

| The Collection of Architectural and Technical Drawings at the Department of Prints and Drawings of the National Museum in Warsaw: Existing Research and New Research Perspectives

Drawings related to civil and military architecture as well as technical drawings owned by the National Museum in Warsaw represent an extensive – and at the same time rather heterogeneous – collection of this kind. All of them depict architecture from the eighteenth to the twentieth centuries and are characterized by the diverse techniques used: from drawings in pen and watercolour on paper to drawings on tracing paper, lithographs (including revisions), ozalids or mixed media visualizations.¹ They belong to the Collection of Polish Drawings and partially also to the Collection of Foreign Drawings of the Department of Prints and Drawings. Architectural drawings have not been given separate inventory numbers from works of artistic nature, which is in line with the generally accepted practice at museum and library collections of prints and drawings. This is also related to the origin of the NMW collection. In the *Katalog rysunków architektonicznych ze zbiorów Muzeum Narodowego w Warszawie* [Catalogue of architectural drawings from the collection of the National Museum in Warsaw], Andrzej Rottermund described it thus: “The collection of architectural drawings has come into existence in the shade of splendid collections of paintings, sculptures and the arts and crafts industry. It was as if a by-product of the donations and purchases of the museum.”²

While it is not difficult to indicate the first acquisitions of the Museum of Fine Arts, which was established in 1862, identifying the first architectural drawings in the institution’s collection is a more challenging task. The origin of the collection may be associated with the sets of drawings acquired by the museum in the first years of its activity.³ Architectural plans stem from various sources, such as art collections or sets of works of historical or iconographical

¹ The term “architectural drawing” is used to define graphic representations of architecture or its elements, irrespective of the technique of execution. In his work *Autonomiczne rysunki architektoniczne* (Wrocław: Oficyna Wydawnicza Politechniki Wrocławskiej, 2006, p. 23), Leszek Maluga defines this term with an additional reference to the author: “an architectural drawing is a graphic result of an architect’s work irrespective of the technique of execution.”

² *Katalog rysunków architektonicznych ze zbiorów Muzeum Narodowego w Warszawie*, Andrzej Rottermund, ed. (Warsaw: Ośrodek Dokumentacji Zabytków, Państwowe Wydawnictwo Naukowe, 1970, p. 8). Biblioteka Muzealnictwa i Ochrony Zabytków, series A, vol. 6, Maria Charytańska, ed.

³ For more information on the subject, see “Historia zbioru rysunków architektonicznych Muzeum Narodowego w Warszawie,” in *Katalog rysunków architektonicznych...*, op. cit., pp. 8–10.

value, economic and construction archives of landed estates, bequests of the architects themselves and purchases. A general characteristic of the collection was provided by Rottermund in the preface to the aforementioned catalogue.⁴ The publication excludes drawings of architectural views, which complies with the adopted definition of the term: “The term ‘architectural drawings’ shall solely mean drawings related to the moment of designing, measuring or preparing architectural condition surveys.”⁵ Similarly, the publication omits technical and military drawings as well as the majority of twentieth-century measurement drawings of historical monuments and drawings owned by the then Department of Foreign Prints and Department of Documentation. Out of the numerous designs of the National Museum building, only Tadeusz Tołwiński’s design is mentioned (without a catalogue number), which served as the basis for erecting the actual museum. A separate catalogue, devoted to the set of drawings from Bohdan Pniewski’s studio, accompanied the monographic exhibition of the architect. It provided detailed information on the exhibited works with short characteristics of individual designs.⁶ Therefore, it is necessary to prepare new publications which would take into account the existing research and the content of the collection.

History of the Collection and the Most Important Sets of Drawings

As has already been mentioned, architectural drawings were acquired by the museum as elements of larger collections in the form of purchases, donations, legacies and bequests from private persons and institutions. The first donations including architectural sheets date back to the 1920s. These are the collections of Leopold Méyet (1911), brothers Henryk, Jerzy and Fryderyk Politur (legacy of 1916), Dominik Witke-Jeżewski, Zygmunt Gloger, Karol Iwanicki, Wiktor Gomulicki and Seweryn Smolikowski. In 1917, the Society for the Protection of Historical Monuments (TOnZP) deposited its collection at the museum, while two years later, upon dissolution of some of its departments, the Zachęta Society for the Encouragement of the Fine Arts (TZSP) donated drawings from the competition to design its seat. In 1920, the museum purchased the collection of Pius Weloński, which included a set of drawings depicting the residence of Marcello Bacciarelli situated next to the Royal Łazienki Park and other designs.⁷

Two large sets of this type were obtained by the museum thanks to the legacy of Zofia Stefańska and Jarosław Wojciechowski. In 1921, they donated two design portfolios of architect Konstanty Wojciechowski, co-founder of the TOnZP and member of the Delegation of Polish Architects appointed to represent the architectural society at the Comité permanent international des architectes (CPIA). Two years later, Jarosław – graduate of the Civil Engineering Institute in Petersburg and member of the Organizational Committee of the Department of Architecture of the Warsaw University of Technology – donated his own designs to the museum.⁸ Thereby, the collection was expanded by examples of historicist architecture

⁴ Ibid., pp. 10–13.

⁵ Ibid., p. 7.

⁶ *Bohdan Pniewski 1897–1965, katalog*, Andrzej Rottermund, ed., exh. cat., The National Museum in Warsaw, 5 April – 7 May 1967 (Warsaw: Muzeum Narodowe w Warszawie, 1967).

⁷ *Katalog rysunków architektonicznych...*, op. cit., p. 9.

⁸ These designs have been described and published in *Katalog rysunków architektonicznych...*, op. cit.

(mostly sacral) and – in the case of Jarosław's works – by designs representing early modernist Traditionalism and Romanesque Revival as well as a few examples of Art Nouveau.

