water: close to the lakes Bolsena and Albano, or the sea in the case of San Felice Circeo. Poniatowski cared both for the land, planting innovative crops in many places, as well as for the inhabitants, in whose memory he was preserved as "il buon polacco". In the years 1822-1825, the prince sold all his properties in Rome and Lazio having decided to move to Florence, as he was unable to obtain in the Papal State the legitimization of his offsprings born from the relation with a married woman, Cassandra Luci.

Francesca Montuori, Luca Mazzocco
National Etruscan Museum of Villa Giulia
Museo Nazionale Etrusco di Villa Giulia

Da casa rurale a Museo: vicende storiche di Villa Poniatowski

Quest'intervento si propone, tramite l'analisi delle fonti iconografiche e documentarie, di ricostruire le diverse fasi di vita di quella che oggi si chiama Villa Poniatowski: partendo dalla sua nascita come casa rurale sotto il Pontificato di Papa Giulio III, ci soffermeremo sulla realizzazione della villa da parte delle famiglie Cesi e Sinibaldi per poi proseguire con le vicende che hanno portato alla sua acquisizione da parte del principe Stanislao Poniatowski, fino ad arrivare all'attuale destinazione d'uso, che la vede come sede espositiva collegata al Museo Nazionale Etrusco di Villa Giulia.

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Dr. Francesca Ceci
Capitoline Museums
Musei Capitolini

**“Conservare l’indipendenza, la cosa più pregiata dell’esistenza umana”.
La storia della famiglia di Stanislao Poniatowski e Cassandra Luci alla
luce del testamento del Principe**

L’eccezionale vicenda umana del principe Stanislao Poniatowski risalta nell’amore contrastato per Cassandra Luci, allietato dalla nascita di cinque figli e coronato dal matrimonio solo tre anni prima della sua morte.

Nella lettura del testamento ben si coglie l’animo, la filosofia, l’attenzione per i suoi figli, l’amore per la famiglia e la cura che il Principe ebbe nell’assicurare ai figli e all’amata moglie l’agiatezza derivante da un patrimonio cospicuo sotto ogni punto di vista.

Alessio Mangiapelo
Adam Mickiewicz University
Università Adam Mickiewicz

The relationship between Giuseppe Gioachino Belli and Prince Stanisław Poniąkowski: between translations and poetic interpretations

Andrea Busiri Vici, in his substantial publication entitled *I Poniąkowski e Roma* (Edam, 1971), mentions the meeting of a young Giuseppe Gioachino Belli (1791-1863), destined to become one of the most relevant Italian authors in the field of vernacular poetry, and a mature Stanisław Poniąkowski (1754-1833), a Polish nobleman, well known in the Roman environment at the time. A relationship of mutual esteem, as well as an “employment” one, was established between the two, since the young poet was hired by Prince Stanisław as a secretary during the years 1811-13. Although the paths of the two are destined to divide due to some “court” vicissitudes, thus intrigues concerning in particular Belli and Cassandra Luci, the prince’s wife, the entire phenomenon is meticulously proven by Busiri Vici through various documents: among these, there are some later poetic records written by Belli himself, such as *La Gutteria*, *Il Teatro Valle*, *Li Padroni de Cencio*, recovered by the Italian art historian and reported (in photos and partially transcribed) in his publication. Thanks to the presence of these documents and by virtue of the lack of a Polish translation of Busiri Vici’s work (as well as Belli’s complete literary production), a Polish version of the aforementioned verses seems to be necessary; furthermore, starting from them, we could proceed with a more accurate analysis in order to further clarify the relationship between Belli and Poniąkowski. In this case, appears to be of fundamental importance the analysis of the context in which these personalities operated, based on countless artistic, social and sometimes even political interconnections. Finally, although the poetic translation differs from the monographic one that Busiri Vici’s work might one day encounter, this research work also wants to be an invitation to take such path, in order to make this study available to a Polish audience (at least for now).

Prof. Ryszard Mączyński
Nicolaus Copernicus University
Università Niccolò Copernico

Committenze di Stanislao Poniatowski agli incisori italiani. Presupposti, volume e finalità della sua collezione di incisioni

Il presente saggio è incentrato su una serie di incisioni che raffigurano la residenza di Stanislao Poniatowski, chiamata Ustronie, eretta nel quartiere Ujazdów di Varsavia alla fine degli anni Settanta del XIX secolo e successivamente sottoposta a una serie di trasformazioni. Il suo progettista fu l'architetto Stanisław Zawadzki, che seguì anche tutti i lavori di costruzione. L'opera risultò straordinaria, distinguendosi per la sua originalità. Inizialmente si trattava di una villa *all'antica*, che - secondo le conoscenze dell'epoca - doveva riferirsi all'idea di una *domus*. In seguito, la villa venne ampliata fino a raggiungere le dimensioni di un palazzo, facendo in modo che la sua struttura fosse modellata con grande libertà e ogni facciata presentasse un aspetto differente.

