



Photo: Photographic Studio of the MNK

### 1. The National Museum in Krakow, Main Building

al. 3 Maja 1

The National Museum in Krakow owns the largest collection of Wyspiański's works in Poland. A number of them were purchased from the artist, e.g. the immense stained glass designs for the Wawel Cathedral – *Kazimierz Wielki* (Casimir the Great), *Św. Stanisław* (St. Stanislaus), *Henryk Pobożny* (Henry the Pious); some are gifts, including the numerous portraits and views of the Kościuszko Mound donated by Feliks Jasiński. Many objects were purchased from the artist's family or collectors, which is how theatrical props, the polychromy and stained glass designs for the Franciscan Church, the furniture from the Zeleńskis' flat and Wyspiański's personal effects have found their way into the Museum's collection.

The permanent display in the Main Building of the National Museum includes his stained glass designs for Wawel Cathedral.

From 28 November 2017 they will form a part of the monographic exhibition 'Wyspiański'.

For details, visit [www.mnk.pl](http://www.mnk.pl).

### 2. The Workshop & Stained Glass Museum

al. Krasieńskiego 23

The Museum is located in the former stained glass workshop of Stanisław Gabriel Zeleński (established in 1902). This establishment produced Wyspiański's stained glass for the Medical Society House and the Franciscan Church. Zeleński was a pioneer of the production of artistic stained glass in Malopolska, and his company was one of the few that could meet Wyspiański's high standards. It also collaborated with other outstanding stained glass designers, including Józef Mehoffer. Stained glass is still manufactured here.

Only guided tours of the Museum are available, from Tuesday to Saturday. For details, visit: [www.muzeumwitrazu.pl](http://www.muzeumwitrazu.pl).



Photo: Workshop and Stained Glass Museum

### 6. The Academy of Fine Arts

pl. Matejki 13

Stanisław Wyspiański's first contact with the Academy took place even before his matura (secondary school-leaving examinations), when he began to attend it as an auditor. He officially became its student in 1887. Together with his friend Józef Mehoffer, he studied under Jan Matejko, who instilled in them the awareness that the artist's chief duty is to serve his nation.

While still a student, Wyspiański took part in making inventories of Malopolska's historic buildings, and worked on the polychromy in St. Mary's Church. A scholarship allowed him to spend several years in Paris.

In 1902 another president of the Academy, Julian Fałat, employed the artist in the Department of Religious and Decorative Painting. Wyspiański joined the new generation of eminent professors: Leon Wyczółkowski, Teodor Axentowicz, Jan Stanisławski and Jacek Malczewski.



Photo: Ustawaikonstytucyjny / Wikimedia Commons / CC BY-SA 3.0

### 9. Ulica Radziwiłłowska (2)

#### Dom Rzemiosł (The House of Crafts)

ul. Radziwiłłowska 3

The building, designed by Jan Rzymkowski at the end of the 19th century, served as the warehouse of the Juliusz Słowacki Theatre until 1910. It has been carefully redeveloped as a multi-purpose space intended for interactive exhibitions and educational activities. Other facilities include a rehearsal room, tailors' shops, a warehouse, and a costume and prop rental.

Visiting information: [www.domrzemiosl.pl](http://www.domrzemiosl.pl)

#### 10. St. Mary's Church

pl. Mariacki 5

At the close of the 19th century, a restoration of St. Mary's Church was carried out under the direction of Tadeusz Stryjeński. The polychrome decoration of the walls was designed by Jan Matejko, and executed by, among others, his students Stanisław Wyspiański and Józef Mehoffer. They painted the church's vault with a representation of a starry sky and the walls with ornamental motifs, emblems of the Krakow guilds, and figures of angels playing instruments and holding banderoles with lines from the Litany of Loreto.

Wyspiański and Mehoffer were given the task of designing the stained glass windows above the church choir, with 36 scenes from Mary's life. In addition, Wyspiański designed 20 panes of the stained glass window with the coats of arms and monograms of people distinguished for their services to the church.

His youthful work in St. Mary's Church contributed to Wyspiański's penchant for undulating lines, bold drawing and flat stylizations, which would be evident in his later works.

