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Matejko As a Representative of Fortuny's School. Edmond About's Remarks on the 1874 Salon

Abstract

The works dating from the 1870s of Jan Matejko (1838–1893) are discussed, particularly his large-size painting *Batory* (1872, Royal Castle in Warsaw), displayed in Paris in 1874. Departing from Edmond About's review, in which the critic ranked Matejko among the disciples of Mariano Fortuny (1838-1874), the Author recalls the Paris reception of Fortuny and of the painters from his circle; including among the latter Henri Regnault whose *Salome*, one of the most popular works at the 1870 Salon, drew Matejko's attention during his third stay in Paris. The tendency to lighten the palette and realistically render details bring Matejko closer to this informal school. However, his inclination to apply large-size canvases and aspiration to achieve historical synthesis differ the Polish painter from Fortuny's pure visualism and preciosity. More features in common are found in Matejko's works and the oeuvre of some French painters (Regnault, Georges Clairin).