

Solomon's Room in the Palace on the Isle.

Restore, create
or forget?



TABLE OF CONTENTS

SOLOMON'S ROOM IN THE PALACE ON THE ISLE

I	Kamil Frejlich	2
	Solomon's Room in the Palace on the Isle Summary of the international seminar on the reconstruction of painted decorations	
II	Andrzej Rottermund	14
	Restore, create or forget? – revisiting the Bacciarelli paintings in Solomon's Room in The Palace on the Isle	
III	Dorota Juszczak, Marianna Otmianowska	38
	Solomon's Room In search of light	
IV	Piotr Skowroński	48
	The idea behind the creation of Solomon's Room	
V	Aneta Czarnecka	56
	The story of King Solomon in Marcello Bacciarelli's paintings	

I

Kamil Frejlich

The Solomon's Room in the Palace on the Isle

A Summary
of the International
Seminar on the
Reconstruction
of Painted Decorations

On 30 September 2024, an international seminar on the reconstruction of painted decorations was held in the Ballroom of the Palace on the Isle, and streamed online. The seminar was held 80 years after the Germans destroyed Marcello Bacciarelli's paintings depicting the story of the Old Testament King Solomon, from whom one of the main interiors of the Palace – Solomon's Room – takes its name. The ceiling, covings and side walls, once decorated with images, remain empty to this day.

The origin

The event was the result of discussions among the staff of the Royal Łazienki Museum on what to do with Solomon's Room, or more precisely, how to complete its decor with the missing elements. This topic resurfaced in connection with the work carried out in recent years on the reorganisation of the painted decor of the Palace on the Isle (new arrangements of paintings on the ground floor and first floor of the building) and the return to Solomon's Room of the restored furniture designed by Louis Delanois, which originally came from this room. In the course of these discussions, archival research was conducted on the history of the hall and Bacciarelli's paintings, new thoughts were given to the central function that this room played in the Palace on the Isle's conceptual scheme, and its ceremonial purpose was analysed. The seminar aimed to summarise the findings and discussions to date, examine solutions adopted in similar cases in other residences, and consider possible courses of action. Experts from Polish and foreign institutions representing the fields of museology, art history, conservation and history were invited to participate in the discussion.

Introductory lectures

In her opening speech (links are to the relevant sections of the event streaming), Dr Marianna Otmianowska, Director of the Royal Łazienki Museum in Warsaw, recalled the mission and vision of the institution, pointing out that the seminar is part of its strategy. She indicated that the ambition of the Łazienki team is to take care of the Solomon's Room space in a way that fills the empty walls. Dr Małgorzata Grąbczewska, then Deputy Director for Museum Affairs, mentioned various attempts to resolve the issue of the Solomon's Room, including the display of digital reconstructions of Bacciarelli's paintings in the places where they were located (2018). However, she noted that the current reflection focuses on finding a permanent solution.

The main part of the event began with introductory lectures. Prof. Andrzej Rottermund, Chairman of the Museum Council, gave a lecture entitled 'Restore, create or forget? – revisiting Baciarelli's paintings in the Solomon's Room in The Palace on the Isle', the text of which is included in this publication. Prof. Iwona Szmelter (Academy of Fine Arts in Warsaw), in her lecture 'The multiplicity of aesthetic solutions in the presentation of lost artistic heritage in the context of contemporary ethics and conservation doctrines', explained that there are various ways of presenting lost heritage: reconstruction, adaptation, interpretation, new works inspired by lost ones, or possibly marking the traces of the work lost. On the one hand, she noted that it is important to preserve cultural continuity and pass on heritage to future generations, and on the other, she emphasised the danger of distorting a monument during restoration work. She discussed the importance of ethics in the approach to works of art and emphasised the primacy of the needs of a specific case over strict adherence to conservation doctrines; she cited the Louvre as an example of replacing lost originals with new works. In the context of choosing a solution for Solomon's Room, she pointed to five aspects that should be taken into account: consistency with the historical context, artistic value, durability,

costs and public opinion. She also emphasised the importance of public participation.

Examples of projects completed

The lectures were followed by two sessions during which various examples of solutions to the problem of lost painted decorations were presented. Kamilla Pereta, Deputy Director of the Royal Łazienki Museum for Conservation, in her paper entitled 'Various concepts for aesthetic solutions in the conservation and reconstruction of wall paintings in the Royal Łazienki Museum in Warsaw', pointed out that the painting, conservation, renovation and construction work carried out in Łazienki to date was aimed at restoring the buildings to their former glory and original appearance. She gave examples of measures taken at the White Pavilion, where comprehensive conservation work was carried out between 2017 and 2019. The wall paintings decorating the building had been repainted and conserved several times since the 18th century.

A decision was made to remove the 20th-century layers, but due to their high artistic value, the repainting carried out by the Strzałecki brothers in 1895 was preserved, except for places where the undamaged original works by Jan Bogumił Plersch could be revealed.

In the Bedroom, the paintings depicting birds were completely reconstructed on the basis of iconographic models from the period, and the unsuccessful reconstructions from the 1960s were removed. In the case of the damaged wallpaper in the Company Room, it was decided not to reconstruct

the missing elements of the painting, but only to merge them with a colour stain.

Dr Povilas Dikavičius, representing the National Museum – Palace of the Grand Dukes of Lithuania (Nacionalinis muziejus Lietuvos Didžiosios Kuniųaikštystės valdovų rūmai) in Vilnius, presented the problems encountered during the reconstruction of the residence, which was blown up by Muscovite troops in 1661, and demolished after the fall of the Polish-Lithuanian Commonwealth (until 1801). The reconstructed building was opened to visitors in 2013.

The scarcity of iconography and descriptions of the original interiors was a serious problem during the restoration work; archaeological finds improved the situation to some extent. The painted decoration is therefore essentially hypothetical, based on analogies. Some of the decorations were deliberately left undone – the search for source materials that may help in further work is ongoing.

The next speaker was Agnieszka Janczyk from the Wawel Royal Castle – State Art Collection (Zamek Królewski na Wawelu – Państwowe Zbiory Sztuki), who gave a presentation entitled 'Painting decoration of the Wawel Castle interiors from 1929–1931. Selected issues'. When the Austrian army vacated Wawel in 1905, they left it in poor condition. It was therefore necessary to restore the lost painted decorations, primarily on the second floor and in several rooms on the first level. Adolf Szyszko-Bohusz, who had been supervising the work on the castle since 1916, believed that it was not worth trying to recreate the original decorations, as little was known about them, and that instead, works by contemporary artists

should be introduced. In 1928, commissions were awarded to Leonard Pękalski, Felicjan Szczęsny Kowarski and Józef Pankiewicz. The work was completed three years later. It partly referred to the original painted decorations of Wawel, but the scope of inspiration was much broader.

The second session was opened by Prof. Bernd Wolfgang Lindemann, who discussed the issue of reconstructing the castle in Berlin. The building, damaged during World War II, was demolished in 1950 by decision of the East German authorities, who treated it as a monument to Prussian militarism. The building was rebuilt in the 21st century for museum purposes. Some of the rooms in the building have the same dimensions and are located in the same places as before the war. It would therefore have been possible to reconstruct their interior design, but this was not done, even though there is good documentation (during the discussion, the speaker explained that there were insufficient funds, the decision to rebuild did not include the reconstruction of the interiors, and an additional obstacle was the fact that museums operate in these interiors). By contrast, the researcher gave examples from Charlottenburg in Berlin, which was bombed during World War II, where reconstructions were carried out.

Dr Anna Mader-Kratky (Schloss Schönbrunn) addressed the issue of the reconstruction of Baroque frescoes in the Grand Gallery of Schönbrunn Palace in Vienna, dating from 1756–1762. On 19 February 1945, the palace was hit by Allied bombs, which did not explode but still caused significant damage. In order to rebuild the vault of the Great Gallery, the preserved part of the frescoes was removed. It was planned that they would be used to reconstruct the interior decoration, but this proved difficult to achieve. Ultimately, the reconstruction of the works was entrusted to painters Paul Reckendorfer and Carl Krall. Although the artists modelled their work on the preserved frescoes, their works differed from the originals in technical terms. The reconstruction, probably completed in 1950, was well received.

Sue Prichard (Leeds Castle) discussed the issue of the painted decorations at Queen's House in Greenwich, built between 1616 and 1638. The original paintings on the ceiling of the Great Hall, created by Orazio Gentileschi, were removed from the building and relocated. There were plans to restore or reconstruct the works, but in 2014, a decision was made to replace them with contemporary art.

The new decorations, in the form of delicate golden frescoes, were created by Richard Wright, who drew on his knowledge of historical techniques and contexts and carried out the commission in accordance with the curatorial team's guidelines. In the discussion, the speaker added that these works, although surprising to the public, were met with a positive reception.

Michela Cardinali (Fondazione Centro Conservazione e Restauro dei Beni Culturali La Venaria Reale) spoke about the work carried out in 2019–2020 in the Alcove (originally a gallery) of Palazzo Chiabrese in Turin, dating from 1753. The interior decorations had been rearranged over the course of history due to changes in its purpose, and were severely damaged as a result of the 1943 air raid. Previously, they had also undergone conservation work. Repeated work meant that the original paint layer on the wooden panels and stucco was poorly preserved. In an effort to restore the original appearance, after careful analysis, attempts were made to remove later layers and repainting, and the gaps were filled in. The presentations in this part of the seminar highlighted various practices in dealing with lost or poorly preserved painted decorations, such as restoring their original appearance, refraining from

any reconstruction, creating paintings based on analogies, or introducing new works. In each case, the decision was preceded by in-depth research and analysis.