### 3. The Józef Mehoffer House

ul. Krupnicza 26

The site where Wyspiański was born on 15 January 1869. The house, then a one-storey affair with a small mezzanine in the centre, belonged to the family of the artist's mother, Maria née Rogowska, who married Franciszek Wyspiański, a young sculptor who was renting a studio in the house.

In 1873, the property was sold to Joanna Szujka, wife of Józef Szujka, a historian and Jagiellonian University professor, and the Wyspiańskis moved to Kanonicza Street. The Szujskis had the house rebuilt to its present form. However, the building fell into disrepair under subsequent owners.

In 1932, Józef Mehoffer, a school friend of Wyspiański and already a recognized artist and Rector of the Academy of Fine Arts, bought the property for himself and his wife. The Mehoffers ran an art salon in the renovated interiors. In 1986, after years of the family's efforts, the house was donated to the National Museum in Krakow.

The Józef Mehoffer House, surrounded by a reconstructed garden, now holds a biographical museum of the artist and is a branch of the National Museum in Krakow.

### 4. The Zeleńskis' Flat

ul. Karmelicka 6

Stanisław Wyspiański designed the interior decoration of Tadeusz Boy-Zeleński's flat. The physician, future author, critic and translator, rented it with his wife Zośka.

The artist began work in the absence of the Zeleńskis, who were on their honeymoon trip to Paris. Wyspiański's designs differed significantly from the then-current styles of residential décor: the interiors were austere, the wall colours intense, and simple light-coloured furniture drew on folk motifs. The décor was very consistent, from the colours of the walls, upholstery and fabrics, to the layout of the furniture, which could not be moved and, even though the pieces formed a monumental, original and beautiful whole, did not take the users' needs into account: as Tadeusz Boy-Zeleński recalled, it was mercilessly uncomfortable.

Some of the furniture designed by the artist for the Zeleńskis is now held at the National Museum in Krakow.



Photo: Katarzyna Boremy / 1927 (in the public domain)

### 7. The Juliusz Słowacki Theatre

Pl. Świętego Ducha 1

The Juliusz Słowacki Theatre, which opened in 1893 as Teatr Miejski (Municipal Theatre), was the place where Wyspiański's theatre projects were carried out. A large number of the artist's works were produced here, and his achievements in the field of theatrical adaptation were dubbed a reform of Polish stage design.

Wyspiański's first work associated with the Municipal Theatre was a stage curtain design, created for a competition in 1892. The artist did not win the competition – the curtain was designed by Henryk Siemiradzki.

On 16 March 1901 the Municipal Theatre staged the premiere of *The Wedding*, which stirred up a lot of controversy in Krakow. That same year Wyspiański put on an unprecedented production of Mickiewicz's *Dziady*, combining all of its parts into a whole and influencing stage interpretations of this drama for years to come. Two years later he produced his play *Bolesław Śmiały* (Bolesław the Bold), for which he also designed the sets, costumes and props.

In 1905, already an experienced artist and theatrical adapter, Wyspiański sought the position of the Theatre's director, intending to turn it into the nation's premier stage. His loss to Ludwik Solski made him bitter for a long time afterwards.

In 1909 the theatre was named after Juliusz Słowacki.

