

Józef Czapski – about learning and teaching art

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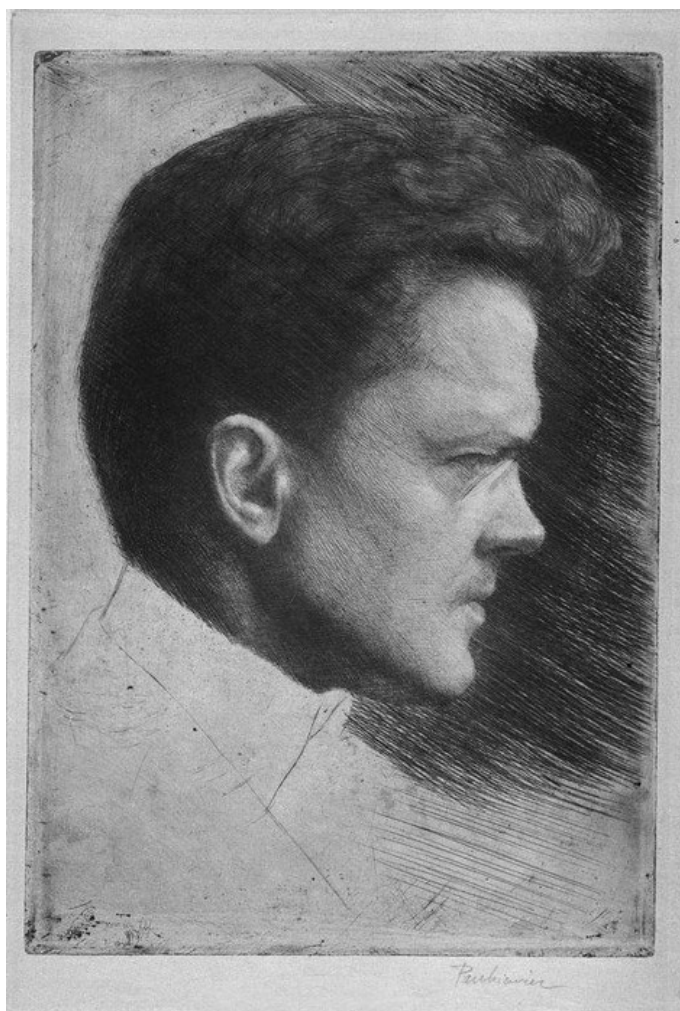
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Abstract

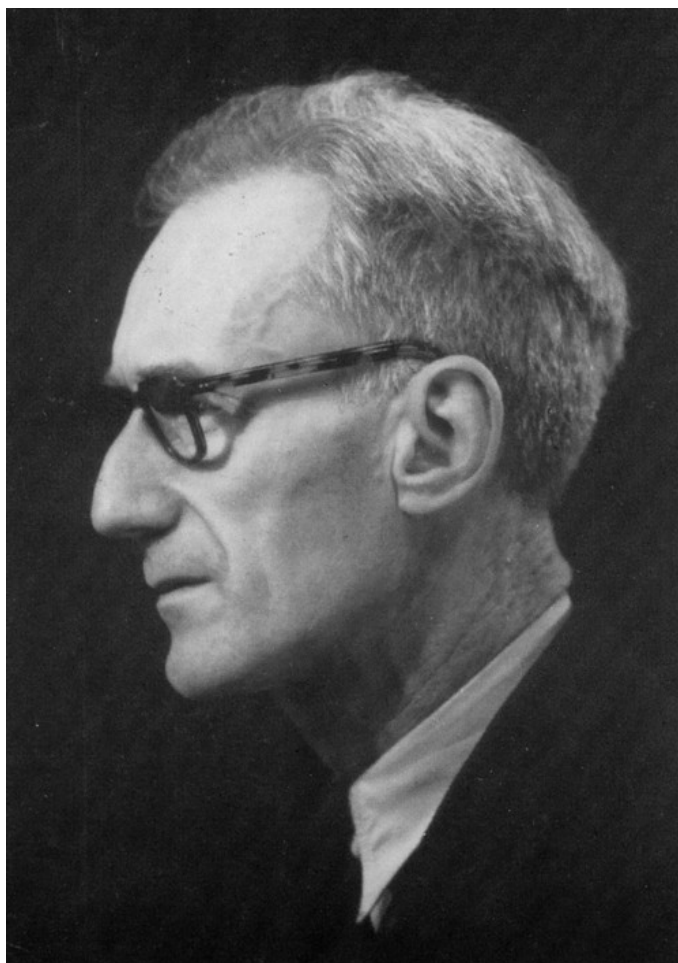
The subject of the article is the issues of intellectual and artistic formation. From the extremely rich life and intellectual background of Józef Czapski (1896–1993) – a painter and writer – the author selects the experiences he gained as a co-creator of the Kapiści group, that is a company of students who organised a trip to Paris under the supervision of Professor Józef Pankiewicz and was later transformed into a self-teaching group. Pankiewicz himself subsequently became an important figure for Czapski. Walks in the Louvre organised by Pankiewicz, not only for his students, were recorded by Czapski in a long interview published as a book. There is a likely connection between the Paris experience of the young painter and the situation when years later an émigré to Paris Józef Czapski introduced others into the world of painting, both through his essays and during walks modelled on those that Pankiewicz had invited him to. And it is this moment determining the fact that a student, consciously looking at his master, in his turn becomes a master for others, that forms the subject of these reflections.