Solomon's Room – problems and proposed solutions

The third session began with a presentation by representatives of the Royal Łazienki Museum (Muzeum Łazienki Królewskie), Dr Dorota Juszczak and Krystyna Mikucka-Stasiak, entitled 'Museum issues related to Solomon's Room'. The speakers pointed out that high-quality artistic handicrafts (furniture, appliqués, candelabra, égridons, chandeliers), some of which have been preserved to this day, complemented the splendour of the interior and, together with the paintings, formed a whole. In 1915, all the items were taken to Russia, from where they returned under the Treaty of Riga. In October 1940, Bacciarelli's paintings were restored at the National Museum in Warsaw, and the following year they were returned to their places, where they burned down in 1944. During post-war works in the Palace, it was assumed that they would be recreated, but this was not done. The panels on the side walls of Solomon's Room were used, among other things, to display Bacciarelli's canvases from the Royal Castle in Warsaw, which had not yet been rebuilt. For some time, other paintings by this artist hung in the panels lined with red canvas, including the tondo originally displayed in the Rotunda.

The speakers recalled that discussions on concepts for solving the problem, mainly with regard to the images on the side walls, whose absence is more noticeable, have been ongoing among curators for a long time. In the course of the deliberations, the following ideas emerged: painting reconstruction in original or changed colours, simulacra, permanent projection, a permanent exhibition presenting the iconography of Solomon's Room, filling the space with paintings by contemporary artists – abstract or figurative (possibly changed from time to time as part of a competition), hanging aged mirrors made of small panes, and displaying large-format paintings from the era.

Aneta Czarnecka and Dr Piotr Skowroński, also representing our museum, discussed the iconography and ceremonial significance of Solomon's Room (for more on this subject, see the texts by Aneta Czarnecka and Piotr Skowroński in this volume). According to their interpretation, Stanisław August wanted to use the 1788 reconstruction of the Palace to create a series of rooms along the axis of the building for the organisation of court ceremonies, consisting of the Vestibule, the Rotunda and the Solomon's Room, which was to be used as an audience chamber. However, as the work was not completed before the king's forced departure from Warsaw in January 1795, these plans were not realised.

The carefully thought-out symbolic and spatial composition of Solomon's Room, creating a parallel between the biblical ruler and Stanisław August himself, consisted of six works by Bacciarelli: two on the side walls, one on the ceiling and three in the covings. The supraports featured images of animals painted by Jan Bogumił Plersch, depicting a dolphin, a peacock, a salamander and a lion – symbols of royal virtues (wisdom, immortality, indestructibility and strength).

In closing, Dr Dorota Juszczak read out a speech by Izabela Zychowicz, then representing the National Heritage Institute (Narodowy Instytut Dziedzictwa), now the Royal Castle in Warsaw – Museum (Zamek Królewski w Warszawie – Muzeum), entitled 'Solomon's Room in the Palace on the Isle as

a depiction of the adoption of the Constitution of 3 May 1791. The author pointed out that references to King Solomon in the context of Stanisław August appeared from the beginning of his reign, emphasising the wisdom of the ruler, which translated into wise governance. The most complete expression of this tendency was the Solomon's Room in Łazienki.

According to the author, the connection between the residence and Stanisław Herakliusz Lubomirski, known as the Polish Solomon, was not without significance. Izabela Zychowicz noted that the Constitution of 3 May was compared to the Temple of Jerusalem built by Solomon (Marcin Poczobutt-Odlanicki, Michał Karpowicz), which, in her opinion, suggests that the painting *The Consecration of the Temple of Jerusalem*, placed on the wall of Solomon's Room, also referred to the Government Act.

Closing discussion – ‘What happens next with Solomon's Room?’

The concluding discussion, led by Dr Marianna Otmianowska and Dr Piotr Skowroński, was attended by Prof. Andrzej Rottermund, Prof. Iwona Szmelter, Dr Dorota Juszcak and Kamilla Pereta. Prof. Rottermund emphasised the importance of preserving the function of Solomon's Room. He considered it unlikely that an imitator of Bacciarelli's calibre could be found who would be able to recreate the destroyed paintings. Therefore, he strongly advocated introducing

contemporary art to this space, linking the royal idea with the present. He stated that the adopted assumptions should mean entrusting a contemporary artist with the execution of the king's ideological programme. At the same time, he considered that this should not entail major restrictions in terms of technique, as this could make it difficult to take into account the spirit of the place.

Prof. Szmelter pointed out that the designated programme can always be relevant and reach its audience. Recognising that ideas are more important than material, she spoke of a 'reconstruction of the spirit' that can provoke thought. She supported Prof. Rotermund's proposal for a triennial exhibition of 'removable' works, not permanently installed in empty spaces.

Kamilla Pereta stated that the proposals were safe for the monument, as they did not involve any permanent alterations. She agreed to devote the space to contemporary art, fully aware that this would provoke discussion.

Dr Dorota Juszczak proposed the idea of displaying images of the destroyed paintings, which would emphasise their absence. She expressed scepticism about the possible quality of large-format painting reconstructions. Referring to the idea of introducing contemporary art, she pointed to the need for beautiful execution, taking into account the symbolism of the room and not disturbing its harmony.

The chief conservator of the Museum in Nieborów and Arkadia, Dr Elżbieta Bończewicz-Biernacka, who was present in the room, also suggested in the discussion the possibility of testing ultra-thin OLED screens, which offer great arrangement possibilities. She also pointed out that the idea of Solomon's Room, although still relevant, may be difficult for the audience to understand, which is why each solution requires education.

The names of Leon Tarasewicz, Stefan Gierowski, Wojciech Fan-
gor and Anselm Kiefer were mentioned by the participants as examples of artists whose work could serve as a point of reference.

The seminar and the concluding discussion pointed to possible directions for the Royal Łazienki Museum to take in order to fill the significant gap in the interior design of the Palace on the Isle, as well as the opportunities and threats associated with each scenario.

A consensus emerged among the participants regarding the need to continue the public debate on the heritage of Solomon's Room and to once again fill the currently empty walls of this interior with works of art.

II

Andrzej Rottermund

Restore, create or forget?

– revisiting

Bacciarelli's paintings

in the Solomon's

Room in the Palace

on the Isle

What might be the best solution today, when the loss of painted decorations in historic interiors causes the loss of their internal narrative, and it is not possible to restore the paintings or murals? The most common strategy is to recreate the decorations. Given the experience and difficulties associated with reconstruction to date, however, another solution should be considered: the introduction of contemporary art.

In historic houses, especially in historic residential buildings, we encounter situations where, as a result of the destruction of the entire building or room, paintings or artwork that were an integral part of the interior have been destroyed or deliberately removed. In new circumstances, resulting, for example, from a decision to rebuild a historic building or to renovate a specific interior (these are decisions made by the bodies responsible for rebuilding the edifice or, if the building belongs to a private individual, by the owner), the question arises as to what to do with the paintings that decorate them.

Strategies for restoring painted decorations in historic interiors

Sometimes we try to recreate damaged or removed paintings or return them to their former place. When paintings or murals have been preserved, this does not pose any major difficulties. This was the case with the Canaletto Hall in the rebuilt Royal Castle in Warsaw – we were able to bring in all 23 paintings by Bernardo Bellotto, which had fortunately survived and been recovered after the war. The same was true of Marcello Bacciarelli's paintings from the Knights' Hall, which survived in the National Museum in Warsaw. The situation was slightly different in the Great Hall – the furnishings (sculptures, bronzes, consoles, door frames) were returned

to it, but the ceiling painted by Bacciarelli was destroyed. The problem arises when paintings cannot be returned to the reconstructed interior because they have been destroyed or lost. In such cases, curators of palace interiors often decide to reconstruct the destroyed or lost paintings.

In recent years, we have also seen decisions to introduce other works of art – works by contemporary artists – into those empty spaces. An alternative is to use modern visual techniques and display photographs of damaged paintings in the vacant areas.

In the case of high-quality colour photographs, the results are satisfactory, but it should be borne in mind that until 1939, when Agfa promoted the technology developed in 1936, colour photographs were extremely rare and of rather poor quality. Usually, we only have black-and-white photographs, the quality of which does not allow for large-format, accurate visualisations.

There is also a third option – to forget about the problem. The history of the ceiling in the Throne Room of the Royal Castle in Warsaw serves as an example here. In this project, carried out between 1784 and 1786, the coving covered a vast area of the ceiling with a painting ‘depicting a clear sky with a golden glow emanating from the throne, interrupted by dark clouds,’ as noted by Aleksander Król. The ceiling, probably painted by Jan Bożumił Plersch, existed until 1939. No photographs of this painting have survived, the description is too enigmatic, and the reconstruction designs, made in the 1990s by Andrzej Grzybowski, were not accepted by the then management of the Castle. We therefore decided against reconstruction, considering that the absence of the

painting did not significantly affect the overall perception of the space. No critical comments were received from visitors either.

Case study: restoration of paintings at the Royal Castle in Warsaw

Let us return, however, to the most ambitious method from a conservation point of view, namely the reconstruction of paintings based on sketches and original designs, as well as drawings, photographs and other iconographic and archival materials. Here, the Royal Castle in Warsaw will serve as a reference point, as the Architectural and Conservation Commission of the Citizens' Committee for Reconstruction decided to restore three ceiling paintings destroyed during the war: *The Glory Proclaiming the Memorable Deeds of Polish Monarchs* in the Marble Room, *The Apotheosis of Polish Genius and Peace, patronising the flourishing of the arts, sciences, trade and agriculture* in the Old Audience Room, and the enormous *Unravelling of Chaos* in the Great Hall. All were painted by Marcello Bacciarelli using a similar technique – directly on primed plaster: two with oil paints and one, in the Old Audience Chamber, with tempera.

