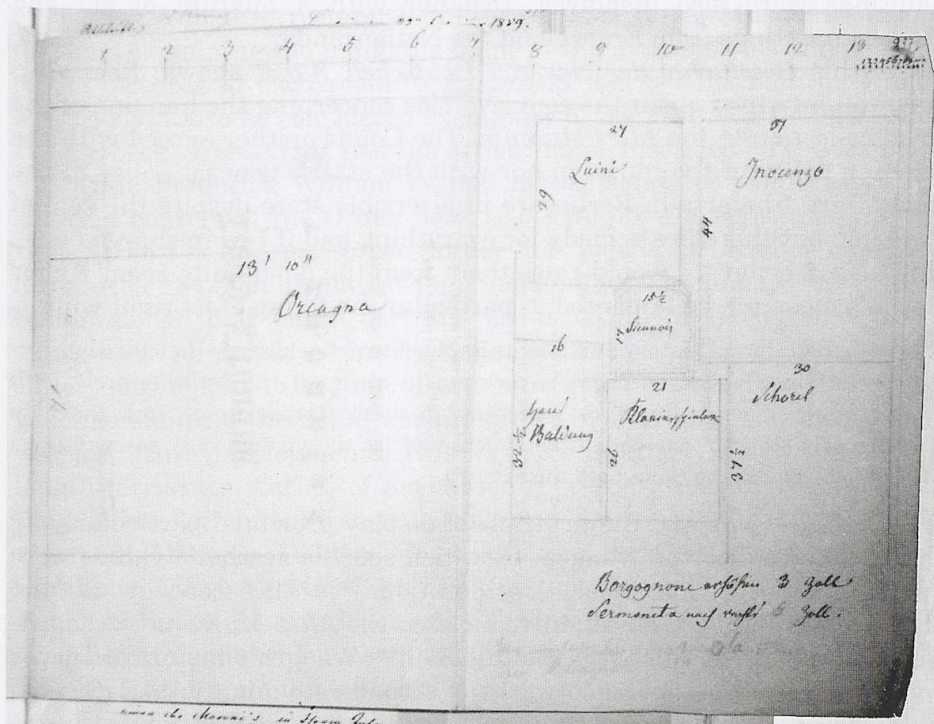


favourable light, according to contemporaries.<sup>106</sup> As a photograph of 1852 indicates, top lighting had been planned from the beginning. [ill. 6] In that respect Raczyński's gallery surpassed the Royal Picture Gallery, which had been frequently criticised for its deficient lighting.



7. Athanazy Raczyński, Sketch of part of a gallery wall in the Palais (1863), in *Libri Veritatis*, Archive of the National Museum Poznań

It is impossible to fully reconstruct the hang of the pictures. The position of but a few paintings is known: *Father Rhine* by Schwind, for instance, occupied the space below the windows in the part of the gallery where the visitor entered.<sup>107</sup> Since Raczyński had his entire collection on display the paintings hung closely together. The collector had carefully planned the hanging. This can be concluded from a sketch of part of one gallery wall dated 1863 when Raczyński considered purchasing a picture by Orcagna. [ill. 7] The sketch suggests that the order of pictures in the catalogues corresponded with the actual hang. Thus the visitor would be guided through the exhibition by the catalogue divided by schools: An

<sup>106</sup> Max Schasler (1856), op. cit. fn. 99, p. 281.

<sup>107</sup> Athanasius Raczyński (1876), op. cit. fn. 35, p. 24.