- [1] Józef Czapski (1896–1993) – a painter, essayist and above all a man whose almost century-long life was marked with epoch-making experiences. When the Bolshevik revolution broke out, he was in St. Petersburg, where he founded a pacifist phalanx with friends, influenced by Leo Tolstoy's books. During World War II he was taken prisoner as an officer of the Polish army. He was among the 3920 officers who found themselves in a Soviet camp first in Ostashkov in today's Ukraine and then in Pavlishchev Bor and Gryazovets. Released in 1941 under the terms of the Sikorski–Majski agreement, he was entrusted with the mission of finding the missing Polish army officers, victims of Katyń, as it later turned out. *Wspomnienia starobielskie* record his wartime experiences. One year after the information about the discovery of the Katyń graves was broadcast (April 13, 1943), the book came out in Rome published by Biblioteka Orła Białego; it also influenced his decision to emigrate. After the war he lived in Maisons-Laffitte close to Paris, where together with Jerzy Giedroyc he created the Literary Institute (Instytut Literacki), the most important Polish émigré centre editing the *Kultura* magazine and publishing books by such authors as Czesław Miłosz or Witold Gombrowicz.
- [2] From the extremely rich life and intellectual background of the artist I want to take a look at the experiences he gained as a co-creator of the Kapiści group. I am also interested in the student-master relationship, and especially in the moment determining the fact that a student, consciously looking at his master, in his turn becomes a master for others.

[3] Józef Czapski was among the students of painting at the Academy of Fine Arts in Krakow, who were taught by Józef Pankiewicz (1866–1940). Under his influence there emerged an idea to go to Paris – at that time the cultural capital of the world, a city where new trends in art were born. Pankiewicz persuaded his students that a trip to the French capital may be of key importance for their artistic formation. Laudable intentions, but the idea was bold and unprecedented, not to say not very realistic. Nevertheless, in 1923 the students called up the Committee for Parisian Help for Students Leaving to Study Painting in France, an initiative aimed at raising the necessary funds. (The name was usually shortened to "Komitet Paryski" [Parisian Committee] and the initials K.P. later gave rise to the word "kapizm" as a description of the art they practiced.) From the very start they acted "professionally": they chose the president, the treasurer and an auditing committee, a statute was written.