Even before the decision to reconstruct was made, it was clear what difficulties would accompany the project. In a collective work prepared in 1950, devoted to the history of the Castle and presenting the reconstruction programme, stored in typescript in the Castle Archives, it was written: **'However, the destroyed large ceiling paintings by Bacciarelli would not be recreated** [underlining by A.R.], but for the time being, these surfaces would be provisionally coloured. Only when contemporary art is able to create works of high artistic quality, but with new themes and in new artistic forms, in harmony with the character of the stylish interiors, should the final ceiling paintings be realised. This caution seems necessary due to the enormous size of the paintings, which play a dominant role in these interiors, and the extremely difficult task involved'.

From July 1973, as curator of the National Museum in Warsaw – Royal Castle under Reconstruction, I participated in all meetings of the Architectural and Conservation Commission and witnessed many hours of debate on various aspects of the reconstruction of the castle plafonds. The most important aspect – after determining the technique – was the selection of painters, potential creators of the plafonds. Conservationists and painters took part in informal, closed competitions organised by the Commission, including Zdzisław Pabisiak, known for his numerous copies of historical paintings, a graduate of the Academy of Fine Arts in Krakow, Kazimierz Morvay, a painter and conservator employed at the National Museum in Warsaw, and Danuta Sawnorowa, a painter and conservator from the Monument Conservation Studio. The chairman of the Commission, Prof. Jan Zachwatowicz, and most of the participants in the Commission's meetings were not satisfied with the sample works presented by the artists, which imitated the style of Bacciarelli.

Ultimately, between 1975 and 1978, other artists were chosen for the plafonds. The painting in the Marble Room was to be recreated by Jan Karczewski and Stefan Garwatowski, graduates of the Academy of Fine Arts in Warsaw, known for their many historical and battle-themed works. For the reconstruction of the plafond, completed in 1981, they used the inventory of this ceremonial room made in 1780 by Jan Chrystian Kamsetzer.

Janusz Strzatecki, a student of Józef Pankiewicz, professor at the Academy of Fine Arts in Warsaw, was commissioned to restore the plafond in the Old Audience Chamber. The results were appreciated by both the public and painting conservators. The artist perfectly captured Bacciarelli's colour scheme and handled the perspective, which is essential in ceiling painting, equally well. The opinions of visitors to the Castle were important to us – I listened to many of them, but noted no criticism of Janusz Strzatecki's plafond. Above all, the colour scheme and the skill in painting numerous, very

diverse figures were appreciated. There was a special aura around Strzałecki's painting due to non-artistic factors. The artist died while working on it (30 March 1983), and we decided to leave the work unfinished. The public's attention was also drawn to the fact that the painter gave one of the characters the features of Lech Wałęsa. Let us not forget that the plafond was created between 1981 and 1983, when Wałęsa was imprisoned by the communist authorities.

The reconstruction of the ceiling in the Great Hall was entrusted to Łucja and Józef Ożmin, a married couple known primarily for their monumental religious murals. Completed in 1981, their painting was, however, received very critically. The main points of contention were drawing errors and clumsiness in the depiction of figures, as well as colours that differed from those known from Bacciarelli's original paintings – even though the painters had two oil sketches by the artist at their disposal.

The experience gained from painting restoration work at the Royal Castle in Warsaw highlights difficulties that are not only technical in nature – these, I believe, could be overcome today.

The most important problem seems to be finding a 'new Bacciarelli', an artist gifted with the talent to flawlessly imitate 18th-century painting, specifically painting in the transition phase towards a new, Neoclassical formula, but at the same time firmly rooted in the Baroque tradition.

Is this possible? The example of Janusz Strzałecki's reconstruction shows that success cannot be completely ruled out, but I have serious concerns here.

Strategies of reconstruction: Kraków, London

Much more convincing are the attempts made in Western Europe since the 19th century, and in Poland – during the great conservation restoration in the interwar period, primarily in the Wawel Royal Castle.

As part of the work carried out in Kraków, prominent Polish painters were commissioned to create decorations in the form of plafonds and friezes in the representative rooms of the royal apartment.

In 1928, Józef Pankiewicz was commissioned to create eight paintings for the Royal Chapel, where they were installed between 1930 and 1932. In 1929, Felicjan Szczęsny Kowarski created a ceiling in the Hall Under the Birds, and Leonard Pękalski created friezes in the Hall Under the Zodiac and the Hall Under the Planets. In 1933, Pękalski also painted the ceiling in the Eagle Hall. Between 1935 and 1936, Zygmunt Waliszewski created a daring Concert on the ceiling of The Chicken's Foot cabinet. In addition to the aforementioned artists, the interiors of Wawel were also decorated by Zbigniew Pronaszko, Józef Jarema and Janina Süßle-Muszkietowa, as confirmed by the 'Catalogue of Art Monuments in Poland'. The paintings of contemporary artists, mainly from the circle of colourists associated with Józef Pankiewicz, perfectly complemented the 17th-century interior design of Wawel.

A current example of introducing contemporary art into the interior of a historic structure is Queen's House in Greenwich, near London. The construction of this former royal residence was begun in 1616 by Inigo Jones on the orders of Queen Anne of Denmark, wife of King James I, and completed in 1635 for Queen Henrietta

Maria, wife of King Charles I Stuart. The palace was a place of rest for the queens and a venue for displaying purchased and commissioned works of art.

Queen's House is now considered one of the most important monuments of British architecture, an example of Palladianism in that country.

In this extraordinary building, as part of restoration work carried out in 2015–2016, Richard Wright, one of the most famous contemporary artists and winner of the prestigious Turner Prize, decorated the plafond in the main hall of the palace – the Great Hall. Wright's work sparked widespread debate and numerous objections, which had already been directed at the renovation work on Queen's House and the surroundings of the residence. According to the editors of *The Burlington Magazine*, they veered towards the methods used in theme parks.

Reconstruction of the decorations in Solomon's Room at the Royal Łazienki – starting point

I have presented above several examples of introducing new works to replace the destroyed historic painted decorations in palace interiors, limiting myself to important and well-known symbolic places, such as the Wawel Royal Castle and the Royal Castle in Warsaw. They serve as a starting point for presenting the topic of the possible reconstruction of the painted decorations of Solomon's Room in the Łazienki Palace on the Isle. What this representative interior looked like before its destruction is shown in a painting by Ludomir Franciszek Dymitrowicz from 1892 (fig. 1) and dozens of preserved black-and-white photographs taken before 1939 (figs. 2, 3, 4). The Solomon's Room is the central space of Stanisław August's summer residence, built between 1788 and 1793 as one of the last pieces of the monarch's nearly 30-year artistic endeavour.



1

2



22



3

4



The decor and furnishings of the room were closely related to Stanisław August's political programme, in which the story of the biblical King Solomon became a widely interpreted allusion to our ruler. From the beginning of his reign, he was perceived by his subjects as endowed by God with the virtue of wisdom. The most visible expression of the exaltation of this virtue was the design of the central room of the Palace on the Isle in Łazienki.

The decoration of the room consisted of a series of six paintings by Marcello Bacciarelli. The theme of the ceiling was *Solomon's Dream* (fig. 5). The coivings were painted with *Solomon's Judgement* (fig. 6), *Solomon's Council with Hiram* (fig. 7) and *King Solomon and the Queen of Sheba* (fig. 8). On the walls of the room there were two large compositions: *The Consecration of the Temple of Jerusalem* (fig. 9) and *Solomon Worshipping False Gods* (fig. 10).





6

7



8



25

The ceiling painting *Solomon's Dream* was a tondo with a diameter of approx. 4 m and depicted the story of the expedition to Gibeon to make a sacrifice. God appeared to the king in a dream and said, 'Ask what you want, and I will give it to you,' and Solomon chose wisdom. Because God was pleased with this, he also gave the monarch a gift that he had not asked for – wealth and fame.

Three paintings on the façade symbolised all of God's gifts: *The Judgement of Solomon* (approx. 120 × 375 cm) expressed wisdom, *Solomon's Council with Hiram* (approx. 120 × 375 cm) – fame, and *King Solomon and the Queen of Sheba* (approx. 120 × 375 cm) – wealth.

According to Stanisław August, the two large paintings on the walls were to be a synthesis of the entire history of Solomon. They were: *The Consecration of the Temple of Jerusalem*, located on the western wall (approx. 315 × 370 cm), intended to emphasise wisdom and strength – and *Solomon Worships False Gods* (approx. 315 × 370 cm), a painting located opposite, on the eastern wall, indicating wealth and wisdom.

The plafond, as well as the wall and coving paintings, were completely destroyed by a fire set by the Germans retreating from Warsaw in 1944.

The concept of the ideological programme of Solomon's Room was born during the Four-Year Sejm. It seems, therefore, that the figure of King Solomon was invoked in the formula *rex sapiens*, which assumes that the monarch's duty to ensure the prosperity and well-being of his subjects is also fulfilled by supporting science and art. In the context of the ruler's plans to create a modern museum in the Palace on the Isle, the choice of King Solomon as the patron of the project becomes understandable and justified.

The content of Bacciarelli's paintings depicting the story of Solomon was based on the Old Testament. As in the case of other interior decorations, whose content was influenced by Stanisław August, here too, the individual paintings 'came together,' as Bacciarelli's monographer Alina Chyczewska wrote, 'into an organic whole, permeated by a common



9

10



allegorical and philosophical idea, which had become so fashionable since Voltaire's philosophical tales. The concept behind this collection was characterised by an almost classical logic and clarity'. I do not intend, however, to engage in a debate aimed at interpreting the ideological content of Bacciarelli's series of paintings in Solomon's Room. I will focus on presenting materials that could serve as a basis for a possible reconstruction of this ensemble.