In 1922, the museum acquired a set of drawings depicting ruins of ancient Roman temples, created between 1842 and 1844 by Feliks Gąsiorowski (**fig. 1**)⁹ and a set of French architectural engravings¹⁰ from the School of Decorative Arts in Warsaw (the former School of Drawing). Also this year, the museum purchased the following works from Zdzisław Jasiński: sets of fourteen drawings of post office buildings, an album with drawings by Borys Czetwertyński,¹¹ cadet of the of the Warsaw School of Application, a set of forty-five sheets by other students of the school in the scope of construction, engineering and military technology,¹² and a set of one hundred and eight drawings depicting defensive structures, construction and architecture as well as site plans, executed between 1816 and 1829.¹³ These include a group of plans executed by Stanisław Rzewuski in Vienna between 1816 and 1820 (**fig. 2**).

All of the above-mentioned sets were acquired by the institution during its transformation from the Museum of Fine Arts into the municipal National Museum, which was related to the new political reality and Poland's regained independence. In 1915, the City Administration entrusted the museum to the specially appointed committee composed of Bronisław Gembarzewski, Karol Jankowski, curator Jan Kauzik and Jan Lewiński as chair. The remaining members were W. Michalski, Dominik Witke-Jeżewski and Bogusław Herse. The committee developed the programme and scope of the institution's operations, agreed on its name and requested that the planned buildings be located in the Ujazdów district. The proposed division of the museum's collection included two departments called "Construction" and "Engineering."¹⁴ In 1916, the institution was renamed the National Museum of the Capital City of Warsaw and in 1918, the name was amended to the National Museum in Warsaw, which is used until today. On 1 March 1916, Bronisław Gembarzewski was appointed director (since 1920 he also headed the separate Museum of the Army, a state institution subordinate to the Ministry of Military Affairs). It was also then that the museum's collection was transferred to the tenement house at 15 Podwale Street. On 14 April 1921, the City Council adopted the statute of the museum, which described it as a self-governing institution, directly subordinate to the Mayor of Warsaw.

In 1923, the collection was enriched by the donation of the municipal Construction Department, which included works by Oskar Sosnowski (**fig. 3**) and Antoni Dygat prepared for the 63rd competition of the Warsaw Circle of Architects to design a site plan of the Ujazdów district, meant to house the seats of parliament and president as well as a complex of museum buildings.¹⁵ The following years saw a number of designs for the seat of the National Museum

⁹ Inv. nos: Rys.Pol.15109 MNW (details of the temple of Vesta in Tivoli), Rys.Pol.15110/1–8 MNW (condition survey and reconstruction design of the temple of Jupiter Stator in Rome), Rys.Pol.15111 MNW (portico beams of the Pantheon in Rome), Rys.Pol.15112/1–2 MNW (capitals and beams of two floors of the Theatre of Marcellus in Rome).

¹⁰ Inv. no. Gr.Ob.Alb.1764 MNW.

¹¹ Inv. nos Rys.Pol.3184/1–28 MNW.

¹² Entered into the National Museum's inventory in volume 7 (Prints and Books) under collective number 38087, wherefrom two drawings have been moved to the inventory of the Collection of Polish Drawings: inv. nos Rys.Pol.15105 MNW and Rys.Pol.15170 MNW.

¹³ Inv. nos Rys.Pol.3166/1–108 MNW.

¹⁴ Stanisław Lorentz, "Muzeum Narodowe w Warszawie. Zarys historyczny," *Rocznik Muzeum Narodowego w Warszawie*, vol. 1 (1938), pp. 27–8.

¹⁵ An axonometric view of Ujazdów by Oskar Sosnowski and the façade of the Museum of Art were presented at the Museum of Independence in Warsaw at the exhibition "Architektura Polski niepodległej" [The

at 3 Maja Avenue (today's Aleje Jerozolimskie). They have been entered into the museum inventory. Between 1988 and 1990 they were transferred from the Department of Scholarly Documentation to the Department of Polish Drawings.¹⁶

Architectural and building condition surveys, widely represented in the collection, represent yet another group of drawings. Only selected ones were included in the 1970 catalogue. The publication is missing a substantial number of measurement drawings of historical monuments of Warsaw and other cities executed for the TOnZP as well as the 1937–40 condition surveys. The most important sets include measurements of buildings at the Royal Łazienki Park from the TOnZP Survey Studio¹⁷ and condition surveys of the north tower and window details of Saint Mary's Church in Krakow executed between 1914 and 1919 by Władysław Włodarczyk (donated by the author in 1920).¹⁸

Another large group is formed by sets of designs created for the museum itself and related to its seat. This concerns specifically the tenement house at Podwale Street and subsequent blueprints for the building located on 3 Maja Avenue. The history of the design and construction of the institution's seat has been described in detail by Monika Szczesniewska-Ochnio.¹⁹ Drawings from the architectural competition announced by the Construction Committee of the NMW Building via the Circle of Architects stem from 1924. A total of forty-six works were submitted to the competition, out of which twenty-one were rejected and the remaining ones were divided into three categories. The eight purchased works were assigned to the first category. These were created by Marian Nikodemowicz (**fig 4**),²⁰ Hipolit Rutkowski and Maksymilian Goldberg,²¹ as well by Jan Bagieński,²² Bohdan Treter and Andrzej Tichy,²³ Jerzy Stachiewicz,²⁴ Jerzy Müller and Marcin Weinfeld²⁵ and a design team composed of Jadwiga Dobrzyńska, Stefan Sienicki and Bolesław Żurkowski.²⁶ In 1925, using a previously restricted possibility and against press protests, the Construction Committee entrusted Jan Fryderyk

architecture of independent Poland], see *Architektura Polski niepodległej, album wystawy 19 maja – 15 grudnia 2012*, Krzysztof Mordyński, ed., exh. cat., Museum of Independence, 19 May – 15 December 2012 (Warsaw: Muzeum Niepodległości, 2012), pp. 80–1.