1 Józef Pankiewicz, *Self Portrait in Profile*, 1900/01. National Museum Warsaw (reprod. from: Anna Bernat, *Józef Pankiewicz (1866-1940)*, Warszawa 2006, 43)



2 Józef Czapski (reprod. from: Jan Zieliński, *Józef Czapski. Krótki przewodnik po długim życiu*, Warszawa 1997, [n. p.]

[4] Józef Czapski admitted that the trip would have probably come to nothing were it not for their "team spirit" – the ability to cooperate.¹ He added that their relation was based on friendship, on absolute mutual understanding and *a common and all-consuming passion for painting*. The relation had such a strong *impact on the development of each of us that I could no longer believe in my usefulness in a team without this connection: the personal moment.*²

[5] Tadeusz Boy-Żeleński, an observer of the group's birth and its experiences after the return to Poland, not only perceived an analogy with Murger's bohemia, but even wrote that the Paris colony of the Kapists

*put in practice the principles of communism – that is simply friendship in the most noble sense of the word. Indeed, they coped in Paris, they lived God knows how, but they lived, always preserving their bold imagination and humour, and, remarkably, their bond survived to this day.*³

¹ Józef Czapski, "Tło polskie i paryskie," in: Czapski, *Patrzac*, selection, foreword and afterword by Joanna Pollakówna, Kraków 1996, 41.

² Czapski, "Tło polskie i paryskie," 39.

³ Tadeusz Boy-Żeleński, "Co trzeba wiedzieć jadąc do Paryża," in: *Wiadomości Literackie* 29 (1931), 3, quoted in Bogusław Mansfeld, "Znane nazwisko, nieznanne obrazy," in: *Czapski i krytycy. Antologia tekstów*, selected and edited by Małgorzata Kitowska-Łysiak and Magdalena Ujma, Lublin 1996, 174.

[6] Hanna Rudzka-Cybisowa, a member of the committee, named outstanding figures in this company planning their Grand Tour.⁴ Józef Jarema, of striking inventiveness and energy, the main initiator of academic balls and director of theatre performances. Zygmunt Waliszewski, a wunderkind, with legendary stories about him circulating in the Academy. Józef Czapski, president of the group, indefatigable in fundraising. Not only in Poland, but especially in Paris he kept finding various commissions for his friends, which often saved them from financial trouble. The function of the treasurer was entrusted to Piotr Potworowski. The money for the trip was accumulated by organising literary evenings, balls, raffles, amateur performances – one of them, in Słowacki Theatre in Krakow, was described by Czapski in his essay *Tło polskie i paryskie*. I will add, quoting Bogusław Mansfeld, that *the programme featured a boxing match, a play by Jarema called "Miss Agnieszka's Wedding" with a stage set in the style of Rousseau Le Douanier and another one, entitled "Napoleon in a Power Plant," played by Cybis in a «Legérian» set.*⁵ The students succeeded in gaining the support of Józef Pankiewicz and the Rector of the Academy, Adolf Szyszko-Bohusz. The Parisian Committee meetings took place in the Pugets' house at Wolska 18. Ludwik Puget, who had an atelier in Paris, for the initial period, that is for the first two weeks, rented accommodation for the young artists in the boys' dormitory of the lycée at rue de la Pompe. In September 1924 twelve young painters of both sexes arrived in Paris.⁶ They were joined there by a sculptor Jacek Puget. The trip was intended as a summer school of painting. The accumulated funds were to suffice for six weeks – in fact the young people stayed in Paris for six and some for eight years.⁷ In due course a Paris branch of the Krakow academy was opened, headed by Pankiewicz.⁸

[7] With his perfect command of the French language and wide-ranging family connections, Czapski was awarded the role of the *spiritus agens*. He accepted these onerous duties, although they pulled him away from creative work. But he gained access to the Paris society – he made friends with Daniel Haléy, a friend of Degas and expert on his work. Through him he met many intellectuals and artists,⁹ including André Malraux,¹⁰ Drieu La

⁴ I list these persons in the sequence Hanna Rudzka-Cybisowa mentioned them. Hanna Rudzka-Cybisowa, "Malarstwo to kolor," in: Wiesława Wierzchowska, *Autoportrety*, Warszawa 1991, 11-25.