The following have been preserved:

- Oil sketch of the entire ceiling painting *Solomon's Dream*, probably by Bacciarelli himself, in the collection of the National Museum in Warsaw, inventory no. 128555 (fig. 11);
- Bacciarelli's sketches for two paintings on the walls – *The Dedication of the Temple of Jerusalem* (fig. 12) and *Solomon Worships False Gods*, both in the collection of the National Museum in Poznań (fig. 13);
- oil sketches of three paintings placed on the façade, made by an unknown painter (perhaps Jan Bożumił Plersch), in the collection of the National Museum in Poznań: *The Judgement of Solomon*, inv. no. Mp 379 (fig. 14), *Solomon's Council with Hiram*, inv. no. Mp 380 (fig. 15), *King Solomon and the Queen of Sheba*, war loss of the National Museum in Poznań (fig. 16);
- in the Polish Drawing Collection of the National Museum in Warsaw – drawings by Marcello Bacciarelli for paintings in Solomon's Room, from the former collection of Pius Weloński. These are 17 sketches for the paintings *Solomon Worships False Gods*, *The Dedication of the Temple in Jerusalem*, *Solomon's Dream* and *Solomon's Judgement*. Among them, three drawings stand out in terms of their artistic quality: a study of a female figure for the painting *Solomon Worships False Gods* (fig. 17), a study for *Solomon's Dream* (fig. 18) and a study for *Solomon's Judgement* (fig. 19).

In addition, detailed inventory descriptions by Prof. Zygmunt Batowski have been preserved, which are very valuable as they mention the colours of the paintings.



11



12

13





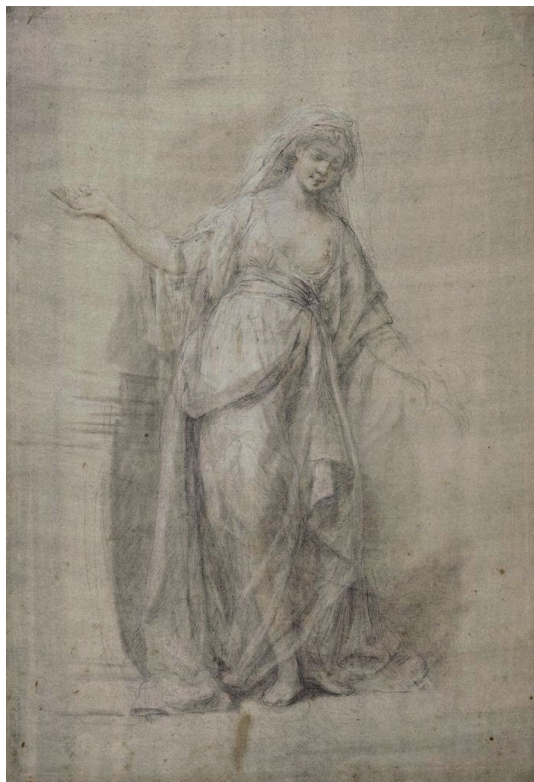
14

15



16





17

18



32



19

20



33

Reconstruction of the Solomon's Room at the Royal Łazienki – a new proposal

After the war, several attempts were made to reconstruct the paintings. The most serious undertaking was the reconstruction of the work *The Dedication of the Temple in Jerusalem* in the 1960s, significantly reduced in size (120 × 134 cm) by Michał Boruciński (the painting is in the collection of the Royal Łazienki Museum in Warsaw, inventory no. ŁKr 131) (fig. 20). A decade later, further attempts were made by the aforementioned talented copyist Danuta Sawnorowa. The reason for rejecting subsequent versions was the difficulty in recreating Bacciarelli's characteristic colour tone and drawing errors.

Discouraged by the failures of those attempts, I would suggest considering the possibility of allowing contemporary artists to decorate Solomon's Room. I would call this line of thinking the 'Tate Modern idea', following the example of London's Tate Modern, which every year invites an outstanding artist to arrange the huge, approximately 40,000 m³ space of the Turbine Hall. We could do something similar. In our case, it could be a triennial, i.e. inviting artists every three years to fill the designated areas on the walls, coving and ceiling. As a result, I hope we would see a contemporary work that would fill the spaces left by Baccarelli's paintings. We would also generate artistic events connecting the 18th-century palace with the work of living artists.

I am convinced that among Polish artists (and perhaps not only Polish, since Stanisław August was not guided by ethnic origin), there will be people gifted with talent, imagination and a sense of the unique character of Solomon's Room – ready to take on this task.

SELECTED BIBLIOGRAPHY

- 1 _____ Bieniecki Zdzisław, Gieysztor Aleksander, Guerquin Bohdan, Herbst Stanisław, Kieszkowski Witold, Lorentz Stanisław, Tomkiewicz Władysław, Zachwatowicz Jan, *Zamek Królewski w Warszawie (dzieje budowy)*, Warsaw 1950, typescript in the Archives of the Royal Castle in Warsaw.
- 2 _____ Chyczewska Alina, *Marcello Bacciarelli (1731–1818)*, Wrocław–Warsaw–Kraków–Gdańsk 1973.
- 3 _____ *Greenwich grotesquerie*, “The Burlington Magazine” 1995, Vol. 137, No. 1112, p. 719.
- 4 _____ „Katalog Zabytków Sztuki w Polsce”, t. 4, *Miasto Kraków*, cz. 1, *Wawel*, red. Jerzy Szablowski, Warsaw 1965.
- 5 _____ Król Aleksander, *Zamek Królewski w Warszawie. Od końca XIII wieku do roku 1944*, Warsaw 1971.
- 6 _____ *Materials of Zygmunt and Natalia Batowski*, Archiwum Polskiej Akademii Nauk w Warszawie, sygn. III-2, j. 14.
- 7 _____ Suchodolska Maria, Kaczanowska Maria, *Rysunki Marcelego Bacciarellego w zbiorach Muzeum Narodowego w Warszawie. Katalog*, Warsaw 1971.

LIST OF ILLUSTRATIONS

- 1 _____ Ludomir Franciszek Dymitrowicz, *View of Solomon's Room in the Łazienki Palace in Warsaw*, 1892, Muzeum Łazienki Królewskie w Warszawie, inventory no. ŁKr 1368.
- 2 _____ Solomon's Room, eastern wall, 1915, National Museum in Warsaw, inventory no. DI 7548 MNW, photo by Stanisław Nofok-Sowiński.
- 3 _____ Sala Salomona, western wall, 1915, National Museum in Warsaw, inventory no. DI 7550 MNW, photo by Stanisław Nofok-Sowiński.
- 4 _____ Sala Salomona, south wall with a view of the coving, 1915, Instytut Sztuki PAN.
- 5 _____ Sala Salomona, plafond, Marcello Bacciarelli, *Solomon's Dream*,

1915, National Museum in Warsaw, inventory no. DI 7722 MNW, photo by Stanisław Nofok-Sowiński.

- 6 _____ Solomon's Room, coving, Marcello Bacciarelli, *Solomon's Judgement*, 1915, Instytut Sztuki PAN.
- 7 _____ Solomon's Room, coving, Marcello Bacciarelli, *Solomon's Consultation with Hiram*, 1915, Instytut Sztuki PAN
- 8 _____ Solomon's Room, coving, Marcello Bacciarelli, *King Solomon and the Queen of Sheba*, 1915, Instytut Sztuki PAN.
- 9 _____ Solomon's Room, painting on the eastern wall, Marcello Bacciarelli, *Consecration of the Temple of Jerusalem*, 1915, Instytut Sztuki PAN.
- 10 _____ Solomon's Room, painting on the western wall, Marcello Bacciarelli, *Solomon Worships False Gods*, before 1939, Instytut Sztuki PAN.
- 11 _____ Solomon's Room, Marcello Bacciarelli, oil sketch of the ceiling painting *Solomon's Dream*, National Museum in Warsaw, inventory no. 128555 MNW.
- 12 _____ Solomon's Room, Marcello Bacciarelli, oil sketch of the painting *The Consecration of the Temple of Jerusalem*, ca. 1789–1792 National Museum in Poznań, inventory no. not assigned.
- 13 _____ Solomon's Room, Marcello Bacciarelli, oil sketch for the painting *Solomon Worships False Gods*, ca. 1789–1792, National Museum in Poznań, inventory no. not assigned.
- 14 _____ Solomon's Room, unknown painter (Jan Boğumił Plersch?), kopia obrazu z fasety (1792–1793?) *Solomon's Judgement*, National Museum in Poznań, inventory no. Mp 379.
- 15 _____ Solomon's Room, unknown painter (Jan Boğumił Plersch?), copy of the painting from the coving (1792–1793?) *Solomon's Council with Hiram*, National Museum in Poznań, inventory no. Mp 380.
- 16 _____ Solomon's Room, unknown painter (Jan Boğumił Persch?), copy of the painting from the coving *King Solomon and the Queen of Sheba* (lost during the war, formerly in the National Museum in Warsaw), reprinted by Alina

Chyczewska, *Marcello Bacciarelli. Life, Work, Works 1731–1818*, exhibition catalogue, National Museum in Poznań, vol. 2, Poznań 1970, p. 102, ill. 59).

- 17** _____ Marcello Bacciarelli, study for the painting *Solomon Worships False Gods*, 1789–1790, National Museum in Warsaw, inventory no. Rys.Pol.6084 MNW.
- 18** _____ Marcello Bacciarelli, study for the painting *Solomon's Dream*, 1789–1790, National Museum in Warsaw, inventory no. Rys.Pol.6083 MNW.
- 19** _____ Marcello Bacciarelli, study for the painting *The Judgement of Solomon*, 1789–1790, National Museum in Warsaw, inventory no. Rys.Pol.10692 MNW.
- 20** _____ Michał Boruciński, *The Consecration of the Temple in Jerusalem*, copy, c. 1960–1965, Royal Łazienki Museum, inventory no. ŁKr 131.