¹⁶ The Department of Scholarly Documentation was established on the basis of the Iconographic Archive, which dates back to 1914, when it was founded by Bronisław Gembarzewski with the financial support of the Józef Mianowski Fund in order to collect materials illustrating the development of national culture. The archive owned drawings, including many executed by Gembarzewski, photographs and prints. In 1918 the Archive's collection, which encompassed over 11,000 inventory numbers, was transferred to the National Museum, where it was regularly supplemented with, i.a., drawings depicting relics of craftsmanship. See Stanisław Lorentz, "Dzieje Muzeum Narodowego w Warszawie," *Rocznik Muzeum Narodowego w Warszawie*, vol. 6 (1962), pp. 25–6. It is currently called the Iconographic and Photographic Collection.

¹⁷ Inv. nos Rys.Pol.3086–3092 MNW.

¹⁸ Inv. nos Rys.Pol.15257–15305 MNW. This is a set of 49 drawings in pencil, ink or watercolour on carbon paper or paper.

¹⁹ Monika Szczesniewska-Ochnio, "Gmach Muzeum Narodowego w Warszawie," *Rocznik Muzeum Narodowego w Warszawie*, vol. 26 (1982), pp. 7–88. I refer to the information contained therein and inventory data.

²⁰ Work no. 3, awarded design, inv. nos Rys.Pol.15346–15354 MNW.

²¹ Two designs: no. 20, inv. nos Rys.Pol.15355–15361 MNW and no. 21, inv. nos Rys.Pol.15362–15366 MNW.

²² Design no. 7, inv. nos Rys.Pol.15385–15399 MNW.

²³ Design no. 24, inv. nos Rys.Pol.15329–15336 MNW.

²⁴ Design no. 26, inv. nos Rys.Pol.15319–15328 MNW.

²⁵ Design no. 28, inv. nos Rys.Pol.15367–15375 MNW.

²⁶ Design no. 35, inv. nos Rys.Pol.15337–15345 MNW.

Heurich, a member of the National Museum in Warsaw, with creating a new design (he was also appointed site manager). The commission resulted in a complete architectural design comprising two hundred sheets executed manually and ozalid prints, some of which were in colour.²⁷ Three further designs stem from a subsequent, closed competition adjudicated on 22 May 1926: Tadeusz Tołwiński's²⁸ (selected for implementation), Zdzisław Mączyński's²⁹ and Czesław Przybylski's.³⁰ The collection also includes one hundred and ninety-nine plans and drawings executed in various techniques between 1926 and 1936, which are related to the working plans and specifications and the construction of the museum building under Tołwiński's supervision.³¹ The extension design towards Książęca Street is related to the activity of Antoni Dygat, who took over as site manager in 1937 and completed the building.³²

Between 1936 and 1939, under the guidance of the new director, Stanisław Lorentz, the museum's collection was reorganized and four hundred sheets with architectural drawings were reassigned to the Collection of Graphic Arts, which also included the Iconographic Archive.³³

Between 1936 and 1938, the new building hosted exhibitions related to the history, architecture and urban planning of the capital, such as *Warsaw of the Future*³⁴ in 1936, *Warsaw of Yore*³⁵ in 1937 and the highly popular³⁶ *Warsaw: Yesterday, Today, Tomorrow*, opened in 1938.³⁷ The latter is represented by a set of fourteen sheets with exhibition designs.³⁸ The exhibition of designs for the monument commemorating Marshal Józef Piłsudski in Warsaw³⁹ is documented by a set of large sheets by Marian Wnuk and Karol Jan Kocimski as well as a drawing of the monument according to the concept of Xawery Dunikowski.⁴⁰

²⁷ Inv. nos Rys.Pol.3038/1-280 MNW.

²⁸ Inv. nos Rys.Pol.15231-15240 MNW.

²⁹ Inv. nos Rys.Pol.15377-15384 MNW.

³⁰ Inv. nos Rys.Pol.15307-15318 MNW.

³¹ These are sets: inv. nos Rys.Pol.3001/1-169 MNW; detailed projections in set inv. nos Rys.Pol.3181/1-14 MNW and working plans recorded in the number sequence inv. nos Rys.Pol.15241-15256 MNW.

³² Inv. nos Rys.Pol.3180/1-9 MNW.

³³ Maria Mrozińska, who was in charge of the prints and drawings collection since 1929, was appointed as the head of the department. See Stanisław Lorentz, "Dzieje Muzeum Narodowego w Warszawie," *Rocznik Muzeum Narodowego w Warszawie*, vol. 6 (1962), p. 34; *Katalog rysunków architektonicznych...*, op. cit., p. 9.

³⁴ The exhibition was located in the basement of the unfinished 5th wing. Information on the exhibition is scarce. Apart from the book *Warszawa przyszłości* [Warsaw of the future] published by the Exhibition Committee, information on its organization and location may be found in Robert Jarocki's book *Rozmowy z Lorentzem* [Conversations with Lorentz] (Warsaw: Państwowy Instytut Wydawniczy, 1981), p. 140. The few available sources on the visual setting of the exhibition include photographs stored at the National Digital Archives in Warsaw (ref. 1-U-8484/1-3).

³⁵ Anna Masłowska, *Kronika wystaw Muzeum Narodowego w Warszawie 1862-2002*, vol. 1, 1862-1962 (Warsaw: Muzeum Narodowe w Warszawie, 2002), p. 84.

³⁶ The total number of visitors was estimated at 370,000. See "Wystawy czasowe," *Rocznik Muzeum Narodowego w Warszawie*, vol. 1 (1938), p. 196.

³⁷ Masłowska, op. cit., pp. 92-3.

³⁸ Inv. no. Rys.Pol.3109/1-14 MNW. The Iconographic and Photographic Collection also includes a set of photographs documenting the exhibition.