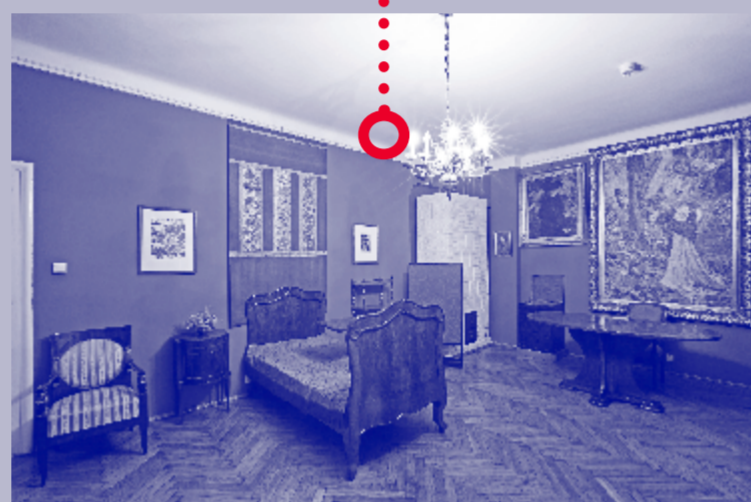


Photo: Photographic Studio of the MNK



Photo: Juliusz Słowacki Theatre in Krakow

### 8. Dom Pod Krzyżem (Pod Krzyżem House)

ul. Szpitalna 21

The house holds the Stanisław Wyspiański Theatre Museum, a branch of the Historical Museum of the City of Krakow. Currently under renovation.

The Museum collects items related to the history of theatre in Krakow. The most important part of the collection is comprised of memorabilia of Wyspiański, who not only wrote theatrical plays but also produced them. The Historical Museum of the City of Krakow holds one of Poland's largest collections of objects associated with Wyspiański. It contains props, costumes, set designs, notes and preparatory sketches, including the props and costumes for Wyspiański's drama *Bolesław the Bold*, which were inspired by Polish folk art. The collection also includes his design for the costume of the Lajkonik.

Work is under way on the new permanent exhibition of the Theatre Museum.



Photo: Historical Museum of the City of Krakow

### Stanisław Wyspiański

Wyspiański was born on 15 January 1869 in Krakow and also died there on 28 November 1907.

He was an extremely versatile painter, designer and theatre artist. His works were distinguished by an innovative and unique language of artistic expression. He created portraits and landscapes, designed church polychromy and stained-glass windows, furniture and interior decoration, artwork for books, art periodicals and posters, as well as the sets and costumes for his dramas.

Wyspiański is one of the most important artists of his time.

### The exhibition 'Wyspiański'

Duration: from 28 November 2017 to 30 July 2018

A monographic presentation of the entire collection of works by Wyspiański and mementoes of the artist held by the National Museum in Krakow. The inclusion of sketches and designs in the show will allow visitors a closer look at the artist's technique.

The programme of accompanying events will include meetings for children, young people, adults, seniors and people with disabilities. Selected events will be conducted in English.

For details, visit [www.mnk.pl](http://www.mnk.pl).

### 9. Radziwiłłowska Street (1)

#### The Medical Society House

ul. Radziwiłłowska 4

In 1904, Wyspiański received a commission to design the interiors of the Medical Society House. He managed to create a harmonious design, reflecting the intended use of the building through the symbolism of the décor.

It was a modern meeting place for Krakow's medical profession, equipped with electricity, central heating, ventilation and a telephone line. The artist ordered each room to be painted a specially selected colour to give it an individual character.

The first floor is entered via a sun-coloured staircase whose balustrade is decorated with enlarged flowers and leaves of the chestnut tree. It rests on pillars reminiscent of those in the courtyard of the Collegium Maius. Sunlight enters the room through the central stained glass window which depicts Apollo. He appears as the sun god, but is tied to his kithara and surrounded by personifications of the planets. The subject of the window is a homage to Nicolaus Copernicus, the patron of the Medical Society; in Greek mythology, Apollo was also the god of medicine.

The meeting room was designed by Wyspiański with great assiduity. The walls are deep pink, a frieze with a motif of geraniums runs under the ceiling, and the chandeliers are in the shape of a snowflake cut out of sheet metal. The furniture, very simple and sparsely decorated, is notorious for being uncomfortable, made deliberately so to prevent the participants from dozing off during meetings.



Photo: Aneta Baborowicz



the  
wyspiański  
route

Photo: Photographic Studio of the MNK

### 11. Wyspiański's Studio

pl. Mariacki 9

In July 1898 Wyspiański moved from his aunt's place on Poselska Street, and rented his first studio. This is where many of his well-known works were created.

The studio was cramped, cold and poorly furnished, but Wyspiański did not seem to mind. In a letter to Lucjan Rydel he wrote: 'Wonderful view of the whole carrefour around the church, of St. Barbara's, the curate's house, truly wonderful. ... The 15th century from the window.'