III

Dorota Juszcak
Marianna Otmianowska

Solomon's Room

In search of light

Once you have finished work on the coving of Solomon's Room, you will finally be able to do something enjoyable for you and paint your own portrait. This is very important to me because of your reputation, which is as dear to me as everything else concerning you.

Stanisław August to Marcello Bacciarelli,
Białystok, 19 April 1793

I have already finished work on the painting of the Queen of Sheba. Now I will finish *Solomon's Judgement*, and when I am done with that, I will start on my own portrait, thanking Your Majesty for the kindness with which He favours me, especially now that Your Majesty has so many painful and unpleasant matters on His mind; whenever it comes to the good of others, Your Majesty always proves His helpfulness.

Marcello Bacciarelli to Stanisław August,
Warsaw, 3 June 1793

I thank you for retouching the painting *The Consecration of the Temple*, but now that you have dealt with that, I would like to know if you have already started your self-portrait. [...] May God bless you. I love you not only as an excellent servant, but as a true friend.

Stanisław August to Marcello Bacciarelli,
Grodno, 30 July 1793

In 1793, while King Stanisław August was corresponding with painter Marcello Bacciarelli on artistic matters, dramatic discussions were taking place in the Polish-Lithuanian Commonwealth that would determine its fate for decades to come. The monarch's concern for the efficient management of his legacy in Łazienki was most likely a form of therapeutic activity for him. At the same time, we find in the above quotations expressions of sincere, even emotional interest in both the issue of art and aesthetics, as well as in the person of the director of the Royal Buildings – Bacciarelli. These words allow us to imagine the specific background of the events taking place during the work on the interior design of Solomon's Room. They direct our thoughts to a time when these representations did not yet exist. They allow for free interpretation of the place, events, and even the artistic visions themselves. Paradoxically, they connect in a special way with the current situation, in which the walls and ceiling remain empty.

Upon entering the Palace on the Isle, our gaze is drawn to the art, splendour and opulence – but also to the shimmering water and green trees. They pour into the interior through the tall windows piercing the northern wall of Solomon's Room, opening up the Palace's architecture to nature.

This is the essence of our museum's current mission, which is to create a space where the richness of history, art and nature intertwine harmoniously, arousing admiration and inspiring sensitivity towards other people and openness to the world. In our communication with visitors, we often use the phrase that the Royal Łazienki is a 'museum of delights'.

On sunny days, sunlight streams through the windows and illuminates the interior of the spacious, gilded room located in the central part of the Palace. In the 18th century, it was known interchangeably as the 'Company Room' – as it served as a venue for social gatherings – or 'Solomon's Room', due to the content of the paintings decorating it. The Solomon's Room was – and still is – the heart of the beloved royal villa-museum, which is a kind of manifesto of Stanisław August's taste and his views on art, and also, like all royal projects, a vehicle for a deeply thought-out ideological programme. This political agenda was primarily reflected in the interior design of Solomon's Room as well as the small Rotunda preceding it.

Today, the heart of the Palace remains impoverished, deprived of the content that once filled it. This is a consequence of the war: in the fire of 1944, the plafond and coving paintings were completely destroyed, as were two large-format canvases covering the eastern and western walls of the room. We know them only from black-and-white pre-war photographs and a few paintings showing the entire interior, such as a gouache by Ludomir Dymitrowicz from 1892.

The decorations of Solomon's Room, created between 1788 and 1793 by court painter Marcello Bacciarelli (1731, Rome – 1818, Warsaw), told the story of the biblical ruler. Their originator, largely also in terms of composition, was undoubtedly Stanisław August himself, and the Old Testament king-sage was to be the alter ego of the Polish monarch. The depictions illustrating episodes from Solomon's history referred to the universal royal virtues embodied by the biblical king – wisdom and justice – as well as to a more individual attribute associated with the builder of the Temple in Jerusalem – support for the arts and sciences. Stanisław August made the latter an important tool of governance: modernising the state and enlightening the minds of its citizens. The programme of paintings also contained references to current political events. The Temple of Jerusalem, towards which Solomon

is heading with a procession carrying the Ark of the Covenant in the scene *Consecration of the Temple*, symbolised the Constitution of 3 May – the greatest achievement of Stanisław August's reign. Comparisons of the Constitution to 'Solomon's temple, which was a miracle of the world', this 'revolution in the national government, which [...] miraculously came into being on 3 May [...] just like the temple of the wise Solomon', appear repeatedly in the journalism of the era. The canvas hung on the opposite wall, depicting old Solomon worshipping false gods at the instigation of his wives, was a kind of counterpoint to the first painting, a bitter self-reflection on the fate of the reform and the political situation on the eve of the last partition.

The programme and layout of the room thus contained a duality: timeless content (the virtues of a ruler) juxtaposed with current content (the Constitution); a moment of triumph contrasted with a moment of decline; youth (Solomon walking towards the temple) – old age (Solomon in the second scene); nature visible through the windows, contributing to the aesthetics of the interior – art. And finally, a dichotomy on a completely different level, unintended by the creators of the room, but noticed by today's viewer: form and content. In the 18th century, the reception of this community of arts, created by Solomon's Room with its symbolically charged paintings reflected in the mirror panes, the golden backgrounds of the coverings, ornaments of panelling and frames, appliqués with finely chiselled decorations, and Louis Delanois' gilded furniture upholstered with floral fabric, was stretched between form and content, or rather, it combined content and form. Today, we must limit ourselves to admiring the form – we can only recall the content in our imagination if we have the theoretical preparation to do so. If not, which is understandable, our emotions, experiences and senses take over. There remains room for individual impressions and interpretations.

Since the 1960s, when the Palace, renovated after the war damage, was opened to the public, two large gilded frames

on the walls of Solomon's Room, which in the 18th century held Bacciarelli's canvases, have remained empty, lined with smooth fabric (golden, sand-coloured or, as it is now, dark red), and the plafond and coving panels, which in the 18th century were filled with Bacciarelli's wall paintings, are covered with white paint. In this state, the room is beautiful, golden and rich, but only as a setting.

Over the years, art historians, curators and conservators have attempted to present photographs of the room, its fragments, decorations and preserved copies, creating a space for discussion about the identity of the place and its lost splendour.

If the paintings and pictures had been destroyed during the reign of Stanisław August, there would be no doubt that they should be recreated: Bacciarelli or one of the skilled copyists employed in the Painting Workshop would have painted them again. However, after two centuries and a quarter, we are unable to use the language of the 18th century, to repeat its melodies and nuances.

Practice has proven time and again that attempts to recreate large-format works of old painting, especially in the case of paintings viewed up close, from floor level – such as the canvases on the side walls of Solomon's Room – are doomed to failure. In the case of Solomon's Room, an additional difficulty is the fact that we only have black-and-white photographs of Bacciarelli's paintings, and we know their colours only from the description left by Zygmunt Batowski in his notes from the 1920s.

Today, we have increasingly specialised tools at our disposal that would make it possible to digitally reconstruct the colours, composition and even texture of paintings. But should we – and above all, do we want to – use these tools? This is by no means a rhetorical question; discussions and negotiations could go on forever, and the conclusions would be many and far from unequivocal. Do we accept imitations in a historical, unique environment, or is it important for us to experience the original work, created by the artist in a creative act, in other words, art? Is authenticity and originality important to us, or should faithfulness to history be more important, enabling the viewer to connect with the content of the paintings, to read the original message, but also the form of the whole, which was constituted by the paintings and murals of Solomon's Room? What is more important to us, content or form? How can we avoid disturbing the harmony that we experience in this interior, despite the empty walls? Or perhaps we want to leave the elaborate golden setting that is the room in its current state – without filling it with anything?

We are still looking for answers to many such questions and are eager to participate in debates. The discussion among curators, conservators and participants at the conference on the fate of Solomon's Room in 2024 made us realise one thing: we do not want painted copies of the wall paintings.

We care about the exchange of ideas, concepts, actions and interventions that will resonate with the room, entering into both an ideological and aesthetic dialogue with it. We are therefore launching a project, an important component of which is the eponymous search.

For us, as a community of people working at and collaborating with the Royal Łazienki Museum, the concepts stemming from the

institution's vision are of great importance. We cherish and protect the heritage associated with Łazienki. We participate in dialogue and reflection on the history and relevance of such Enlightenment ideas as equality, curiosity, living in harmony with nature, openness, tolerance and respect. We create a space of peace, beauty and respect for nature in the centre of the Polish capital. We work and experiment with interdisciplinary forms of participation in culture that develop sensitivity.

We have been very open to discussions within the framework of Professor Andrzej Rottermund's proposal to invite contemporary artists to seek interpretations of the royal ideological programme and Bacciarelli's magnificent painterly visions, and to realise them.

Our plan is to organise a triennial event, which will enable regular research, scientific and artistic projects focused on specific themes, such as light, texture, space, gold, matter...

Nicolas Groszpiere's project, which, in a sense, reopens the room, fits into this discourse on many levels. Patterns on precious fabrics, changing under the influence of sunlight, called heliograms by the artist, will fill the empty spaces left by Bacciarelli's paintings destroyed by fire. As Groszpiere writes, heliograms carry 'both presence and absence, permanence and impermanence [...], they form a bridge between the physical and the metaphysical, between what we see and what remains beyond the limits of our perception'.

This is how the artist describes his work: 'Heliography is a form of photography without the use of a camera, lens, film or paper. [...] It is the use of sunlight to draw abstract shapes on velvet. [...] it is a visual, conceptual and sensual game with the sun. The sun is my ally. With its simple presence and illumination of everything around us. I realised that I could use the

bleaching power of sunlight to create an almost infinite variety of shapes – from geometric forms to organic curves. All you need to do is be patient and wait four months for the material to fade in the sun. Each work is unique as at the beginning of the process of solar exposure, I never know exactly what the result will be’.