⁵ Mansfeld, "Znane nazwisko, niewidziane obrazy," 174.

⁶ Czapski speaks about 11 people: Józef Czapski, *Józef Pankiewicz. Życie i dzieło. Wypowiedzi o sztuce*, Lublin 1992, 93, and Czapski, "Tło polskie i paryskie," 38, a correction in a footnote saying that there were 12 Kapists: D. Berlinerblau-Seydenmanowa, S. Boraczko, J. Cybis, J. Czapski, J. Jarema, A. Natch, T. Potworowski, H. Rudzka-Cybisowa, S. Strzałęcki, J. Strzałęcki, M. Szczyrbuła, Z. Waliszewski.

⁷ Józef Czapski, "Więzy nierozzerwalne," in Czapski, *Patrząc*, 471.

⁸ Felicja Krance, "Józio," in: *Zeszyty Literackie* 44 (1993), 85, and Józef Czapski, *Józef Pankiewicz*, 93.

⁹ Józef Czapski, *Świat w moich oczach*, interviews by Piotr Kłoczowski, Paris 2001, 68-69.

¹⁰ André Malraux – French writer and essayist, Orientalist and archaeologist by training. Activist of the anti-Fascist movement. Author of a book on concentration camps entitled *Days of Wrath*. He served as the first Minister of Culture in the history of France (from July 10, 1959, to June 20, 1969), in the rank of secretary of state (deputy minister). Czapski was friends with and admired

Rochelle¹¹ and Julien Benda.¹² In a while the Kapists run out of funds and therefore, encouraged by the success of the balls in Krakow, they decided to organise one in Paris to help their common budget. They rented exhibition space in the seat of the Société nationale d'horticulture de France in rue de Grenelle, which they adapted for ballrooms.¹³ Each one was decorated differently in order to create a varied atmosphere. Waliszewski, Jarema and Cybis painted the walls. Potworowski made ships and angels out of bags of sand, which were hung under the ceiling. The organisers wore a disguise. Prestigious patronage was secured, in the persons of Pankiewicz and the wife of Ambassador Chłapowski. But Professor Pankiewicz withdrew his participation, reminded in writing by the Dean of the Painting Department, Władysław Jarocki, that the Paris studio may be attended only by persons who completed their studies.¹⁴ It has to be admitted that the Kapists did not care about formalities and did not pay much attention to the formal aspects of their studies. But if they were surprised by the Dean's directive, their mischievous spirit soon took over – they asked Picasso for patronage and astonishingly he agreed. As did Princess Dolly Radziwiłł. The shrewdness manifested by the young artists would today be called marketing spirit. Specific persons, whose presence would raise the status of the event, were individually invited to buy a ticket.

[8] The ball took place on November 27, 1925 – it was crowded, *the whole Montparnasse came*,¹⁵ lots of artists, among them Pierre Bonnard, Constantin Brâncuși, Jean Cocteau, Misia Godebska-Sert, female models were bodily carried in,¹⁶ but unfortunately this success did not have any major financial consequences. The ball

Malraux (he wrote an essay about him called *Malraux*, in Czapski, *Tumult i widma*, Kraków 1997, 394-400), although not always agreed with him, which he gave expression to in his essay *Głosy milczenia* (in Czapski, *Patrząc*, 182-201). In his essay "Głosy milczenia" Czapski declares himself as an opponent of conceiving art in terms of a neo-religion for the agnostic modern civilisation and regards André Malraux's conception as a «tragic and pathetic illusion». Quoted in Daria Mazur, *Między Wschodem a Zachodem. Horyzonty aksjologiczne literatury europejskiej w lekturze Józefa Czapskiego*, Kraków 2004, 232.

¹¹ Pierre Drieu La Rochelle – French writer, poet, playwright and essayist. Representative of the generation described by French historians as nonconformists from the 1930s. During the German occupation (1940–1944) regarded as one of the so called Ultras of collaboration with the Nazis. He committed suicide in March 1945.