³⁹ Masłowska, op. cit., p. 85.

⁴⁰ Two sheets with Wnuk and Kocimski's design and Xawery Dunikowski's drawing were presented for the first time in seventy-five years at the exhibition *Wywyższeni. Od faraona do Lady Gagi / The Elevated: From the Pharaohs to Lady Gaga*, which opened the Jubilee Year celebrations commemorating the 150th anniversary of the

During the war the museum's collection became dispersed or was destroyed; many works found themselves outside the territory of the country. It was possible to rescue a part of them – in particular, works repossessed from the Union of Soviet Socialist Republics in 1946 and 1956. The most poignant war losses in terms of architectural drawings include three original sheets with the design of the National Theatre in Warsaw by Antonio Corazzi.⁴¹

The post-war years marked a new era in the history of the drawings collection. Pursuant to the decree of 7 May 1945, the museum was nationalized and became the “central museum institution of the Polish State,” while the Museum of Old Warsaw (which had hitherto been a branch of the National Museum) became an independent institution.⁴² The collection was extended on account of the legal regulations of the time: the museum began to acquire objects from the so-called former manorial property⁴³ as well as from deserted estates and estates taken over as war reparations.⁴⁴ In 1945, the nationalized museum took over the supervision of Wilanów, Royal Łazienki Museum and – upon request of the owners – Nieborów together with its collection. Among the branches created at the time, only the Museum in Nieborów and Arkadia has remained within the NMW structure until today.⁴⁵

Aristocratic Collections and Estate Construction Archives

The most valuable set of architectural plans stored at the Collection of Polish Drawings and included in the *Katalog rysunków architektonicznych z Muzeum Narodowego w Warszawie*⁴⁶ stems from the Nieborów collection of the Radziwiłł family. It depicts the Radziwiłł

National Museum in Warsaw. See *Wywyższeni. Od faraona do Lady Gagi*, Krzysztof Pomian, scholarly ed. (Warsaw: Muzeum Narodowe w Warszawie, 2012), p. 334, cat. nos 489–90.

⁴¹ Inv. nos 75469–75471 MNW. The lost works also included W.J. Jakunin's design for the redevelopment of the nearby Rozmaitości Theatre (inv. no. 75468 MNW).

⁴² Decree of 7 May 1945 on the nationalization of the National Museum in Warsaw, reference of the Polish Journal of Laws: Dz. U., 1945, nr 18, poz. 98.

⁴³ Decree of the Polish Committee of National Liberation of 6 September 1944 on the introduction of the agricultural reform, reference of the Polish Journal of Laws: Dz. U., 1944, nr 4, poz. 17. The legal basis for requisitioning art collections located in landed estates was the Regulation of the Minister of Agriculture and Agricultural Reforms of 1 March 1945 on executing the Decree of the Polish Committee of National Liberation of 6 September 1944 on the introduction of the agricultural reform, references of the Polish Journal of Laws: Dz. U., 1945, nr 10, poz. 51. According to § 11 (1a), items designated for private use of the owner and his family, not related to agricultural activity and not representing any artistic, scholarly or museum value, were not to be requisitioned. If such value was declared, this provision allowed the State Treasury to take over art collections and family archives. For more information on the subject, see Lidia Małgorzata Karecka, “Mienie zwane podworskim w Muzeum Narodowym w Warszawie,” *Muzealnictwo*, no. 53 (2012), pp. 44–57.

⁴⁴ Decree of 8 March 1946 on abandoned and formerly German estates, reference of the Polish Journal of Laws: Dz. U., 1946, nr 13, poz. 87. Another legal act which broadened the scope of property claims was the Decree of 15 November 1946 on the requisition of property belonging to states which waged war against the Polish State in 1939–1945 and the property of legal persons and citizens of such states and on the compulsory administration of such property, reference of the Polish Journal of Laws: Dz. U., 1946, nr 62, poz. 342.

⁴⁵ For more information on collections under the Museum's care during the war and Stanisław Lorentz's activity during his term as Director of the National Museum, see Krzysztof Załęski, “Stanisław Lorentz jako twórca Muzeum Narodowego,” in *Przeszłość przyszłości... Księga Pamiątkowa ku czci Profesora Stanisława Lorentza w setną rocznicę urodzin*, Editing Committee: Prof. Dr Hab. Andrzej Rottermund, Dr Dorota Folga-Januszewska, Ewa Micke-Broniarek (Warsaw: Muzeum Narodowe w Warszawie, Zamek Królewski w Warszawie, 1999), pp. 135–65.

⁴⁶ Plans from Nieborów comprise 478 objects. The catalogue describes 330 objects; it does not include prints from architectural publications and sheets not directly related to architecture. See *Katalog rysunków architektonicznych...*, op. cit., p. 10, n. 8.

residence in Nieborów, the garden in Arkadia, the Królikarnia palace in Warsaw and Szpanów (Shpanov) in Volhynia. An impressive subsection of the collection is represented by over a hundred drawings by Saxon architects depicting buildings designed for Dresden, Warsaw and the surrounding towns, including drawings by Szymon Bogumił Zug. Forty-four sheets with designs by Giacomo Quarenghi (**fig. 5**) were associated by Rottermund with Helena Radziwiłł's trips to Petersburg, which – according to the scholar – could testify to the collector's nature of this part of the set.⁴⁷

The following two former manorial property collections, i.e., an interesting set of one hundred and thirty-six architectural drawings from Mała Wieś and drawings from the Potocki palace in Krzeszowice, are related to design commissions from the eighteenth and nineteenth centuries and have been included in the aforementioned catalogue.

Drawings from Wilanów, which mostly document the construction work performed in the residence and the Wilanów property in mid nineteenth century according to designs by Francis Maria Lanci, are currently stored at the Museum of King Jan III's Palace in Wilanów.

