

## SPIS TREŚCI

|   |     |
|---|-----|
| Michał Mencfel, Camilla Murgia, <i>Editors' Note</i> . . . . .  | 5   |
| KOLEKCJONERSTWO NA PÓŁNOCY: MODELE ZBIORÓW, SIECI KON-<br>TAKTÓW, SPOSOBY EKSPOZYCJI OD WYSP BRYTYJSKICH PO SKANDY-<br>NAWIĘ I REJON MORZA BAŁTYCKIEGO  |     |
| Anna Sobecka, <i>Początki naukowych badań nad bursztynem w Gdańsku i ko-<br/>lekcja Jacoba Theodora Kleina (1685–1759)</i> . . . . .  | 13  |
| Urszula Dragońska, <i>Księgozbiór specjalistyczny Henryka Grohmana (1862–<br/>1939) a jego kolekcja grafiki nowoczesnej</i> . . . . .   | 47  |
| Charlotte Christensen, <i>The Prince, the Noblemen and the Painter: Collections<br/>of Works of Art in Copenhagen between 1800 and 1848</i> . . . . .   | 81  |
| Ylva Haidenthaller, <i>Collecting Coins and Medals in 18<sup>th</sup>-Century Sweden</i> . . .  | 111 |
| Martyna Łukasiewicz, Thor Mednick, <i>Canons and Networks. 19<sup>th</sup>-Century<br/>Danish Art in Paris</i> . . . . .  | 139 |
| Maren-Sophie Funderich, <i>Vom Kult zur Marke. Das Nietzsche-Archiv in Wei-<br/>mar und sein Netzwerk</i> . . . . .   | 161 |
| Julie Codell, <i>Local to National: Victorian Industrialist Art Collectors' Geogra-<br/>phies</i> . . . . .   | 197 |
| Ulrike Müller, Hélène Verreyke, Tine D'haeyere, <i>Between Art Historical Rep-<br/>resentation and Didactic Functionality: The Cast Collection of the Royal<br/>Academy of Fine Arts of Antwerp</i> . . . . . | 221 |
| PRZEKŁADY   |     |
| Francis Haskell, <i>Rewolucja i reakcja</i> . . . . .   | 253 |
| VARIA   |     |
| Stanisław Czekański, <i>Historia sztuki w polu metodologii. Aktualne problemy<br/>i wyzwania</i> . . . . .  | 293 |
| BIOGRAMY . . . . .  | 337 |

## CONTENTS

|   |     |
|---|-----|
| Michał Mencfel, Camilla Murgia, <i>Editors' Note</i> . . . . .  | 5   |
| COLLECTING IN THE NORTH: PATTERNS, NETWORKS, AND DISPLAYS FROM THE BRITISH ISLES TO SCANDINAVIA AND THE BALTIC REGION   |     |
| Anna Sobecka, <i>The Beginnings of Scientific Research into Amber and the Collection of Jacob Theodor Klein (1685–1759)</i> . . . . .   | 13  |
| Urszula Dragońska, <i>Henryk Grohman's (1862–1939) Specialist Library and His Collection of Modern Prints</i> . . . . .   | 47  |
| Charlotte Christensen, <i>The Prince, the Noblemen and the Painter: Collections of Works of Art in Copenhagen between 1800 and 1848</i> . . . . .   | 81  |
| Ylva Haidenthaler, <i>Collecting Coins and Medals in 18<sup>th</sup>-Century Sweden</i> . . .   | 111 |
| Martyna Łukasiewicz, <i>Thor Mednick, Canons and Networks. 19<sup>th</sup>-Century Danish Art in Paris</i> . . . . .  | 139 |
| Maren-Sophie Fänderich, <i>Between Cult and Brand. The Collection of the Nietzsche Archive in Weimar</i> . . . . .  | 161 |
| Julie Codell, <i>Local to National: Victorian Industrialist Art Collectors' Geographies</i> . . . . .   | 197 |
| Ulrike Müller, Hélène Verreyke, Tine D'haeyere, <i>Between Art Historical Representation and Didactic Functionality: The Cast Collection of the Royal Academy of Fine Arts of Antwerp</i> . . . . . | 221 |
| TRANSLATIONS  |     |
| Francis Haskell, <i>Revolution and Reaction</i> . . . . .   | 253 |
| VARIA   |     |
| Stanisław Czekalski, <i>Art History in the Field of Methodology: Current Problems and Challenges</i> . . . . .  | 293 |
| BIOGRAPHICAL NOTES . . . . .  | 337 |