¹² Julien Benda – French writer and philosopher of Jewish extraction. In his book *La Trahison des clerks* he wrote that an intellectual should distance himself from politics, the so called clerkism.

¹³ Rudzka-Cybisowa, "Malarstwo to kolor," 18. Anna Baranowa, "Młodość kapistów," in: *Dekada Literacka* 11/12 (1996), and Bożena Kowalska, *Wielcy nieobecni. Stefan Artur Nacht-Samborski (1898–1974)*, [http://www.sztuka.pl/index.php?id=124&tx_ttnews\[tt_news\]=4909&tx_ttnews\[backPid\]=138](http://www.sztuka.pl/index.php?id=124&tx_ttnews[tt_news]=4909&tx_ttnews[backPid]=138) (accessed Oct. 14, 2011).

¹⁴ Hanna Rudzka-Cybisowa says: [...] *Pankiewicz receives from the Krakow Academy, from Prof. Władysław Jarocki, Dean of the Department of Painting, a letter informing him that only persons with a diploma may attend the workshop at Avenue d'Alesia directed by Pankiewicz. And of course we did not have any diplomas, we had never tried to obtain them. So we sent our works to Krakow. As a result Cybis and Waliszewski were allowed to go to the workshop, the rest of us was not. And they of course relinquished this right.* Rudzka-Cybisowa, "Malarstwo to kolor," 18.

¹⁵ Rudzka-Cybisowa, "Malarstwo to kolor," 18.

¹⁶ I quote from Baranowa, "Młodość kapistów".

*did not bring any profit – recapitulated Czapski. – (I remember the whistles for the last 500 franks, which Jarema – today's moving spirit of the Rome Art-Club – bought at the last moment to revive the ball, and the crying Hanka Rudzka-Cybisowa, today Professor at the Krakow Academy, counting forks and knives next day at noon, when our «bankruptcy» was already evident).*¹⁷

- [9] And if this only provides a proof that financial calculation cannot be a measure of cultural activity? For the guest list, the status of the event and its meaning are a measure in themselves – suffice it to say that it was the first ever meeting of Bonnard and Picasso.
- [10] In view of the financial difficulties it is even more striking that the Kapists did not hasten with exhibiting their works. Of course, they tried to make money, by selling copies of Louvre masterpieces, by accepting commissions, for example drawing for fashion magazines, but their own Kapist paintings formed a separate category exempt from the rules of the art market. It means that they treated their calling very seriously and made high demands on themselves. In the light of this the Parisian Committee no longer appears as a organisation created for a particular purpose – to go and stay in France – but as a circle of friends mutually supporting themselves in their artistic development. Their strong bond and their sense of responsibility for each other is attested by the down-to-earth fact of common management of the money and sharing their earnings. They had a rule that the grant from the Ministry of Education was given every month to the most needy person. The decision was taken by Józef Czapski, president of the Kapists, his sister Maria, who gradually became integrated with the group, and Hanna Rudzka-Cybisowa. Czapski claimed that there had never been any conflicts in this domain.¹⁸
- [11] The first exhibition of the Kapists took place in 1929. Czapski confessed that they had refrained from a public presentation earlier, not wanting to show immature works.¹⁹ So it was a conscious decision or even a kind of rebellion against the trend, which Czapski wrote disapprovingly of, namely that everyone who came from Warsaw to Paris organised an exhibition straight away, to present himself or herself as a painter of world renown. The role of an austere critic among the Kapists fell to Jan Cybis, who was delaying the first exhibition and repeatedly said to his friends, *We have nothing to show.*²⁰ But once they decided on a presentation at Galerie Zak at Place St. Germain des Prés in Paris, Gertrude Stein – a friend of Picasso and Matisse, an art collector – immediately bought several canvasses. They also received an invitation to Geneva, where in 1931 they showed 150 paintings at Galerie Moos. The following year their works were presented at the Polish Artistic Club "Polonia".