NMW also owns the collection of the Tarnowski and Branicki families from Sucha, which stems from the acquisitions of Józef Ignacy Kraszewski. It includes designs gathered by the writer, condition surveys of historical monuments he commissioned and a few works ordered by the Tarnowski family.

The museum's collection was enriched by a set of architectural drawings purchased in London, which were originally owned by the Mniszech family. The set contains four hundred and twenty-six drawings (including a few notes) and four historical dust jackets.⁴⁸ They were created over more than a hundred years, from early eighteenth century to c. 1860. Apart from plans of Zamoyski, Mniszech and other families' residences, the set includes copies of designs of foreign buildings, drawings of architectural details, interior design objects and notes. In all likelihood, the drawings were initially stored in Wiśniowiec (Vyshnivets). Before the property was sold in mid-1850s, they must have been transferred to Paris by Andrzej Jerzy Mniszech together with the collection of art.⁴⁹ The set was purchased by the Lanckoroński family, who owned it for three quarters of the twentieth century. In 1975 the already divided collection was put up for auction by Adelajda Lanckorońska. Nearly one half of drawings from the initial collection was auctioned by Christie, Manson & Woods in London.⁵⁰ The remaining part was purchased from the owner slightly earlier by Joanna Booth Antiques

⁴⁷ Ibid., p. 11.

⁴⁸ Entered into the inventory of the NMW Collection of Polish Drawings under the number sequence from Rys.Pol.15406 to Rys.Pol.15832/1–4 MNW.

⁴⁹ Tomasz Feliks de Rosset, *Kolekcja Andrzeja Mniszcha. Od wołyńskich chrząszczy do obrazów Fransa Halsy* (Toruń: Wydawnictwo Uniwersytetu Mikołaja Kopernika, 2003), p. 30. The set includes designs of Andrzej Mniszech's palace at rue Daru 16 in Paris. According to de Rosset, it should be assumed that the set was in the possession of Mniszech until the end of the nineteenth century. Here I would like to thank the author of the book for his advice on the history of the set.

⁵⁰ *Fine Old Master Drawings*, auction cat., London: Christie, Manson & Woods Ltd., March 19, 1975 (*The Property of Countess Adelheid Lanckoronska*, pp. 5–8). According to the provenance of the set included in the auction catalogue, the drawings became the property of the Lanckoroński family via Leonia Wanda Potocka (1821–93), who was married to Kazimierz Lanckoroński and related to Wincenty Potocki (1740–1826), the first husband of Urszula Mniszech née Zamoyska (c. 1750–1816/17), grandmother of Andrzej Mniszech. However, such provenance would seem hardly credible. It should be assumed that the entire set was bought at an auction.

located on Kings Road in London.⁵¹ The collection presented at the Christie's auction house was purchased by the National Museum in Warsaw via the state-owned antique dealer company Desa. On account of the high price and lack of funds, the remaining part stayed in London and was only acquired by NMW in 2005, thanks to the initiative of Deputy Director for Scholarly Research Dorota Folga-Januszewska (in cooperation with Anna Grochala, the then curator of the Department of Modern Polish Prints and Drawings), with the support of Andrzej Rottermund, Director of the Royal Castle in Warsaw. In the meantime, on 24 October 1994, the Lanckoroński family donated five architectural drawings from *Vente Mniszech*.⁵²

The collection includes a broad representation of plans to rebuild Ludwika Zamoyska's palace (later belonging to her daughter, Urszula) on Krakowskie Przedmieście in Warsaw (no. 369 in the Land Register) (fig. 6). The earliest designs related to the Mniszech family include the design to extend the Dęblin palace, most likely executed by Jakub Kubicki in late 1780s, and the slightly later designs prepared by Jan Griesmeyer. Other sets are associated with the conversion of residences situated in Wiśniowiec (Vyshnivets) in Volhynia and Gródek in Podolia.⁵³

In addition, the set includes condition surveys and plans of such residences in Poland and Ukraine as Laszki Murowane (Murovane), Łabunie, drawings for Tatary near Lublin, Łozy near Vyshnivets, sketched plans of pavilions and park houses in Wierzbno near Warsaw and Łabuńki near Zamość; individual drawings related to palaces in Czajczyńce in Volhynia, Knyahynychi near Rohatyń, Rudniki in Przemyśl Land, Gołąb of Katarzyna Mniszech, née Zamoyska, the Żukowce estate in Volhynia, buildings in Horovnica near Korets and Bedrychowce.⁵⁴ The collection also features a condition survey drawing of the façade of the church and monastery in Kremenets from the time of its transformation into the Volhynia Gymnasium, the plan of the Missionary Friars' Church of the Holy Cross in Warsaw as well as several designs or copies related to French buildings, such as the eighteenth-century plan of a late Baroque theatre in Lunéville, a horizontal plan of a building in Clichy, an apartment plan in a tenement at rue de la Chaussée d'Antin in Paris as well as three horizontal plans of a Parisian tenement house from the late eighteenth century, situated at the gate of Hôtel de Beauvau. Another interesting group is the set of seventeen drawings most likely executed by Jan Griesmeyer, which depict elevations, projections and sections of renowned Parisian buildings erected in the years prior to the French Revolution. The drawings include elevations and projections of such buildings as Hôtel Guimard, Hôtel Thélusson and pavillon du Barry in Louveciennes, designed by

⁵¹ Andrzej Rottermund, "In memoriam: Tony Baggs (1934–2006)," *Biuletyn Historii Sztuki*, Ann 69, nos 3–4 (2007), p. 352.

⁵² Inv. nos Rys.Pol.15406–15410 MNW.