During that time he was a guest at Rydel's wedding, and began to write *The Wedding*. He started to design the stained glass windows for the Wawel Cathedral, worked on the staff of the weekly *Zycie*, frequented the Café Paon, painted numerous portraits, and engaged in theatrical work (among other things, he published *Protesilas i Laodamia* (Protesilaus and Laodamia) and *Leleweł*.

His next studio was located in a flat on Krowoderska Street, to which he moved with his family in early 1901.

The tenement at Plac Mariacki (St. Mary's Square) was demolished and a new building was erected in its place one year after Wyspiański's death.



Photo: Piotr Cholewa / Wikimedia Commons / CC-BY-SA 3.0



Photo: Paweł Łukowski / Krakow Festival Office

### 12. The Wyspiański Pavilion

pl. Wszystkich Świętych 2

The Pavilion is one of the most modern buildings in the heart of Krakow, designed by the studio of Ingarden & Ewý, and built in the years 2006–2007.

Its most important element is the contemporary stained glass based on Wyspiański's designs for the Wawel Cathedral (*St. Stanislaus, Henry the Pious, Casimir the Great*). The Pavilion's layout and decoration contain references to Wyspiański's work: the stage design for *Legenda II* (where stained glass occupied the central position) and the decoration of the Medical Society House (imprints of chestnut leaves on ceramic elements such as tiles and bricks).

Inside is a copy of the stained glass composition *Bóg Ojciec – Stań się* (God the Father – Become) for the blind.

