



Barbara Filarska
1922-2007

Professor of the Catholic University in Lublin and the Academy of Catholic Theology (now the Cardinal Stefan Wyszyński University) in Warsaw. Member of the Committee of Sciences on Ancient Culture of the Polish Academy of Sciences. Member of the Board of the Patristic Section with the Committee of the Episcopate for Catholic Science Affairs. Participant in Polish excavations in Palmyra in Syria and Tell Atrib in Egypt.

I first met Barbara Filarska in 1948 while still a high school student. I knew she was a Classical philologist and mother of a small daughter. I met her again when I enrolled to study archaeology at the University of Warsaw. She was working then for the Ancient Art Department of the National Museum in Warsaw and now had three adorable daughters.

Born on 22 June 1922, Barbara Filarska attended the A. Piłsudska high school in the Żoliborz district in Warsaw and graduated in 1940 from secret classes organized by her school professors in

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conspiracy during World War II. By the same method of secret education she studied Classical philology with Kazimierz Kumaniecki at the University of Warsaw, being at the same time involved in the underground resistance movement. She was active in the Polish scouts movement and in 1942 was appointed to the Command Headquarters of the Home Army. She fought in the Warsaw Uprising of 1944. After the fall of the rising, as a second lieutenant, she ended up first in the Łambinowice and then Żeithain Nazi prison camps.

Returning to Warsaw in 1945, she took up her studies and was employed at the National Museum in Warsaw. She suffered brief imprisonment and interrogation by the communist secret police, but was ultimately released. She worked for the Ancient Art Department of the Museum until 1957, at the same time completing archaeological studies under Prof. Kazimierz Michałowski. Interested in ancient glass, she published in 1952 a fundamental catalogue of ancient glass and a few years later, another book on glass ornaments. This chapter in her life ended in 1961 when she earned her doctoral degree.

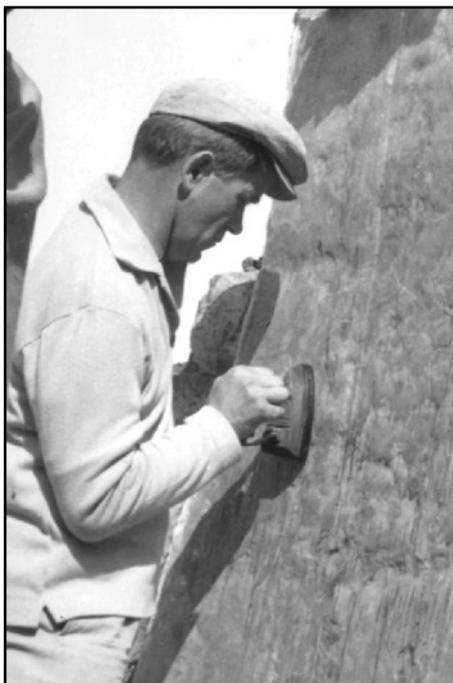
Two years earlier, in 1959, she had already embarked on another stage in her interests and research. It was then that her adventure with Palmyra in Syria began and she participated in four excavation seasons, the last one in 1962. Her encounter with Syria was crowned with a four-month scholarship in Palmyra in 1963. From 1964 she no longer could come, having been refused a passport by the communist secret police. Even so, she remained faithful to her interests in Palmyra all her life, embarking on a study of the architectural decoration of Palmyra, which she published as her habilitation in 1967. And for a long time after that the workers would call female members of the Polish archaeological expedition in Palmyra by her name and the older workers would ask about her. She had proved herself an excellent field archaeologist with authority and popularity among the local workers.

In 1957 she left her job at the National Museum to join the Research Center for Mediterranean Archaeology of the Polish Academy of Sciences. There she worked until 1969 when she transferred to the Catholic University in Lublin, once again re-directing her research interests, this time to Late Antique art and architecture. Lecturing in Lublin and for the last years also at the Academy of Catholic Theology in Warsaw, she educated many students and passed on to them her deep interest in the study of Christian Antiquity.

Ably managing a professional and family life, she brought up her brood of girls and always had time for everything. Nights and a mug of strong tea were for her own studies. She was honored with the "Ecclesiae populoque servitium praestanti" gold medal for science, awarded by the Polish Primate. For her involvement in the Warsaw Uprising of 1944 she received a Cross of Valor.

She will remain in our memories a cheerful and trusting person, generous and ready to help.