La presente dissertazione è dedicata solo in parte all'analisi della residenza raffigurata nelle incisioni, commissionate da Stanislao Poniatowski ed eseguite da due incisori italiani: Cristoforo dall'Acqua da Vicenza e Carlo Antonini da Roma. Il focus principale verte sull'aspetto artistico e documentario delle incisioni su rame arrivate ai giorni nostri. Di quante calcografie contava l'intera collezione? Riproducevano fedelmente la villa/il palazzo del Principe? Quando e dove furono realizzate e su quali modelli si basarono? Perché furono commissionate a due artisti diversi? Qual era l'effettiva intenzione di commissionare le incisioni per presentare l'Ustronie di Varsavia?

Alicja Jakubowska
The Royal Castle in Warsaw - Museum
Castello Reale di Varsavia - Museo

Miniature portrait depicting Prince Stanisław Poniatowski from the collection of the Royal Castle in Warsaw

The collection of the Royal Castle in Warsaw has been recently enriched with a portrait miniature depicting Prince Stanisław Poniatowski. He wears a red, unbuttoned coat and a white shirt. The prince looks left and slightly down. He has slicked back hair, or he might be as well wearing a wig. The background is empty and greenish in colour. The frame is silver with a long chain attached. On the back of the miniature one can see a monogram topped with a crown. Interestingly on the front of the miniature one can see a underdrawing and a signature which reads "RAMNEY". According to the seller the miniature has Italian provenance. Since not many portraits of the prince have been preserved till these days, the miniature in question constitutes a valuable addition to the iconography of the prince. The aim of the presentation will be to show the links of the miniature portrait to other portraits of the prince, chiefly those related to Angelika Kauffmann. Hopefully it will be also possible to decipher the monogram and say something more about the authorship.

Dr. Mikołaj Baliszewski
The Royal Castle in Warsaw - Museum
Castello Reale di Varsavia - Museo

***Cornelia, madre dei Gracchi* di Angelika Kauffman (1788) di nuovo nelle collezioni polacche**

Il dipinto *Cornelia, madre dei Gracchi*, custodito in collezioni private per oltre 200 anni, nel 2021 è stato acquistato dal Castello Reale di Varsavia. L'opera di Angelika Kauffman, famosa artista dell'epoca neoclassica, un importante frutto del mecenatismo polacco della Prima Repubblica, è una delle committenze romane di casa Poniatowski più interessanti del periodo. Fu eseguita per il nipote del re, collezionista d'arte polacco di fama mondiale, il principe Stanisław Poniatowski, che soggiornò a Roma e Napoli durante la sua seconda visita nel 1785.

La scena è stata dipinta secondo un racconto tratto da una raccolta di antiche storie didattiche *Fatti e detti Memorabili* di Valerio Massimo. La scena raffigura Cornelia, madre dei fratelli Gracchi, futuri riformatori della Repubblica romana. Il racconto, che sottolinea l'importanza delle virtù romane - la modestia, la devozione alla famiglia e la tenera maternità - è molto suggestivo. Tutti questi virtù sono esplorati nell'etica illuminista, alla quale il principe Stanisław si interessò fin da giovane.

La terza e ultima rielaborazione del dipinto da parte di Kauffman è oggi considerata la più perfetta. Rappresenta il grande cambiamento avvenuto nella pittura europea negli anni '80 del Settecento, influenzato in parte dalla scoperta della pittura pompeiana. Come il famoso *Giuramento degli Orazi* di Jacques-Louis David, è un esempio di didattica morale repubblicana, che trae i suoi temi dalle favole antiche e *exempla virtutis*. Forse è al principe Stanisław, noto per le sue concezioni progressista, che il dipinto deve l'importante cambiamento ideologico introdotto nella composizione finale. Nelle versioni precedenti, la figlia di Cornelia, Sempronia, ammira eccitata i gioielli nello scrigno. Nella tela di Varsavia, invece, è già raffigurata con i suoi fratelli, così che la madre orgogliosa sta indicando anche lei.