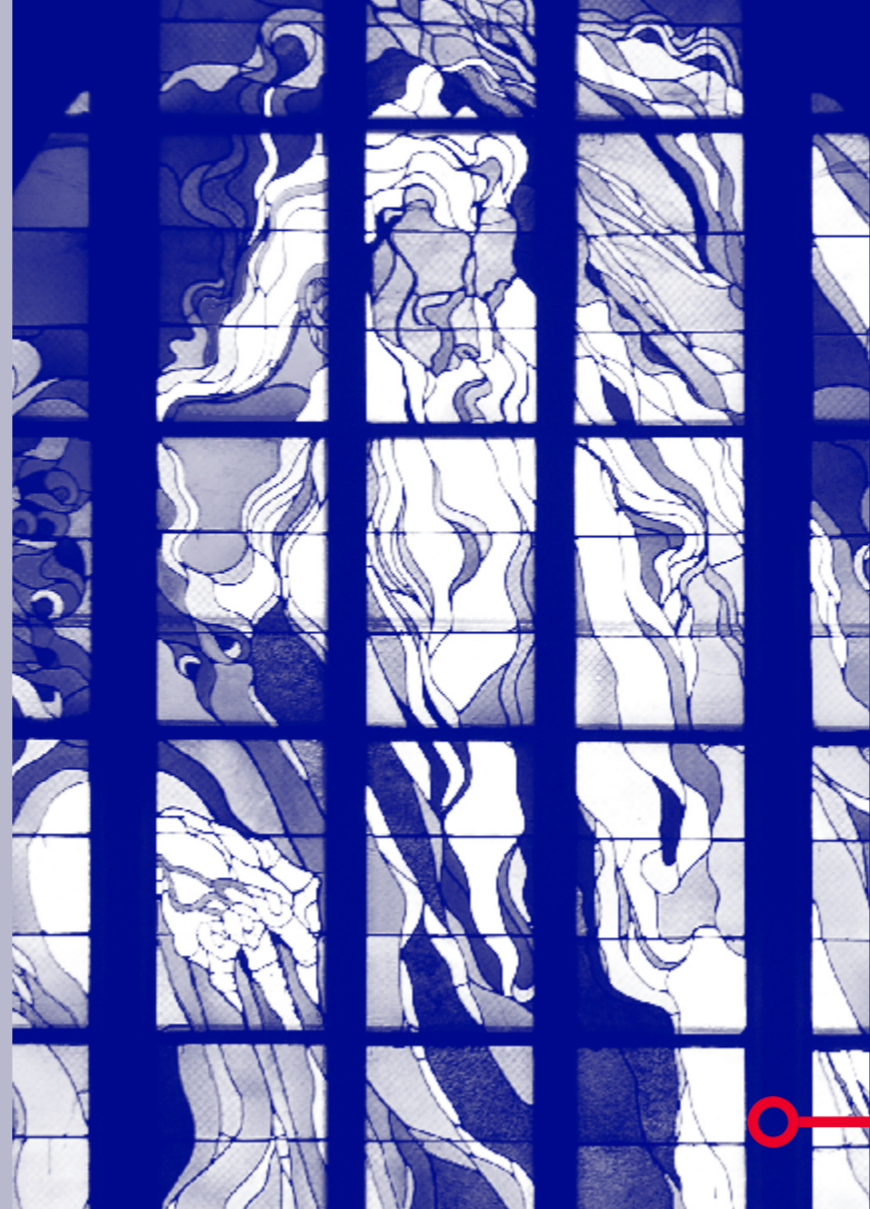


Photo: Artur Brożnowicz

### 13. The Franciscan Church

pl. Wszystkich Świętych 5

As part of the renovation of this gothic temple, Wyspiański undertook to produce polychromy and stained glass windows. The result was one of the most remarkable and extraordinary church interiors of that time.

In 1895, the artist received a commission to design the polychromy. To convey the Franciscan idea of love for the world, he covered the walls with pictures of wild flowers: pansies, irises, chamomiles, sunflowers, poppies, kingcups and corn cocks. Unfortunately, his principals did not like all of Wyspiański's ideas; for example, the vault was not covered with images of flying birds. In the end, the polychrome decoration of the nave on the side of the organ gallery was created by Tadeusz Popiel.

Two years later, the Franciscans asked Wyspiański to design stained glass windows for the church. Above the high altar, the artists placed an image of St. Francis of Assisi and Blessed Salome, founder of the Polish congregation of the Poor Clares. The two figures seem small compared to the monumental vegetation and the elements of fire, air and water which surround them on the other windows.

Wyspiański designed the stained glass composition *God the Father – Become* for the window on the opposite side of the church. God the Father, rendered in wavy lines, emerges from 'the surface of the deep' and, his body dynamically twisted, creates the world with a vigorous raising of his hand.

### 15. The Długosz House

ul. Kanoniczna 25

It was to here that Franciszek Wyspiański moved with his family in 1873 from the house on Krupnicza Street. He set up his sculpture studio in the former stable and coach house in the courtyard. Stanisław Wyspiański spent his early childhood in this house near Wawel Castle. After his mother's death, his father became an alcoholic, which is why in 1880 the young Stanisław went to live with his aunt and uncle, Joanna and Kazimierz Stankiewicz.

This tenement house on the corner of Kanoniczna and Podzamcze Streets was built in the 14th century. It was originally the location of the royal baths. Like the adjacent properties, it was subsequently turned into flats for the canons of the Chapter of the Wawel Cathedral. The building owes its name to Jan Długosz, a chronicler of Polish history, who lived here in the mid-15th century.

Today it houses the Rector's Office of the Pontifical University of John Paul II in Krakow.



Photo: Zygmunt Piet / Wikimedia Commons / CC-BY-SA 3.0

### 16. Wawel

Wawel fascinated Wyspiański from childhood and occupied a special place in his work.

He and the architect Władysław Ekielski designed a comprehensive conversion of the Wawel Hill, known as Akropolis. They wanted to realize their plans after the Poles regained control of Wawel from the Austrian troops in the early 20th century. The hill was to again become the spiritual and political centre of the country, and home to its most important institutions: the Parliament, the Polish Academy of Sciences, and the National Museum, and was also to include a Greek theatre and a sports stadium. The project was never carried out.

Wyspiański intended to fill the windows of the Wawel Cathedral with stained glass representations of figures from Polish history and legends: St. Stanislaus, Henry the Pious, Casimir the Great, Wanda... The artist prepared them in secret, measuring the windows of the cathedral at night. These ideas were never carried out either, but the painting designs for some of the stained glass windows were purchased by the National Museum in Krakow.

Wyspiański transposed his Wawel designs into poetic art. In his drama *Akropolis* (Acropolis), the Wawel Cathedral became the meeting place of tombstone figures brought to life, and characters from Antiquity, the Old Testament and Christianity.