¹⁷ Józef Czapski, "Raj utracony," in: Czapski, *Patrząc*, 153.

¹⁸ Czapski, "Tło polskie i paryskie," 44.

¹⁹ Czapski, "Tło polskie i paryskie," 44.

²⁰ Józef Czapski, "Jan Cybis," in: Czapski, *Patrząc*, 400.

- [12] Hanna Rudzka-Cybisowa believes that this striving for excellence as a group was the most important factor in their artistic formation.

*We made huge demands on ourselves. We taught each other. We were together only because we wanted to engage in painting in earnest. You could say we guarded each other from taking the easy way. We needed the confrontation with each other and with great art. For an artist is born through art, through accumulation of experiences, through the thinking and experience of other artists.*²¹

- [13] Also Józef Czapski, asked about the role of Pankiewicz in his creative development, said without hesitation: *I learned much more from my friends, Cybis and Waliszewski, even Strzałecki.*²²

- [14] Constructive criticism expressed in a friendly atmosphere furthers development and making demands prevents from succumbing to easy solutions, supports a searching attitude. It also serves as an antidote to vanity, which can undermine the laborious work on yourself. Particularly striking is the integrity and honesty characterising the Kapists, who did not compete for the title of true artist. If they allowed themselves just a dose of mistrust, they would be no longer capable of constructive criticism. And one more thing mentioned by Rudzka-Cybisowa: the power of experiencing works of art, of meeting artists. This is what the whole trip was about – everyday visits to the Louvre and a quiet contemplation of paintings, as well as taking a glimpse of the masters' work or even an opportunity to meet them and talk to them.

- [15] The impression that the group was self-sufficient requires some correction. The Kapists' undertaking would be doomed to failure if it were not for a responsible role of a pedagogue. The Parisian Committee, as already mentioned, would not come into being without the inspiration of Józef Pankiewicz, who had himself undergone a "Parisian initiation". After his return to Krakow he breathed a new energy into the atelier, he inspired the students with his enthusiasm. *Pankiewicz introduced us into the secrets of French art, which he admired, he incited in us a desire to go to Paris,*²³ recollected Rudzka-Cybisowa. His own example attested to the importance of such an experience. Now he only had to instil in the young people a fascination with what he himself had discovered. The role, which Pankiewicz excellently fulfilled, consisted in encouraging the students to take up the challenge and make the first step, but also in making a timely retreat in order to give them satisfaction from completing the task on their own. This sums up the ability to arrange pedagogical situations in cultural education.

- [16] A few years later Józef Czapski had an opportunity to fully appreciate his professor. In 1935 Stefan Laurysiewicz asked him to write a book about Pankiewicz. Having obtained a scholarship, Czapski went to Paris again to gather the materials for this publication.

²¹ Rudzka-Cybisowa, "Malarstwo to kolor," 20.

²² Józef Czapski, "Przykład nad przykłady," in: Wierzchowska, *Autoportrety*, 39.

²³ Rudzka-Cybisowa, "Malarstwo to kolor," 13.

Conversations in the painter's workshop, everyday walks together in the Louvre, allowed him to discover the painterly intelligence of the master. After his return to Warsaw, when he set down to writing, he could fully appreciate the words of Zenon Miriam Przesmycki, who on the pages of the *Chimera* magazine counted Pankiewicz among those artists who *despite their excellence are the least known and the least advertised of our painters and thanks to their extraordinary qualities they provide ideal material for guides of our artistic youth*.²⁴ Przesmycki's opinion had a practical purpose – to recommend Pankiewicz for the position of a professor of painting.²⁵ The interest taken by young people in studying in his workshop proved that the opinion was not unfounded. He attracted the most talented ones, the future Kapists. As a teacher Pankiewicz manifested an unbiased judgement and an interest in his students' work. He was not horrified by the young people's experiments, which gained him their affection. But as Czapski wrote, he could be severe in his judgement; *when he saw a sham, a naïve self-satisfaction of a student who painted kitsch, he could be pitiless. [...] And perhaps the greatest achievement of Pankiewicz – he concluded – consisted in creating such a style in his workshop that people with a facile and superficial attitude to painting were automatically rejected*.²⁶ And so he taught an appropriate attitude to painting, a certain work ethic. Czapski not only perceived it, but himself adopted it as his principle. Konstanty A. Jeleński, a friend of his, called this quality a "duty" of creative, intellectual work.²⁷