This is a project full of symbols on many levels, starting with the power of the golden but fleeting rays of the sun. These patterns were created by the sun on materials displayed in the residential gardens of our museum. The works came about as a result of dialogue and relationships between numerous communities. They combined the artist’s thoughts and sensitivity with the organisational commitment of many people. It is a process that reflects values important to the Royal Łazienki: empathy, accessibility, respect, knowledge and sustainable development. In this way, we can preserve and recreate the cultural heritage associated with the Royal Łazienki and develop forms of cultural participation that build sensitivity. It is with a sense of fascination that we are launching a series of projects that will allow for a symbolic continuation of the correspondence between King Stanisław August, Marcello Bacciarelli and contemporary artists.

SELECTED BIBLIOGRAPHY

- 1 _____ Chyczewska Alina, *Marcello Bacciarelli (1731–1818)*, Wrocław–Warsaw–Krakow–Gdańsk 1973.
- 2 _____ GrosPierre Nicolas, *Heliogramy*, Łazienki Królewskie w Warszawie, documentation of the project.
- 3 _____ Kwiatkowski Marek, *Stanisław August. Król-Architekt*, Wrocław–Warsaw–Kraków 1983.
- 4 _____ Rottermund Andrzej, *Program polityczny i formy jego realizacji w najważniejszych inicjatywach królewskich*, in: *Stanisław August – ostatni król Polski. Polityk, mecenas, reformator 1764–1795. Wystawa 26 listopada 2011–19 lutego 2012*, ed. Anęła Sołtys, Warsaw 2011, pp. 116–122.
- 5 _____ *Stale obawiam się jakiejś katastrofy... Korespondencja Stanisława Augusta z Marcellem Bacciarellim*, trans. Jan Maria Kłoczowski, ed. Konrad Niemira, Warsaw 2023.
- 6 _____ *Strategia Muzeum Łazienki Królewskie na lata 2024–2028*, <https://www.lazienki-krolewskie.pl/public/upload/download/Strategia%20M%C5%81K.pdf>.
- 7 _____ Tatarkiewicz Władysław, *Łazienki warszawskie*, Warsaw 1957.

IV

Piotr Skowroński

The idea behind the creation of Solomon's Room

In his guide to Royal Łazienki, Grzegorz Piątek noted that the Palace on the Isle is clearly divided into spaces serving the monarch's different needs. In the rooms located along the east-west line, he saw a 'cultural axis' consisting of, among others, the Picture Gallery and the Ballroom. In the times of Stanisław August, this centre line extended to the western pavilion of the Palace, where paintings from the king's collection were also displayed. Along the north-south line, the Palace was divided by a 'state axis', which included the Vestibule and the Rotunda. Solomon's Room is located at the intersection of both these axes.

Łazienki in the vision of Stanisław August

The summer residence of the last king of Poland served many functions: it was a place of respite, but also of work, from which the monarch could not free himself; it was a venue for representation and less official or completely informal meetings with diplomats; it was a site for artistic encounters, and as a result, it also served royal propaganda and cultural policy, which found its outlet, among other things, in works of art commissioned by Stanisław August.

Despite the harmony of its layout and the buildings erected here, which can still be seen today, Łazienki remains an unfinished work. The monarch's numerous ideas for further extensions and reconstructions are documented in the architectural designs that form part of his legacy. Among his unrealised ideas was the plan to make his art collection available to the general public. Although there are many indications that the king, following in the footsteps of other 18th-century rulers and patrons, was thinking of creating the first Polish museum in Łazienki, both these and other plans were

interrupted by Stanisław August's forced departure from Warsaw and the final collapse of the state in 1795.

It seems that in the last decade of his reign, in addition to his plans to enrich the experience offered to the guests of Łazienki (and, consequently, the nation) by means of art, Stanisław August wanted to make this residence a place that could serve as a setting for events of national importance. He wanted it to be suitable for political and historical propaganda to a certain extent. For this reason, the decor of the Palace on the Isle increasingly featured elements glorifying the virtues of an ideal ruler and promoting Stanisław August's vision of a state based on good laws and efficient government. This message is most clearly visible in the central axis of the Palace, which culminates in Solomon's Room.

Stanisław August and Solomon

The Solomon's Room was created in 1788 as a result of another extension of the Palace on the Isle commissioned by the king. At the same time, the classicist interiors of the Łazienki Palace were created, which were considered iconic for Stanisław August's architectural patronage; apart from the interior described above, these include the Ballroom and the Picture Gallery. In the same year, Marcello Bacciarelli, Stanisław August's first painter, began work on the decoration of Solomon's Room. First, paintings were created on the wall: *Solomon's Dream* decorating the ceiling and coving (i.e. semicircular corners between the wall and the ceiling) depicting *Solomon's Judgement*, *King Solomon and the Queen of Sheba*, and *Solomon's Council with Hiram*. In 1793, Bacciarelli completed the paintings on canvas, which were intended to be hung on the walls: *The Dedication of the Temple of Jerusalem* and *Solomon Worshipping False Gods*.

The story of the biblical king depicted in Bacciarelli's paintings was intended to serve as a starting point for comparisons between the wisest of Israel's rulers and the current Polish monarch, who,

like other Enlightenment rulers, wanted to be seen as a philosopher-king. In fact, the Old Testament theme of the King of Jerusalem was already used in the propaganda of rulers in medieval times.

Comparisons to Solomon were used from the beginning of Stanisław August's reign by people trying to win the young monarch's favour. This was done both by poets and influential figures in the circle of European Enlightenment elites, such as the king's French friend, Marie Thérèse Geoffrin, who in 1765 saw him as 'a second Solomon'.

This comparison was strongly echoed during the first anniversary of the adoption of the Constitution of 3 May, which culminated in a procession to Łazienki and the laying of the cornerstone for the Temple of Supreme Providence. In its 5 May 1792 issue, *Gazeta Warszawska*, reporting on this event, compared the construction of Łazienki and the temple of thanksgiving with the achievements of Kings David and Solomon. The editors of the newspaper praised Stanisław August for the fact that 'having built royal residences on his hereditary land, he wanted the House of God to be built there as well,' which reminded them of the biblical verse: 'Solomon had finished the building of the house of the Lord and the King's house' (1 Kings 9:1, The 21st Century King James Version of the Holy Bible). This article, published in a newspaper associated with the royal court, coincided with the final stage of work on the interior design of Solomon's Room, and thus could have been a powerful message explaining the propaganda significance of the entire project.

How to prepare the viewer?

The two entrance rooms, the Vestibule and the Rotunda, were not without significance for interpreting the message of Solomon's Room. A person entering the Palace on the Isle from the south terrace first passed through the Vestibule, where there were two sculptures from the second half of the 17th century: Mars at Rest and Poland Flourishing. This was a reference to peaceful rule, intended to ensure a period of prosperous development for the state.

From the Vestibule, one entered the Rotunda, directly preceding Solomon's Room. It was designed by royal architects as a secular temple glorifying selected Polish rulers. Their sculptural images were intended to evoke the universal characteristics of the ideal ruler, which Stanisław August also wanted to follow. In this list, Kazimierz the Great symbolised prudence, Zygmunt the Old – justice, Stefan – kindness, and Jan III – courage. The royal intention was made easier to understand by Bacciarelli's tonda suspended on the dome, depicting the personifications of the same virtues (work is currently underway to restore them to their place). The juxtaposition of outstanding Polish rulers was intended to prepare guests for a meeting with the current monarch, who wanted to be seen as the heir to the virtues they represented, enriched by the wisdom, wealth and fame that were the lot of the biblical Solomon.

Not only Bacciarelli

It is worth noting that Bacciarelli's large-format paintings were not the only elements decorating Solomon's Room. The significance of the painted decor was complemented by allegorical representations created by the royal painter-decorator Jan Bogumił Plersch, placed in the supraports. Above the doors in the four corners of the room, he painted allegories of the four elements in the form of a dolphin (although this image may seem a little strange to the contemporary viewer), a peacock, a salamander and a lion. The dolphin, as an animal enamoured with music, was associated in ancient times with

Apollo, and its images adorned the temple at Delphi; it was considered a symbol of wisdom. The peacock was an early Christian symbol of immortality, which in turn was borrowed from the Hellenic world, believing that the body of this bird does not decay after death. The salamander, thought to be immune to the effects of fire, was associated with indestructibility. The lion, as it is today, was associated with strength. The importance of the place was also emphasised by the highest class of European artistic craftsmanship – armchairs and sofas designed by Louis Delanois, a furniture maker working at the court of Louis XVI. The furniture still adorns the interior today and is the jewel in the crown of the Łazienki craft collection. The walls were decorated with candlesticks featuring Medusa's mask, made by Pierre-François Feuchère. The motif depicted on the wall lamps was intended to evoke associations with the mythological Aegis – the shield of Athena, the goddess of wisdom.

The windows overlooking the North Pond offered a view of the monument to Jan III, complementing the propaganda message of the central axis of the Palace.

Destruction

The Solomon's Room, as we know it from inventories and iconographic records, was destroyed by a fire started by the Germans retreating from Warsaw in 1944. Both of Bacciarelli's canvases hanging on the walls (which had been restored by Marian Słonecki at the National Museum in Warsaw between October 1940 and May 1941) and the paintings on the coivings and plafond were burned. Plersch's supraporta depicting a lion (reconstructed after the war) was also ruined. To this day, the mosaic decorations of the fireplace, well documented thanks to the inventory drawings of the interiors of the royal residences carried out in 1915 by the Iconographic Archive – an institution established a year earlier thanks to the efforts of Bronisław Gembarzewski, later director of the National Museum in Warsaw – have not been recreated.