### 14. Planty Park

Conceived as a garden area, Planty Park has been enjoyed by the people of Krakow as a place for walks and leisure. The park was also a source of inspiration for Stanisław Wyspiański, who depicted it in several of his paintings. He used different perspectives and techniques, painting at different times of day.

One of his best known paintings is *Planty o świcie* (Planty at Dawn, 1894). Wyspiański applied thin layers of paint to convey the delicate chill of a winter morning. He emphasizes the graphic expressiveness of the tree boughs lining the alley – empty at this hour – that leads to the majestic Wawel.

Planty became a frequent object of study for other Krakow painters, after Jan Stanisławski was appointed the chair of landscape at the School of Fine Arts in 1897, and began to encourage students to paint this park, which surrounds the Old Town, in addition to the streets and squares.



Photo: Paweł Cernicki / Photographic Studio of the IMK

### 17. Crypt of the Distinguished at Skalka

ul. Skalczna 15

The basilica and monastery of the Pauline Fathers at Skalka were always dear to Wyspiański. They also became the subject of his dramas and, finally, his burial place.

The Basilica of St. Michael the Archangel and St. Stanislaus Bishop and Martyr is a Baroque temple built in the years 1734–1751. Underneath the church is the Crypt of the Distinguished, established in 1880, when the formal reburial of Jan Długosz was held in it on the 400th anniversary of his death. Among those laid to rest at Skalka are Henryk Siemiradzki and Jacek Malczewski.

Stanisław Wyspiański died on 28 November 1907 and was buried on 2 December – his funeral turned into a spontaneous patriotic demonstration. Krakow residents and Polish delegations from all three partitions formed a cortege that set out from St. Mary's Church, passed Wawel and headed for Skalka. The procession was accompanied by the sound of the Sigismund Bell.



Photo: Photographic Studio of the IMK

### 18. The Sapphire Studio

ul. Krowoderska 79

Stanisław Wyspiański rented this apartment in January 1901. He lived there with his wife Teodora Teofila and their children: Teodor, Helena, Mieczysław and Stanisław.

The apartment was on the second floor and consisted of seven rooms. The windows offered a vast view of the road, the railway embankment, trees, telegraph poles, and the Kościuszko Mound. Wyspiański turned the corner room with a balcony and three windows into his studio. The walls and ceiling were painted dark blue, hence the name 'the sapphire studio'. This is where he finished *The Wedding*, and wrote the plays *Noc listopadowa* (November Night) and *Wyzwolenie* (Liberation). This is also where he created the successive images of *Macierzyństwo* (Motherhood), and portraits of his children.

But Wyspiański's illness (syphilis) ultimately progressed so much that he could no longer go out. That's when he began to paint views from the studio's window. Following the example of the Impressionists, he would paint the same view at different times of day, in changing weather conditions, under different light intensity. The result was a series of views of the Kościuszko Mound from the studio's window. The artist moved out of the apartment in the summer of 1906.

At present it is the home to the Fundacja Dom Stanisława Wyspiańskiego, which organizes activities for children and young people.



Photo: Photographic Studio of the IMK

### 19. Rydlówka (Rydel's House)

ul. Tetmajera 28

'And that's what Poland is' – the memorable words, written by Wyspiański in *The Wedding*, were supposedly uttered by the Poet in this small manor house in Bronowice.

The village of Bronowice Male gained fame at the end of the 19th century as a plain air location for the Krakow painters from the Academy of Fine Arts. On 20 November 1900, the wedding reception of Lucjan Rydel and Jadwiga Mikołajczyk, thrown by Włodzimierz Tetmajer, the then owner of the house, was held there. Inspired by the events of that night, Wyspiański, a witness to Rydel's marriage, wrote *The Wedding*.

The play's premiere in Krakow caused a sensation, because the audience could easily identify the real residents of the city who were the prototypes for the different characters. The work dealt with the historical and political situation of Galicia, and the lyrical and satirical dialogues exposed the hidden fears, desires and complexes of contemporary Polish society.

You can get to Bronowice Male from the city centre by trams 4, 8 and 24. Currently a new display is being prepared at Rydlówka under the supervision of the Historical Museum of the City of Krakow. Every year on 20 November, 'Fixing the Straw Man', an event inspired by Rydel's wedding, is held on the property.