- [17] Drawing a portrait of his teacher with his pen, Czapski pointed at his erudition. Discussing a student's work, Pankiewicz was capable of assessing it in a wider context, putting it against the backdrop of art history or of current artistic trends. *There are few people speaking about the masters and the atmosphere in which their works were created with such an inner freedom, with such a passion of unshaken knowledge*,²⁸ wrote Czapski. As a result of professor's stories Corot, Rembrandt, Rafael, *ceased to be an abstraction, they became a tangible reality*, their art was familiar and comprehensible.²⁹ He often quoted the artists' statements, recounted anecdotes from meetings with them. And even if the students and their teacher differed in their opinions, *this "disagreement" was refreshing and had to withstand the trial of his European standards*.³⁰

²⁴ Czapski, *Józef Pankiewicz*, 76.

²⁵ Pankiewicz was tenured in 1906. As Czapski relates, he always spent the academic year in Krakow and went to France for his holiday. During the war he stayed in Spain, spent a few weeks in Barcelona and then settled in Madrid for a longer period. He reassumed the professorial post at the Krakow Academy in 1923 and students who signed up for his workshop later created the Parisian Committee. Czapski, *Józef Pankiewicz*, 78-91.

²⁶ Czapski, *Józef Pankiewicz*, 92.

²⁷ Konstanty A. Jeleński, *Listy z Korsyki do Józefa Czapskiego*, selected and footnoted by Wojciech Karpiński, Warszawa 2003, 42.

²⁸ Czapski, *Józef Pankiewicz*, 92.

²⁹ Czapski, *Józef Pankiewicz*, 93.

³⁰ Czapski, *Józef Pankiewicz*, 93.

- [18] The Sunday walks in the Louvre described by Czapski – a wonderful *licentia pedagogica* of Pankiewicz – were an unprecedented initiative, which had an impact going much beyond his workshop. Walking from painting to painting, Pankiewicz explained the essence of this art, he taught its interpretation. These unconventional lectures in art history attracted artists, writers, musicians staying in Paris. Czesław Miłosz recalled in *The Year of the Hunter*:

*In 1934/35 I was in a small group gathering every Sunday in the Louvre to listen to lectures by Pankiewicz, who led us from painting to painting. Members of this group were Józef Czapski, later the author of a monograph on Pankiewicz, Kazio and Fela Krance, sometimes perhaps the composer Maciejewski.*³¹

- [19] As educational events these walks have earned their place in the history of Polish culture. But a longer perspective is necessary to assess their formative role. Many years later Czapski followed in the footsteps of his master Pankiewicz and became a Parisian guide for others. He gave guided tours to friends and guests visiting the *Kultura* house, among them Andrzej Osęka, Jan Lebenstein and Jacek Sempoliński. *Czapski showed them around Tuilleries and said more or less the same things as he had heard from Pankiewicz – recalled Osęka. – About how the surface of a painting should sound, how you should look at colour, putting it above tone [...].*³²

- [20] Persuaded by Wojciech Karpiński, who believed that also the walks with Czapski must be immortalised, Konstanty A. Jeleński wrote an essay *Z Józefem Czapskim w Luwrze, czyli o nieodrobionym zadaniu*.