⁵³ See Piotr Kibort, "'Aprobuie te plante...' Wiśniowiec i Gródek Podolski Urszuli z Zamoyskich Mniszchowej – rysunki architektoniczne w zbiorach Muzeum Narodowego w Warszawie," in *Dziedzictwo i pamięć Kresów Wschodnich Rzeczypospolitej. Materiały I Muzealnych Spotkań z Kresami zorganizowanych przez Muzeum Niepodległości w Warszawie w dniach 26–27 marca 2008*, Andrzej Stawarz, ed. (Warsaw: Muzeum Niepodległości, 2009), pp. 57–63. For more information on drawings related to the Mniszech family's parks and gardens see id., "Ogrody w majątkach Mniszchów w końcu XVIII i na początku XIX wieku: Dęblin, Tatary, Gródek Podolski, Wiśniowiec Nowy," in *Parki Dionisiâ Miklera. Materiali miŝnarodnoï naukovo-praktičnoï konferencii prysvâčenoï 250-iŝ ričnici z dnâ narodžennâ vidatnogo landšaftnogo dizajnera, a takož formuvannâ ta rozvitku sadovo – parkovogo mistectva na zemlâh Shidnoï Ėvropi*, Mikola Volodimirovič Kibalûk, ed., Zbaraż–Višnevec–Kremenec, 2012, pp. 65–76.

⁵⁴ Piotr Kibort, "Laszki, Lubieszów, Łabuń, Malejowce... – rezydencje i dwory w rysunkach architektonicznych ze zbiorów Mniszchów z Wiśniowca," in *Dziedzictwo i pamięć Kresów Wschodnich Rzeczypospolitej. Materiały II Muzealnych Spotkań z Kresami zorganizowanych przez Muzeum Niepodległości w Warszawie w dniach 23–24 maja 2011*, Tadeusz Skoczek, ed. (Warsaw: Muzeum Niepodległości, 2014) (in preparation).

Claude-Nicolas Ledoux. Apart from that, there is Bagatelle in Bois de Boulogne according to a design by François-Joseph Bélanger. One of the drawings depicts the façade of the Paris Opera at boulevard Saint-Martin erected in 1781 according to a design by Samson-Nicolas Lenoir and designated to house the Académie royale de musique.⁵⁵ Furthermore, there are drawings of the palace in Wörlitz by Friedrich Wilhelm von Erdmannsdorff and some other unspecified buildings. Certain information on the original number of sheets is provided by the dust jacket made of a folded sheet of vat paper inscribed in German: *Neue Französische Gebäude und Grundriße so mein Bruder bey seiner Reise 1782. gesamlet . 30. Blätter*. Other drawings have become dispersed.⁵⁶ Chances are a part of them may have been preserved, as further research may indicate.

In 1985, when the collection was divided into the Warsaw and London part, Andrzej Rottermund began to investigate it in cooperation with English archaeologist and historian of architecture Anthony Paged Baggs, with a view to publishing a scholarly catalogue. On account of, i.a., reasons of logistics and numerous obligations of the researchers, the effort has not been completed.⁵⁷ As a continuation of scholarly research of the collection (following its merging in 2005), the author of the present article intends to conduct preliminary archival research, especially in Lviv and Kyiv, where a large part of the archive materials related to the Mniszech family is located, and to eventually publish a catalogue raisonné of the collection.

The Hessian Collection

An extensive and historically significant post-war acquisition of the National Museum was the collection of the Grand Dukes of Hesse, initially stored, most probably, at the Castle Museum in Darmstadt. Between 1942 and 1944, it was deposited at the castle in Karpniki (Fischbach), which was located within the new borders of the Polish state. The collection was acquired as a result of the so-called restitution campaign, when it was taken over by the State Treasury and transferred to the National Museum from Jelenia Góra (where it was stored at the time the land was reclaimed by the Polish administration). A list of the works was made together with a preliminary inventory, but detailed research on some parts of the set was not undertaken until recent years.

The collection of several hundred architectural drawings which used to belong to the Grand Dukes of Hesse-Darmstadt stems from early eighteenth to early twentieth centuries and is composed of sets related to various places. These include designs or plans of entire cities (such

⁵⁵ For more information on French drawings in the collection and their influence on the Mniszech family's commissions, see Piotr Kibort, "Architektura klasycystyczna w dawnych zbiorach Mniszców z Wiśniowca – odrzuty architektury francuskiej i nowe projekty z końca XVIII i początku XIX wieku," in *Francusko-polskie relacje artystyczne w epoce nowożytnej*, Andrzej Pienkos, Agnieszka Rosales Rodriguez, eds (Warsaw: Wydawnictwo Neriton, 2010), pp. 261–7.

⁵⁶ The set undoubtedly included a longitudinal section of Hôtel Thélusson, currently stored at the Department of Prints of the University Library in Warsaw. The drawing was acquired by the Department of Prints with the collection of Stanisław Patek. See *Katalog rysunków z Gabinetu Rycin Biblioteki Uniwersyteckiej w Warszawie*, part 2: *Miejscowości różne. Rysunki architektoniczne, dekoracyjne, plany i widoki z XVIII i XIX wieku*, Teresa Sulerzyska, ed. (Warsaw: Państwowe Wydawnictwo Naukowe, 1969), pp. 228–9, cat. no. 1000. Biblioteka Muzealnictwa i Ochrony Zabytków, series A, vol. 5, Maria Charytańska, ed.

⁵⁷ Baggs wrote an article about the Dęblin palace for the jubilee book of professor Adam Miłobędzki *Podług nieba i zwyczajów polskiego* (published in Warsaw in 1988). The text, sent from London by post, never reached the editing committee, since it concerned an object in the possession of the military and arose the interest of the censorship authorities. See Rottermund, *In memoriam: Tony Baggs...*, op. cit., p. 352.

as Pirmasens, Seliganstadt, Mainz), plans of castles (Babenhausen, Friedberg, Tannenberg), military barracks (Giessen), military camps, palaces (Hôtel de Hanau in Strasburg, Jägerthal – **fig. 7**) and estates as well as hunting palaces and estates (with the incredibly interesting Dianaburg), pavilions and garden furnishings (Roosendall) and manufactories (porcelain factory in Kelsterbach); there are also numerous examples of town and area maps of the Grand Duchy of Hesse, to name but a few. During the last two years they were described in more detail, identified and entered in the electronic inventory by Piotr Borusowski from the Department of Prints and Drawings NMW, who is working on the collection.⁵⁸ In the near future, it is necessary to prepare and publish a catalogue raisonné of the entire collection, based on archive and iconographic materials located in Germany.