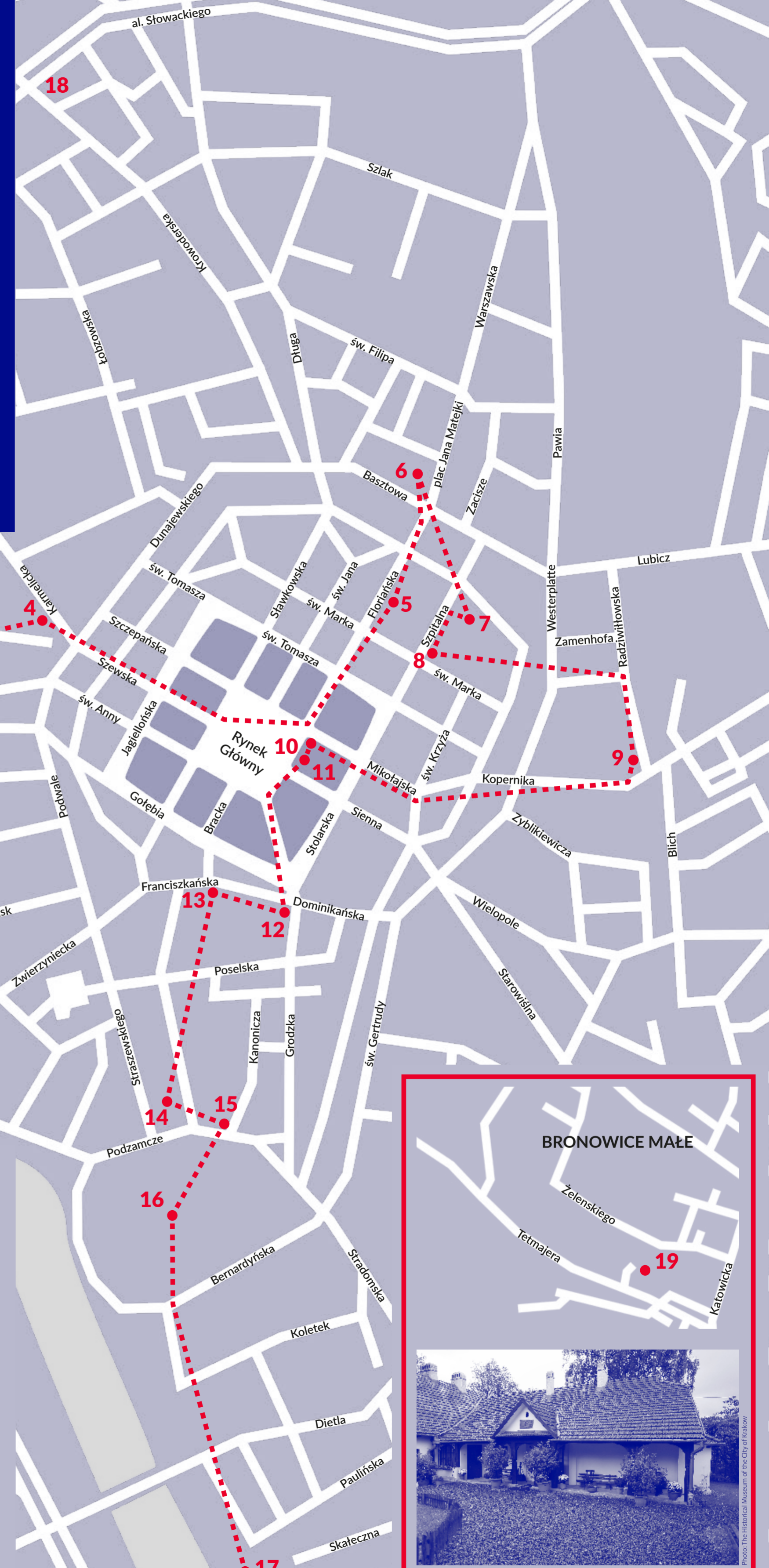


Photo: The Historical Museum of the City of Krakow