Dr. Wojciech Brillowski
Adam Mickiewicz University
Università Adam Mickiewicz

The beginnings and development of gem-collecting of Prince Stanisław Poniatowski

In this paper, I would like to discuss some major issues relating to the activities of one of the greatest – and most notorious – gem collectors of Neo-classical era, Prince Stanisław Poniatowski. Throughout his life he amassed enormous amount of engraved stones, claimed to be ancient, but in fact acquired or directly ordered from contemporary artists, such as Calandrelli. In last thirty years, history of this “fraud”, much discussed by the specialists, became rather well-recognised. Still, some major questions remain unsolved, and limited amount of sources makes the possibility of finally finding the answers rather doubtful. Among these issues, the most important ones concern the driving force behind Prince’s public claims of collecting original ancient gems, and his willingness to have fake signatures of classical artists inscribed on majority of them. Was it a clinical case of collector’s vanity to present objects belonging to him as more unique than they really were? A misdriven ambitions of a person considering himself a great patron of arts? An orchestrated hoax to sell the artifacts well beyond their true value? However, there are other important questions that can be more successfully addressed, those related to the beginnings and development of the collection throughout first three decades of its existence. The examination of some previously unknown sources, and reevaluation of those already published, shows interesting strategies in the Prince’s collecting in this period, to some degree different from those he employed in last two decades of his life. Still, some similarities can be observed, so hopefully this paper, while focusing on so-called “first collection”, will try to shed some additional light on the history of the “second”. Attempting that, the author will go against mainstream scholarly tradition, in which researchers’ attention was mainly attracted by the “faking” practices manifesting in the latter. The history of the former was to a large degree neglected, as way too often scholars satisfied themselves with repeating unchecked statements, and indeed historiographical myths, taken from the 19th century literature on the subject.

Prof. Jan Władysław Woś
University of Trento
Università di Trento

The will of Prince Stanisław Poniatowski

Prof. Anna Janowska-Centroni
Rome

My encounter with Prince Stanisław Poniąkowski

When I arrived in Italy back in 1965, I knew very little about the illustrious nephew of our last Polish king. I had only read the book "The Unknown Prince" by Brandys. It was a very intriguing novel, however! Since 1990, I was able to engage in historical research on the restoration of the prince's villa on the Via Flaminia in Rome for the Polish Academy of Sciences in Rome. Later, during my work as a teacher in Albano Laziale and during my visits to Capodimonte, Sanfelice Circeo and to Florence, Rovezzano and Monterotondo in Tuscany, I was able to recognise and appreciate the role of Poniąkowski and his family, always finding evidences for his great culture and humanity. He left an exceptional, everlasting record in the memory of the local people, one that is still alive today. Unfortunately, time erases the traces and meticulous research is necessary to discover and revive them: there is still much to be done! Poniąkowski left his Poland due to the complicated political and personal situation. He sold his property, freed his peasants from serfdom and chose to settle in Italy, in Rome! His huge economic resources and managerial skills guided him in his choices of investments, which can be found all over Italy.

Il mio incontro con Stanislao Poniąkowski

Quando sono arrivata in Italia nel lontano 1965, sapevo pochissimo dell'illustre nipote del nostro ultimo re polacco. Avevo letto solamente il libro di Brandys "Il principe sconosciuto". Era un romanzo comunque molto intrigante! Dall'1990 ho potuto preparare per l'Accademia Polacca delle Scienze a Roma la ricerca storica sui lavori di restauro della villa del principe sulla via Flaminia a Roma. Successivamente durante il mio lavoro di insegnante ad Albano laziale e durante le visite a Capodimonte, Sanfelice Circeo e in Toscana a Firenze, Rovezzano e Monterotondo ho potuto constatare il ruolo di Poniąkowski e della sua famiglia e ritrovare sempre la sua grandissima cultura e umanità. Ha lasciato per sempre un ricordo eccezionale nella memoria dei cittadini e che ritroviamo ancor'oggi. Purtroppo il tempo cancella le tracce che bisogna scoprirle con una meticolosa ricerca, c'è ancora molto da fare! Poniąkowski ha lasciato la sua Polonia a causa della complicatissima situazione politica e personale. Ha venduto le sue proprietà, ha liberato i suoi contadini dalla schiavitù della gleba ed ha scelto di stabilirsi in Italia, a Roma! Le enormi possibilità economiche e la capacità manageriale lo hanno guidato nelle sue scelte che ritroviamo su tutto territorio italiano.

Alberto Macchi
Rome

Stanisław Poniatoski, Prince rehabilitated

My speech at the International Conference "Il Principe Stanislao Poniatoski e l'Italia" consists of a tribute to that noble spirit, lover of arts and culture, who was Stanislaus Poniatoski, the history of "Man", in all its psychological complexity, more than that of the "Prince", the expression of his values, his contradictions and the difficulties he encountered with his people for not having equaled the courage of his cousin Giuseppe instead considered, rightly, by all a hero, defender of his homeland. My task, in fact, is not that of a critic or historian, but of a man of the theatre, inclined to delve into the most hidden folds of the human soul.

Stanislao Poniatoski, principe riabilitato

Il mio intervento alla Conferenza Internazionale "Il Principe Stanislao Poniatoski e l'Italia".consiste in un omaggio a quello spirito nobile, amante delle arti e della cultura, che fu Stanislao Poniatoski, la storia dell'"Uomo", in tutta la sua complessità psicologica, più che quella del "Principe", l'espressione dei suoi valori, delle sue contraddizioni e delle difficoltà ch'egli incontrò con la sua gente per non aver eguagliato il coraggio di suo cugino Giuseppe invece considerato, giustamente, da tutti un eroe, difensore della propria patria. Il mio compito, infatti, non è quello del critico o dello storico, ma dell'uomo di teatro, incline a frugare nelle più recondite pieghe dell'animo umano.

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