The fact that the original furnishings of this room have been largely preserved to this day is linked to the history of German looting that took place before the Palace was set on fire. Some of the furnishings of Solomon's Room (furniture and candelabra) were removed from Łazienki as early as 1940. Images of these objects were published in the catalogue *Sichergestellte Kunstwerke im Generalgouvernement*, a register of the most valuable works of art that the Germans intended to 'secure' and take over. The wall lamps, on the other hand, were dismantled immediately before the destruction of the Palace in 1944.

Recent history shows that there is still hope of recovering the missing elements of the decor. After the post-war reconstruction of the Palace on the Isle, only two original appliqués with Medusa hung in Solomon's Room – as that was all that was available in the collections of the National Museum in Warsaw at the time – along with six copies made for this purpose. Nevertheless, in recent years, more appliqués that had been lost during the war have begun to return to the Łazienki. One of them was recovered in 2009 (it appeared at an auction at Sotheby's in London), and another in 2023. The efforts of the Łazienki management, conservators, curators, researchers and the entire Museum team are constantly focused on restoring the splendour of the interiors of Stanisławian palace. Eighty years of history of Solomon's Room, since the destruction caused by World War II, show how much has been achieved in this regard as well as how much still remains to be done.

SELECTED BIBLIOGRAPHY

- 1 _____ Chyczewska Alina, *Marcello Bacciarelli (1731–1818)*,
Wrocław–Warsaw–Krakow–Gdansk 1973.
- 2 _____ Frejtaǵ Jakub, *Salomon na tronie. O toposie
starotestamentowego władcę w propagandzie
królewskiej Stanisława Augusta*, in: „*Skłócony naród,
król niepewny, szlachta dzika*”? *Polska stanisławowska
w świetle najnowszych badań*, ed. Piotr Uǵniewski,
Warsaw 2020, pp. 93–111.
- 3 _____ Gutkowski Jerzy, *Les plafonds peints de Marcello Bacciarelli*,
in: *Marcello Bacciarelli. Pittore di Sua Maestà
Stanisłao Augusto Re di Polonia. Atti del Convegno,
3–4 novembre 2008*, ed. Leszek Kuk, Anna
Wawrzyniak Maoloni, Rome 2011, pp. 139–157.
- 4 _____ Kunkel Robert M., *Program polityczny i hermetyczny
pałacu łazienkowskiego*, in: *Arx felicitatis. Księga
ku czci profesora Andrzeja Rottermunda w sześćdziesiątą
rocznicę urodzin od przyjaciół, kolegów i współpracowników*,
ed. Juliusz A. Chrościcki, Warsaw 2001, pp. 353–358.
- 5 _____ Kwiatkowski Marek, *Stanisław August. Król-Architekt*,
Wrocław–Warsaw–Krakow 1983.
- 6 _____ Piątek Grzegorz, *Łazienki Królewskie. Przewodnik po historii
i architekturze*, Warsaw 2021.
- 7 _____ Rottermund Andrzej, *Program polityczny i formy jego realizacji
w najważniejszych inicjatywach królewskich*, in: *Stanisław
August – ostatni król Polski. Polityk, mecenas, reformator
1764–1795. Wystawa 26 listopada 2011–19 lutego 2012*,
ed. Angēla Sottys, Warsaw 2011, pp. 116–122.
- 8 _____ Tatarkiewicz Władysław, *Łazienki warszawskie*, Warsaw 1957.
- 9 _____ Zychowicz Izabela, *La Sala di Salomone nel Palazzo
sull’Isola nel parco Łazienki e i dipinti di Bacciarelli come
espressione propagandistica del potere di Stanisłao
Augusto*, in: *Intorno a Marcello Bacciarelli. Italiani nella
Varsavia dei Lumi*, ed. Andrzej Pieńkos, Mariusz
Smoliński, Warsaw 2019, pp. 45–56.

V

Aneta Czarnecka

The story of King Solomon in Marcello Bacciarelli's paintings

The iconographic programme of Bacciarelli's paintings in Solomon's Room has not yet been fully studied, although its interpretation is essential for understanding the meaning of the interior. The reference to the Old Testament King Solomon, who ruled with wisdom, was particularly important to Stanisław August, who dedicated the decoration of one of the most representative rooms of the Łazienki residence to the story of this monarch.

How do we know what Solomon's Room looked like?

Although the paintings themselves were destroyed during World War II, information about them can be found in Polish collections and archives. We learn most about the colour scheme and layout of the paintings from Ludomir Dymitrowicz's 1892 gouache, a faithful copy of which is on display every day in Solomon's Room. The colour palette of the paintings was described before the war by Zygmunt Batowski, the first researcher of Bacciarelli's work. Also preserved are: painting sketches to the four depictions (National Museum in Poznań), drawings of individual figures and their gestures (National Museum in Warsaw) and photographs taken before the evacuation of the Łazienki Palace's furnishings in 1915 (Polish Academy of Sciences, among others).

Arrangement of paintings

The interior of Solomon's Room was designed with great care, and its decoration consisted of a series of six paintings done directly on the wall and on canvas, illustrating scenes from the life of the biblical ruler. The royal inventory from 1795 lists the following titles of the works: *Solomon Making Sacrifices to Idols at the Request of His Brides*, *The Consecration*

of the Church of Jerusalem, Solomon's Dream, Solomon's Judgement, The Queen of Sheba and Solomon with King Hiram (the names currently in use are: Solomon Worshipping False Gods, The Consecration of the Temple of Jerusalem, Solomon's Dream, Solomon's Judgement, King Solomon and the Queen of Sheba, Solomon's Council with Hiram). Two of the paintings were placed opposite each other – *Solomon Making Sacrifice to Idols at the Request of His Brides* on the eastern wall and *The Consecration of the Church of Jerusalem* on the western wall – thus defining the axial layout of the room. The central point of its decoration was a ceiling painting depicting *Solomon's Dream*, visible above the heads of the guests staying there. This painting was accompanied by three others, arranged on covings, forming an iconographic and compositional integrity. It was complemented by supraports above the doors – the work of Jan Bogumił Plersch – with images of animals: a dolphin, a peacock, a salamander and a lion, which were allegories of royal virtues: wisdom, immortality, indestructibility and strength.

The spiritual and material spheres

The arrangement of the representations can be interpreted according to the key applied by Joanna Szumańska to analyse the decoration of the Royal Theatre auditorium, in which two spheres were distinguished: the spiritual and the material. In Solomon's Room, the content on the ceiling and covings referred to the divine sphere, which determined the axiological and compositional keystone of the entirety, while the human sphere was represented by the depictions on the walls, showing events from Solomon's earthly life. The most important scene, *Solomon's Dream*, was painted on the ceiling. It opened the narrative about the wise king and set the direction and rhythm of the story developed by subsequent images. In terms of narrative and form, its composition organised the iconographic programme of the room's painted decor.

Solomon's Dream takes place in Gibeon, a place where the young ruler went to make a sacrifice to God. There, in a night-time vision, Yahweh appeared to him and promised to grant him one wish. Solomon asked not for wealth and power, but for wisdom and discernment so that he could rule justly. His attitude was generously rewarded: in addition to wisdom, he received wealth, fame and the promise of a long life, on condition that he remained faithful to God's commandments (1 Kings 3:5–13).

Based on the gouache and photographs, we can see that the central part of the painting depicts God hovering above the earth. At the bottom of the painting, on the right-hand side, against the backdrop of a rocky hill, we see Solomon asleep, depicted as a young man in a red cloak and clothing resembling Roman armour. At his feet lie a crown, a sceptre, a sword and a jug – symbols of power and royal dignity. Above him, a woman in a white cloak floats on clouds – an allegory of wisdom. In one hand she holds a book, a symbol of the Bible, and thus of knowledge and spiritual discernment; in the other, raised above her head, she holds a burning oil lamp, symbolising the gift of wisdom.

The left side of the painting is occupied by other allegories of divine grace. The first is a naked woman with a blue cloak thrown over her shoulders, holding a trumpet in her right hand. This is Fame (Glory), which in Cesare Ripa's *Iconology* corresponds to 'fame gained through numerous and outstanding benefits bestowed upon family, friends, the Fatherland and all people in general'. The image also refers to the classical depiction of Fama – the Roman goddess of voice and the personification of news. This figure tells the world about a king famous for his wisdom, just rule and wealth. The last of these gifts is reflected in the allegorical figure of a woman in a white robe with a cornucopia spilling precious jewels and gold coins. The two putti accompanying her – one with a laurel wreath, the other with a chain with a carved medallion – emphasise the triumph and honours associated with royal dignity.

The arrangement of allegorical figures on the ceiling was not accidental. It corresponded to the scenes depicted in other parts of the ceiling – on the coving and in the supraports. The ceiling not only introduced the viewer to the theme of Solomon's wisdom, but also organised the narrative structure of the entire decoration, constituting its source and point of reference.

Scenes illustrating divine gifts

In accordance with the narrative order set by the allegorical figures, the scenes placed in the coving illustrated the consequences of receiving divine gifts: wisdom, wealth and fame. Each of them found its visual and ideological counterpart in a painting presenting an event from the life of the King of Israel.

The first of these images was *Solomon's Judgement*, which corresponded to the personification of wisdom. *Solomon's Judgement* is one of the most recognisable scenes from the Old Testament, taken up by artists for centuries. It depicts the dramatic moment of resolving a dispute between two women claiming the right to care for the same infant. Solomon's reasonable but also ruthless judgement (the proposal to cut the child in half) reveals his insight and ability to discover the truth – qualities that made him the embodiment of justice.