Maria Krogulska



Stanisław Józef Jasiewicz
1915-2007

Lisów is a small and charming village near Biecz in the Sub-Carpathian region, at the foot of the Liwocz Mountain. It was there that Stanisław Józef Jasiewicz was born on 2 April 1915, the youngest child of Karolina of the Rakoczy and Franciszek Jasiewicz, woodcarver and violin maker, graduate of the Kunstgewerbeschule (now the Applied Art University) in Vienna.

At age fifteen, when Stanisław enrolled in the School of the Wood Industry in Zakopane (now Kenar's School), he was despite his young age already an experienced maker of altars in his father's workshop. He finished the school in 1937 and went on to study at the Plastic Arts Institute first in Warsaw and then in Poznań. His education was interrupted by the outbreak of World War II. During the war he acted as guide for underground resistance units active in his native region.

Once the war was over, Stanisław enrolled at the Jagiellonian University and later the University of Warsaw and the Fine Arts Academy, where in 1952 he obtained diplomas from both the Sculpture and Conservation Faculties. His professors included Jan Szczepkowski and Xawery

Dunikowski. He was actively involved in the reconstruction of the Old City in Warsaw, developing and applying a unique method for preserving burned marble statues. Apart from the restored pieces, he is also author of a number of sculptures in Warsaw – a pelican on a townhouse at the corner of Piwna Street and the Royal Castle Square, a tympanum on the convent of the Sisters of the Blessed Sacrament in the New Town Square and the relief representation of the Mourning Virgin above the entrance to the St. Martin Church. At this time he started work as head of the Lapidarium, that is, the ancient stone sculpture conservation lab at the National Museum in Warsaw. His approach to the display of three-dimensional objects – viewing from all sides instead of against a wall – was highly appreciated by the Museum's directors Stanisław Lorentz and Kazimierz Michałowski. His case displays attracted the attention of UNESCO experts. In 1960 he curated the exhibition of ancient sculpture presented to the Warsaw Museum as a deposit of the Louvre.

Shortly after the opening of this great exhibition, Jasiewicz joined Michałowski on an archaeological expedition to Egypt, Syria and Sudan, thus embarking on his adventure with world archaeology. When a Polish team uncovered the ruins of a cathedral in Faras in Sudan, he undertook the difficult task of taking down the frescoes applying a method which he developed based to some extent on a method proposed by British conservator (nota bene, a specialist in leather preservation) H.J. P. Landerleith. It was then that UNESCO chiefs invited him to organize the exhibition of the newly established National Museum in Baghdad. Stanisław Jasiewicz took up the challenge.

The Iraqi National Museum was inaugurated in the fall of 1966. Jasiewicz was appreciated for his splendid work, becoming an expert for museum affairs of UNESCO and ICOM (International Council of Museums).

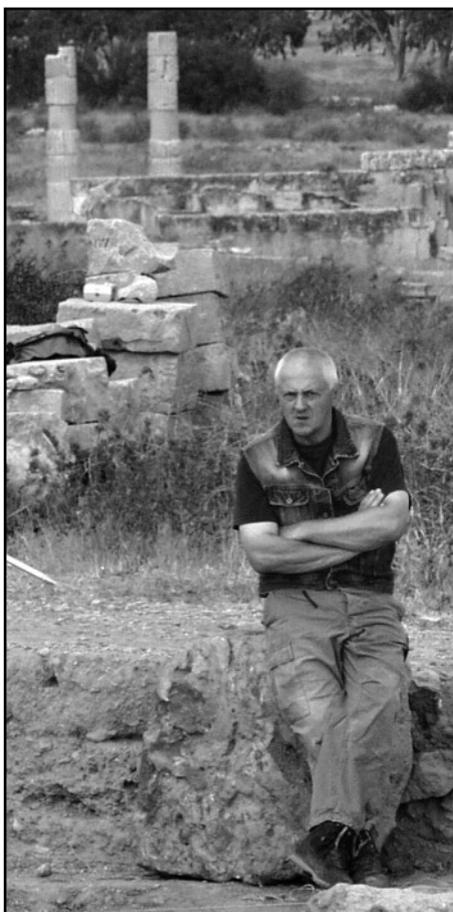
In 1967 he returned to Sudan to organize the Early Christian Painting Gallery in the National Museum in Khartoum, presenting the splendid frescoes from the Faras Cathedral. In the 1970s he worked as head of the ICOM center in Jos, Nigeria, training museum technicians from Central and Western Africa. Before retiring he was Head Inspector of the Sculpture Conservation Department of the Polish Ateliers for the Preservation of Cultural Property (PKZ) in Warsaw.