Nineteenth-Century Drawings

The majority of nineteenth-century drawings has been published in Rottermund's catalogue. The publication omitted drawings related to towns which became a part of Poland in 1945, such as, e.g., designs for the now partially ruined castle in Siedlisko (Carolath),⁵⁹ executed in late nineteenth-century by various architects, including a redevelopment design by Karl Lüdecke dated 1865–67.

Among the names not listed in the catalogue, which may now be determined, one should mention Bronisław Muklanowicz (1839–1904), author of the redevelopment design of the church in Sulisławice or the 1877 competition design for Stanisław Moniuszko's mausoleum at the Powązki cemetery in Warsaw (**fig. 8**). Works by Erazm Hermatnik (1854–93) from Vienna and other authors, affixed with emblems, stem from the same competition. A design for a cemetery chapel by an unknown architect (affixed with an emblem) is interesting in terms of the dimensions of the building; on account of its scale, the drawing can be related to the 1883–84 competition for Karol Scheibler's mausoleum in Łódź. The collection also includes individual sets of design drawings by Edward Cichocki (1833–99),⁶⁰ Zygmunt Kiślański (1834–97)⁶¹ or Karol Kozłowski (1847–1902).⁶² The competition design by Franciszek Brauman (1838–1904) and Józef Pius Dziekoński (1844–1927) for the building of the Atheneum of the Zachęta Society for the Encouragement of the Fine Arts, Museum of Industry and Society of Music in Warsaw (**fig. 9**) is also interesting.⁶³

The Donation of Bohdan Pniewski

The most extensive set of architectural drawings owned by the Museum is the legacy of Professor Bohdan Pniewski's studio, donated by the architect in 1964 and supplemented

⁵⁸ Apart from the database, I referred to information obtained from Piotr Borusowski, whom I would like to thank for his advice, remarks and access to all drawings.

⁵⁹ Inv. nos Rys.Pol.3167/1–59 MNW.

⁶⁰ Inv. nos Rys.Pol.3043/1–10 MNW (competition design of the Ludowy Theatre, 1868–69).

⁶¹ Inv. nos Rys.Pol.3045/1–3 MNW (design of the main altar of the All Saints' Church in Warsaw's Grzybów district).

⁶² Inv. nos Rys.Pol.3045/1–7 MNW (design competition of the building of the Savings Bank in Lviv, 1888).

⁶³ Inv. nos Rys.Pol.3041/1–6 MNW.

with sheets belonging to Jadwiga Pniewska, which were acquired by the museum for the monographic exhibition organized in 1967, two years after the architect's death. The collection comprises almost seven thousand design drawings executed in various (also reproductive) techniques. All sets have been described in the catalogue of the said exhibition with an indication of the total number of drawings related to the given design, but one should remember the political censorship that was present at the time: designs forming part of the Church of Divine Providence complex in Warsaw are described as *Development Design of the Area between Na Rozdrożu Square and the Planned Church*,⁶⁴ when in fact they are related to the district of Marshal Józef Piłsudski in Pole Mokotowskie (**fig. 10**); for obvious reasons the official name of this architectural and urban development design could not have appeared in a catalogue issued in the People's Republic of Poland in 1967. After 1990, there has been renewed interest in Pniewski's legacy.⁶⁵ In 2000, Marek Czapelski began research of the collection, while working on a dissertation on Pniewski at the University of Warsaw. The work became the basis of a factually informative monograph.⁶⁶ In 2007, the archive drawings and materials were given new inventory numbers, and the data was introduced into the museum's electronic inventory.⁶⁷ The entire collection is generally accessible, both to researchers of architecture⁶⁸ and to persons looking for information on specific buildings. The drawings include works by other architects, such as Maciej Nowicki.⁶⁹ There are also plans signed by, e.g., Juliusz Nagórski (design of the exhibition area in Warsaw), Janusz Ostrowski (co-designer of the Museum of Technology and Industry), Małgorzata Handzelewicz-Waławkowska (**fig. 11**) as well as teams working on larger-scale architectural and urban planning enterprises

⁶⁴ Rottermund, *Bohdan Pniewski...*, op. cit., p. 38, cat. nos 66–9. NMW owns over 80 drawings and plans related to the specification of the district, dated 1935–38.

⁶⁵ Reproductions of drawings related to the extension of the Sejm complex were published in: Bożena Wierzbicka, *Projekty Bohdana Pniewskiego dla Sejmu* (Warsaw: Wydawnictwo Sejmowe, 1994). Twenty-six design drawings of the Church of Divine Providence were presented at an exhibition devoted to the history of designing the temple at the Museum of Architecture in Wrocław. See *Świątynia Opatrzności Bożej*, exh. cat., Muzeum Architektury we Wrocławiu, 8 September – 31 October 1999 (Wrocław: Muzeum Architektury we Wrocławiu, 1999), p. 15, cat. nos 1–26. Nine drawings depicting subsequent stages of designing the church in the context of the participation of Bohdan Pniewski's students were displayed at the 2012 *Art Everywhere* exhibition of the Academy of Fine Arts in Warsaw, curated by Maryla Sitkowska, at the Zachęta National Gallery of Art. See Piotr Kibort, "Fabrica ecclesiae – historia prac nad Świątynią Opatrzności Bożej," in *Sztuka wszędzie. Akademia Sztuk Pięknych w Warszawie 1904–1944*, exhibition script and concept of the catalogue Maryla Sitkowska, Jola Gola, Maryla Sitkowska, Agnieszka Szewczyk, scholarly eds, Zachęta Narodowa Galeria Sztuki, 4 June – 26 August 2012 (Warsaw: Akademia Sztuk Pięknych w Warszawie, 2012), pp. 374–7, cat. nos 468–76.