Another painting, depicting Solomon's meeting with King Hiram, illustrated the gift of wealth. Contrary to earlier interpretations, which attributed references to fame to this scene, it should rather be considered in the context of the kingdom's economic prosperity. Hiram, ruler of Phoenician Tyre – a maritime trading power – supported Solomon in organising overseas expeditions. He provided ships and experienced sailors, thanks to whom gold, silver and ivory were brought from distant lands. The scene showed both monarchs sitting at a round table, accompanied by three men; in the background, on the left, there were sailing ships – an allusion to maritime trade routes and the sources of royal wealth. The

relationship between Solomon and Hiram is an example of the benefits of diplomacy, cooperation and wise management – qualities that ensured the prosperity of their countries. The third of the divine gifts, fame, was depicted in the scene of the Queen of Sheba's visit. The queen was shown bowing with her hand on her chest, expressing respect and recognition. Solomon sat on the throne with a sceptre in his left hand. The queen, surrounded by an entourage carrying valuables, came to verify the truth of the rumours about Solomon. After meeting the king, she was to say: 'Thy wisdom and prosperity exceedeth the fame which I heard' (1 Kings 10:1–10, The 21st Century King James Version of the Holy Bible).

The unique nature of this scene and its significance for Stanisław August's ideological programme, associated with the image he was building of himself as a wise and just ruler, is evidenced by the appearance of another figure, not found in other depictions of the subject. On the right, behind Solomon's throne, a young man is painted sitting at a desk and leaning over a book. The scribe symbolically documents the scene, preserving its significance for future generations. This gesture of commemoration and transmission of knowledge is a kind of reflection on fame, which is based not only on deeds, but also on their description and preservation in the collective memory. Stanisław August, who commissioned the decoration, identified with the figure of Solomon and wanted his own deeds to survive in a similar way – as noteworthy and worthy of being passed on to posterity.

The birth of the kingdom and its fall

The two depictions on the walls referred to key moments in Solomon's life – his spiritual rise and fall. Below the painting depicting the visit of the Queen of Sheba was *The Consecration of the Temple of Jerusalem*, documenting the momentous event of the completion of the First Temple. The story depicted on the second canvas, namely the offering of sacrifices to pagan deities, evokes the sad end of the ruler's reign, who

succumbed to the influence of his wives and turned away from God. This departure from the principles he had upheld in his youth heralded his downfall – Solomon lost part of his kingdom during his lifetime, which led to the complete collapse of the state after his death.

At the centre of the composition of *The Dedication of the Temple of Jerusalem*, which we know thanks to a copy made by Michał Boruciński, among others, is a young king dressed in golden, magnificent robes, wearing a turban with a crown on his head. Solomon folds his hands as if in prayer, turning to God and asking for blessings for his people. Next to him walks a man dressed in Roman attire, with a red cloak and helmet – perhaps a priest or advisor – talking to the king. In the background, we see the scene of the transfer of the Ark of the Covenant to the temple – an event of fundamental importance for the religious identity of the Israelites and the political legitimacy of Solomon as king.

The narrative of Solomon's fate was complemented by the painting *Solomon Worshipping False Gods*. On the steps of the altar stands a woman in a white robe, next to her kneels an old man in oriental dress – this is Solomon making a sacrifice to a pagan deity, shown on the left side of the painting. The king is surrounded by his wives and concubines carrying gifts. The scene foreshadows the collapse of the country, telling of the end of the king's reign, his spiritual decline and turn to idolatry.

Iconographic models

It is not possible to identify the specific figurative or pictorial models that Stanisław August and Marcello Bacciarelli drew on when creating individual scenes from the story of Solomon, due to lack of sources. However, all of Bacciarelli's compositions refer to a greater or lesser extent to iconographic schemes widespread in modern Europe. The artist used a set of visual quotations, which he creatively transformed, introducing less obvious motifs into selected scenes.

In the context of possible programmatic inspirations, it is worth mentioning Peter Paul Rubens' paintings decorating the vault of the Banqueting House in London's Whitehall Palace. The paintings commissioned by Charles I glorify the reign of his father, James I, and depict him as an ideal monarch, seated on Solomon's throne, surrounded by allegories of wisdom and abundance. Stanisław August may have encountered these decorations during his trip to England in 1754 – perhaps they inspired him to commission paintings that presented him as an enlightened ruler, capable, like Solomon, of enriching his country through wisdom and just rule.

Formally, Bacciarelli drew on numerous graphic and pictorial models illustrating the most popular themes from the history of the King of Israel. *Solomon's Dream* shows similarities to Luca Giordano's painting – the position of the sleeping king and the depiction of Yahweh and the allegory of wisdom are almost identical. In turn, Eustache Le Sueur's engraving, which repeats the composition of the painting from the Prado in Madrid, shows the same event, albeit without the figure of Wisdom.

The composition of *Solomon's Judgement* was probably most influenced by Rubens' painting, which was repeatedly reproduced in engravings and copied in paintings. Although Bacciarelli reversed the arrangement of the figures, many of them retain similar poses and spatial relationships. This inspiration is also confirmed by Bacciarelli's surviving oil sketch, which is in the collection of the National Museum in Poznań. For comparison, one can also refer to Giordano's version of the same theme, which shows a similarity in the dynamics and expression of the representation.

In the case of the scene with the Queen of Sheba, Nicolas Vleughels' painting *Solomon and the Queen of Sheba* is close to Bacciarelli's composition, especially in terms of the pose and gesture of the main character. However, in other depictions of the subject, Solomon rarely sits on the throne in the same way as in the Łazienki version – usually, as in Le Sueur's painting, he is a standing, active figure.

The fact that Bacciarelli used pictorial models may be evidenced by the figure of the scribe – his physiognomy and gesture may have been borrowed from the image of St John the Evangelist engraved by Marco Alvisi Pitteri after a painting by Giovanni Battista Piazzetta. The scene *Solomon worshipping false gods* resembles another sketch by Vleughels in terms of the arrangement of the figures – there are common elements, such as a woman with a harp standing by the pedestal of the statue, although this motif does not appear in other works, e.g. those by the Italians Jacopo Amigoni or Sebastiano Conca.

The theme of Solomon's relationship with King Hiram was also not often addressed – the focus was usually on the exchange of gifts between the two rulers, as in the engraving published in London, *Hiram Sends Gifts to Solomon*, based on a 17th-century painting by Gerbrand van den Eeckhout. The scene of the *Consecration of the Temple of Jerusalem* – rarely illustrated in modern art – can be compared to a painting by the 18th-century French painter Blaise Le Sueur, although this is not a direct analogy. It is also interesting to compare Solomon, walking here with the Ark of the Covenant, to the figure of Croesus, king of Lydia, appearing in Johann Georg Plater's Dresden painting **Solon** before Croesus and his treasures, where flaunting wealth also takes on a ritual and theatrical dimension.



A detailed analysis of Bacciarelli's paintings and their arrangement in the room allowed for the identification of the compositional elements that connect them, their mutual references and intertwining content. This made it possible to identify not only the ideas and values presented through Bacciarelli's works, which Stanisław August wanted to refer to in his manner and style of ruling, but also to determine the order governing the narrative.

The identification of themes from the life of Solomon presented in painting, known and disseminated thanks to engravings, and their comparison with the paintings in Łazienki, give an idea of the extent to which the iconography of Solomon used

by Bacciarelli was conventionalised and which stories from the life of the biblical king were popular and which were depicted less frequently. However, it remains an open question whether the paintings that make up the ideological programme of Solomon's Room have their direct pictorial or graphic models, whether they were only inspired by them, or whether – as in the case of the scene with King Hiram – they are the invention of their creators.

SELECTED BIBLIOGRAPHY

- 1 ————— Benesz Hanna, *Netherlandish Pictures of Justice and the „Story of Absalom” Series from the National Museum in Warsaw*, in: *Art of the Southern Netherlands, Gdańsk, and the Polish-Lithuanian Commonwealth*, ed. Jacek Tylicki, Jacek Żukowski, in collaboration with Agnieszka Żukowska, Gdańsk 2017, pp. 41–58.
- 1 ————— Chabowska Karina, *Podwójna radość. Dwa szkice Bacciarellego odnalezione*, „Cenne, Bezcenne, Utracone” 2013, no. 1(74)–4(77), s. 22–27.
- 3 ————— *Materiały Zygmunta i Natalii Batowskich*, Archiwum Polskiej Akademii Nauk w Warszawie, ref. no. III-2, j. 14, pp. 173–175, 180–183.
- 4 ————— *Muzeum Łazienki Królewskie w Warszawie. Przewodnik po najszczęśliwszym miejscu w Warszawie o każdej porze roku*, ed. by Izabela Zychowicz, Jadwięga Abramowicz, Warsaw 2013.
- 5 ————— Ripa Cesare, *Ikonologia*, trans. Ireneusz Kania, Kraków 2009.
- 6 ————— Suchodolska Maria, Kaczanowska Maria, *Rysunki Marcellego Bacciarellego w zbiorach Muzeum Narodowego w Warszawie. Katalog*, Warsaw 1971.
- 7 ————— Szumańska Joanna, *Wizerunki równoległe Stanisława Augusta podczas inauguracji Teatru Królewskiego w Starej Oranżerii 6 września 1788 roku*, „Pamiętnik Teatralny” 2018, vol. 67, no. 4, pp. 87–112.

**Solomon's Room
in the Palace on the Isle.**

Restore, create
or forget?

Warsaw 2025

ISBN 978-83-67002-58-5

© Muzeum Łazienki Królewskie
w Warszawie 2025

EXECUTIVE EDITORS OF THE POLISH VERSION
Marta Grygoruk, Łukasz Zawada

COORDINATION OF THE ENGLISH VERSION
Agnieszka Gizińska

PROOFREADING OF THE POLISH VERSION
Marzena Szymanowska-Pietrzyk,
Ewa Dąbrowska / eKorekta24.pl

TRANSLATION INTO ENGLISH
Ewa Kaniągowska-Gedroyć

GRAPHIC DESIGN
Syfon Studio / syfonstudio.com

PARTNERS



Bank Polski



ORLEN