Thirty years ago he moved with his family to a villa in Zielonka, a suburb of Warsaw. It was the right choice for a skilled conservator as the villa, designed by an architect from Stefan Szyller's milieu, is a protected architectural monument. While living there, he carved many of the wooden decoration elements used in the 1970s restoration of the Royal Castle in Warsaw. He also left his stamp in Zielonka, carving the capitals of the local church.

Just two weeks before his death the daily "Rzeczpospolita" ran an article on his role in designing the exhibition of the Baghdad Museum. A flurry of telephones followed. Jasiewicz died happy that he had not been forgotten. He died at home, in his sleep, a few minutes before 6 pm on August 7. His plans for that day had been quite different.

A man of extraordinary diligence has passed away, a model of professional passion and at the same time an extremely modest human being.

The Editors

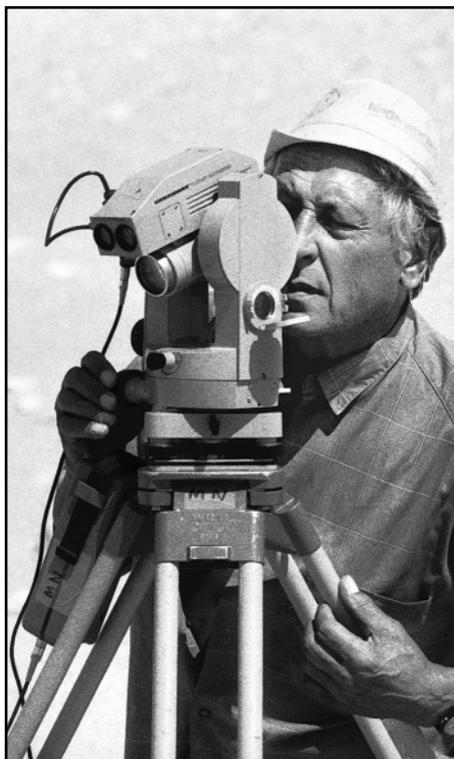


Tomasz Mikocki
1954-2007

It has been a year and a half since Professor Tomasz Mikocki's premature death. He was an archaeologist and art historian, one of the most outstanding and most productive scholars of his generation. These eighteen months have shown how grievously he will be missed by his friends and colleagues, associates and students, the institutions we represent and the two disciplines, Classical archaeology and art history, which he united in his scholarly praxis into a single field of research defined by the forms and circumstances of the presence of Classical Antiquity in Polish culture. We would have continued to benefit, as ever, from his inherent energy, enterprising nature and visionary approach, especially in today's circumstances, when we are faced daily with the dramatic metamorphoses of our culture, the ever-present kitsch and lowered standards, deceptively justified by a crisis of traditional humanistic education, the superficiality of fads and admiration for things that depreciate the set of values of a higher order. The loss is compounded by the fact that Tomasz Mikocki was a scholar with a modern set of mind, present in international scholarly circles, an innovative boss with extensive