⁶⁶ Marek Czapelski, *Bohdan Pniewski – warszawski architekt XX wieku* (Warsaw: Wydawnictwa Uniwersytetu Warszawskiego, 2008).

⁶⁷ This work was performed by Katarzyna Markowicz, Karolina Tabak and Krzysztof Zięba. Here I would like to express my sincere gratitude to senior curator Ewa Milicer for her invaluable assistance throughout the entire endeavour.

⁶⁸ The latest publication which heavily draws on the archive of Pniewski's workshop concerning the district of Marshal Józef Piłsudski in Warsaw, the Museum of Technology and Industry and the area of the General National Exhibition planned in 1944 is Jarosław Trybuś's book *Warszawa niezaistniała. Niezrealizowane projekty urbanistyczne i architektoniczne Warszawy dwudziestolecia międzywojennego* (Warsaw: Muzeum Powstania Warszawskiego, Muzeum Narodowe w Warszawie, Fundacja Bęc Zmiana, 2012).

⁶⁹ Nowicki's design presents an outline concept of developing a fragment of the Warsaw Escarpment with the new parliament building and extended National Museum from 1945. Three of Nowicki's works in Pniewski's bequest have already been published: Bożena Wierzbicka, *Gmachy i wnętrza sejmowe w Polsce* (Warsaw: Wydawnictwo Sejmowe, 1998), pp. 195–7, figs 112–14. Four sketches by Nowicki have recently been included in a book edited by Bogna Świątkowska, *Chwała miasta* (Warsaw: Fundacja Bęc Zmiana, 2012), charts nos 46–9 (the illustrations accompanying Piotr Kibort's text "Maciej Nowicki – twórca nowej Warszawy," in *Chwała miasta*, op. cit., pp. 315–23).

employed by municipal or state planning and design studios. Sketches which are not signed include works by the pupils of Professor Pniewski.

Research of the Collection

Research of the architectural drawings in the then Department of Polish Graphic Arts was initiated by Stanisław Lorentz, who conducted a doctoral seminar on the subject in the 1960s and 1970s.⁷⁰ The collection was also used in numerous publications.⁷¹ Apart from Andrzej Rottermund, museum employees involved in architectural drawings included Marek Kwiatkowski and Krzysztof Załęski, who headed the Department of Polish Drawings between 1974 and 2004. Between 1987 and 1990 scholarly supervision of the architectural drawings was exercised by Robert Bogdański. It was then that a number of drawings was transferred to the Collection of Polish Drawings from the Department of Scholarly Documentation (currently known as the Iconographic and Photographic Collection). They were ordered in terms of topography and, for the most part, supplemented with scholarly descriptions. Other researchers involved in the drawings included Andrzej Dzieciołowski and Anna Rudzińska (identification of some of the drawings, description, provenance findings recorded on identification cards, in inventory books and exhibition catalogues). Tasks for the coming years include completing the list of entries in the electronic inventory⁷² and publishing the study on the Internet.⁷³ Part of the designs created c. 1900, including the legacy of Jarosław Wojciechowski, has been qualified to the European Partage Plus programme, which focuses on Art Nouveau and artistic activity c. 1900. The work will conclude in an Internet publication of the examined drawings.

The collection of the National Museum in Warsaw, albeit not fully representative, contains examples of architecture ranging from late Baroque to late Modernism. Many of the works are of high artistic value, which places the collection among the most important sets of architectural drawings in Polish museums, libraries and archives.

⁷⁰ The scope of works, names of researchers and bibliography until 1970 are provided in A. Rottermund, *Katalog rysunków architektonicznych...*, op. cit., pp. 15–6. For more information on the subject, see id., “Stanisław Lorentz jako badacz sztuki polskiej doby Oświecenia,” in *Przeszłość przyszłości...*, op. cit., pp. 193–211.

⁷¹ The most important include: Marek Kwiatkowski, *Szymon Bogumił Zug – architekt polskiego Oświecenia* (Warsaw: Państwowe Wydawnictwo Naukowe, 1971); Tadeusz Stefan Jaroszewski, *Architektura doby Oświecenia w Polsce: nurty i odmiany* (Wrocław: Zakład Narodowy im. Ossolińskich – Wydawnictwo, 1971). Studia z Historii Sztuki, Władysława Jaworska and Jerzy Pietrusiński, eds, vol. 13; Tadeusz Stefan Jaroszewski, Andrzej Rottermund, *Jakub Hempel, Fryderyk Albert Lessel, Henryk Ittar, Wilhelm Henryk Minter – architekci polskiego klasycyzmu* (Warsaw: Państwowe Wydawnictwo Naukowe, 1974); Stanisław Lorentz, *Efraim Szreger – architekt polski XVIII wieku* (Warsaw: Państwowe Wydawnictwo Naukowe, 1986); Andrzej Rottermund, *Jean-Nicolas-Louis Durand a polska architektura 1. połowy XIX wieku* (Wrocław: Zakład Narodowy im. Ossolińskich – Wydawnictwo, 1990). Studia z Historii Sztuki, Wiesław Juszcak et al., eds, vol. 45.

⁷² The work is carried out in the MONA system designed by Halina Słomka (S-Soft Biuro Usług Informatycznych), which was developed taking into account content-based remarks of NMW employees.

⁷³ The Digital National Museum in Warsaw (www.cyfrowe.mnw.art.pl) is an element of the dMuseion programme.