*Nothing delights me more than supposed coincidences – confessed Jeleński – and the opportunity to close the circle was decisive for me: my reading about the walks of Czapski with Pankiewicz in the Louvre in 1935 connected with a whole series of articles in a magazine where I headed the artistic section, the influence of this series on a young Polish writer and finally his advice that I should start from the beginning after forty years, returning to the Louvre with the man to whom I owe this idea.*³³

- [21] Just to make things clear, the young Polish writer was Wojciech Karpiński, the moving spirit behind the matter, and "closing the circle" by recording the walk with Czapski was a present for the painter's 80th birthday.

- [22] Publishing a record of a few Sunday walks in Czapski's book on Pankiewicz was innovative in the sense that in the 1930s no one wrote books in the form of an interview. Piotr Kłoczowski, who talked about it with Andrzej Wajda, noted that *this genre started to*

³¹ Czesław Miłosz, *Rok myśliwego*, Kraków 1991, 259, and *Czesława Miłosza autoportret przekorny*, conversations with Aleksander Fiut, Kraków 1988, 290, they are also mentioned by Felicja Krance, *Józio*, *Zeszyty Literackie* 44 (1993), 87.

³² Andrzej Osęka, "Kim był Czapski dla mnie i dla takich jak ja," in: *Czapski i krytycy. Antologia tekstów*, 227.

³³ Konstanty A. Jeleński, "Z Józefem Czapskim w Luwrze czyli o nieodrobionym zadaniu," in: *Czapski i krytycy*, 440., and Konstanty A. Jeleński, *Chwile oderwane*, Gdańsk 2007, 303-304.

be popular only in the 1980s, so this is extraordinary.³⁴ Andrzej Wajda's declaration was also telling:

For me this book became a gospel. When I first came to Paris in 1957, I visited Louvre and suddenly I found myself at home, for all these paintings described by Czapski and discussed by Pankiewicz with his students in the Louvre became my possession. So without this book I am hard pressed to imagine my awareness as an artist, regardless of who I am, regardless of what I do.³⁵

- [23] In his essay *Spacer po Luwrze*³⁶ Andrzej Wajda said that he had read this book in 1941 or 1942. Knowing both the book about Pankiewicz and Jeleński's essay, the film director added: *In Pankiewicz's museum there are no people, there are only paintings, in Jeleński's and Czapski's Louvre there are crowds of people.*³⁷ In Czapski's company Wajda visited an exhibition of Bacon's work.³⁸ This gave him an opportunity to see how Czapski was looking at paintings: standing in front of a canvass, he stares at it with such an intensity that he almost merges with the work. They reflected on the structure and colours of a painting. But the most striking thing for Wajda was the rapturous delight of the aged artist. The capacity for delight not only characterised Czapski as a recipient of culture, but also is strongly manifested in his own work. Jeleński wrote about it in one of his letters:

You can't blame me for valuing you higher than Staël. Your way of looking seems more interesting to me. Your *curiosity* is quite «disinterested» and you pass on this curiosity to the viewer, who (I am speaking about myself) *easily* shares this moment of delight with you. It always seems to me that such is the role of painting.³⁹

- [24] Only closing the circle – if I may borrow Jeleński's expression – makes it possible to reopen it, and thanks to this reopening new generations may become participants and creators of culture. But a student will become master of latter-day students if he experiences the tuition of an erudite teacher, who by sharing his own delight with him will teach him to feel delight and share it with others.

Translated by Tomasz Bieroń

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³⁴ Andrzej Wajda, "Piotr Kłoczowski, Rozmowa o Czapskim," in: *Zeszyty Literackie* 100 (2007), 118.

³⁵ Andrzej Wajda, "Żółta chmura Józefa Czapskiego," in: *Zeszyty Literackie* 99 (2007), 160.

³⁶ Andrzej Wajda, "Spacer po Luwrze," in: *Czapski i krytycy. Antologia tekstów*, 453.

³⁷ Wajda, "Spacer po Luwrze," 455.

³⁸ Wajda, "Spacer po Luwrze," 455.

³⁹ Jeleński, *Listy z Korsyki do Józefa Czapskiego*, 55-56.