managerial experience and a knack for teamwork, virtues which stood him in good stead as long-term director of the Institute of Archaeology of the University of Warsaw (1991-2002), deputy director of the Center for Research on the Traditions of Antiquity (1992-1996) and head of the National Center of Heritage Research and Documentation (2002-2003). He combined candor and devotion in friendship as well as at work with a sensual love of life. Innate diligence and extraordinary capabilities for concentration allowed him to produce valuable scholarly work despite numerous time-consuming administrative and editorial duties (for years he was editor-in-chief of the Institute's periodical "Światowit"). His research interests were concentrated mainly on iconographic studies; the tradition of Classical Antiquity; ancient art collecting in Poland; portraits and sarcophagi of the Roman age. Particularly deserving of mention is his "La perspective dans l'art romain" (Warsaw University Publishers 1990), in which he studied the various types of perspective in Roman painting and relief through the prism of modern art-historian approaches. Then there is an iconological study of Roman empresses and princesses represented as goddesses: "Sub specie deae" (Warszawa 1988), also published in Italy as "Sub specie deae. Les impératrices romaines assimilées à des déesses" (Suppl. RdA, Roma 1995). His books and articles on the Polish artistic and collecting relations with Italy in the late 18th and early 19th century: "A la recherche de l'art antique, les voyageurs polonais en Italie dans les années 1750-1830" (Wrocław 1988); "Najstarsze kolekcje starożytności w Polsce (lata 1750-1830)" (Wrocław 1990); "Collection de la princesse Radziwiłł. Les monuments antiques et antiquisants d'Arcadie et du château de Nieborów" (Wrocław-Warszawa 1995), are an important contribution to a knowledge of the age, making excellent use of all kinds of sources, from the newspaper dailies through private correspondence and travel reports to bills and receipts. With regard to his work on Roman sculpture, one should mention foremost individual fascicles of "Corpus Signorum Imperii Romani", prepared in conjunction with other scholars (vol. II,1 "Les monuments funéraires...", Warszawa 1990; vol. II, 2 "Les sarcophages et les fragments de sarcophages", Warszawa 1992) and independently: vol. III "Les sculptures mythologiques et décoratives" (Warszawa 1995) and vol. III,2 "Les sculptures décoratives" (Warszawa 1999). In recent years he had been consumed by excavations, first in Dylewo in Poland, and then and primarily, in Ptolemais in Libya, where he uncovered the ruins of a Roman villa of the 3rd century with excellent mosaic floors and wall paintings. His death interrupted work on a monograph of a famous Italian sculptor Adolf Wildt (1868-1931), whose statues had been discovered in the ruins of the Dylewo palace destroyed during World War II. Neither was it given that he see in print a study of Polish and European gardens which he had almost completed. There could have been so many more!

Witold Dobrowolski



Mieczysław Niepokólczycki
1932-2007

I met Mietek at the close of the 1950s. He was an engineer photogrammetrist, assistant in the Geodesy and Cartography Faculty of the Warsaw University of Technology, in charge of the geodesist team involved in the inventorying of the castle in Kostrzyn on the Oder, the historic buildings of the town of Głogów and many other monuments in the so-called Recovered Lands of Poland (the western provinces). I was in charge of the architects on this project and it is in this capacity that we first cooperated. Plans were measured in the traditional way, elevations by the photogrammetric method and sections made with a combination of the two.

The photogrammetric method for architectural surveying was first applied by Meidenbauer at the turn of the 19th century and in Poland Prof. Piasecki had taken advantage of it already before World War II. But it was first used on such a broad scale in 1957 by a young, 25-year-old academic assistant, Mieczysław Niepokólczycki, who did it without publicity or any extra payment. The work involved hundreds of thousands of cubic meters of historic architecture.

Niepokólczycki also took an interest in the applications of photogrammetry for inventorying archaeological monuments, which he practiced in the field at Wislica as part of the Group for Research on the Polish Middle Ages. The effects of this work were the subject of his PhD dissertation entitled "Application of Photogrammetry within the Field of Archaeology and Antique Architecture", which he submitted in 1965.

Ever the innovator, he worked with colleagues from the University of Technology and the Military Technological Academy on developing and implementing new and unusual methods. One such undertaking was the geodesic supervision of the moving of an entire church without dismantling the structure in Leszno street in Warsaw. Another was a stereometric model of the Clock Tower of the Royal Castle in Warsaw under reconstruction, which involved a full measurement survey of the feature from the only two chance photos of the tower made before the war. Then there was the application of induced infrared photography to the reading of ancient inscriptions, attempts to make photographs of archaeological profiles readable by means of pseudosolarization, building a camera that would take photographs of the continuous surfaces of rounded objects (like the decoration of ancient Greek vases).

Mietek taught me the uses of geodetic equipment and calculation methods and I acquainted him with Prof. Kazimierz Michałowski from the Polish Center of Mediterranean Archaeology. Within ten minutes of meeting Niepokólczycki, Prof. Michałowski invited him to work with the archaeologists. After that Mietek became a regular member of the expeditions at Faras, Deir el-Bahari, Alexandria and Saqqara.

Niepokólczycki left the University of Technology following the retirement of Prof. Piasecki, but he remained an associate of the Polish Center until the very end. In the last years he worked as topographer and surveyor at some major archaeological sites in Egypt (Marina el-Alamein, Marea, Saqqara), Sudan (Old Dongola) and Syria (Palmyra).

His good humor was legendary – despite 40°C heat, swarming mosquitoes and choking chamsin winds. Always cheerful and ready to help, a light-hearted man who was never malicious and never bore a grudge.

His passing is a great loss to all of us and I have lost a friend that I will sorely miss.

Wojciech Kołgataj