

I Bronisław Gembarzewski's Iconographic Archive and Its Draughtsmen in the Years 1914–23

Starting from the mid-19th century, social initiatives, inventorying campaigns and institutions and societies pursuing national heritage protection and documentation flourished in the territory of the old Polish-Lithuanian Commonwealth in all three partition areas. Long before the following century brought the necessity of rescuing the memory of the past after the destruction of the First World War and the Polish-Soviet war of the 1920s, the promoting activity (publishing, exhibitions) was accompanied by documentation, safeguarding, research and ongoing conservation and renovation works of selected historical buildings or monument complexes.¹ In the Russian partition, the first institution to undertake such activity in a systematic manner was the Society for Protection of the Monuments of the Past (onwards referred to with its Polish abbreviation TOnZP) established in 1906 in Warsaw; the same year also saw the foundation of the Association of Polish Countrylovers (onwards: PTK), and a little later, the Warsaw Scientific Society.² Also in Warsaw, by decree of the Committee of the Józef Mianowski Fund, the Iconographic Archive was established on 14 March 1914 (Archiwum Ikonograficzne; onwards referred to as the Archive or AI).³ The mastermind behind the idea, Bronisław Gembarzewski, became the only director of the emerging collection (**fig. 1**). The Archive's primary objective was to "collect objects of material heritage of old Polish culture in all its manifestations through copying, following methods strictly determined for different categories, both by hand and in photography."⁴ During the first two years, the Archive was housed in the Baryczko family tenement house, where the TOnZP had its premises. Despite such closeness, the institutions functioned independently from each other, having their own

¹ See Jerzy Frycz, *Restauracja i konserwacja zabytków architektury w Polsce w latach 1795–1918* (Warsaw, 1975); Michał Walicki, *Sprawa inwentaryzacji zabytków w dobie Królestwa Polskiego* (Warsaw, 1931); Andrzej Majdowski, "Poglądy na konserwację zabytków architektury sakralnej w Królestwie Polskim na przełomie XIX i XX stulecia" in Jerzy Kowalczyk, ed., *Ars sacra et restauratio*, papers from a scientific conference on art conservation on Jasna Góra, Częstochowa, Poland, 5–7 December 1991 (Warsaw, 1992), pp. 63–84.

² See *Polskie dziedzictwo kulturowe u progu niepodległości, wokół Towarzystwa Opieki nad Zabytkami Przeszłości*, Ewa Manikowska, Piotr J. Jamski, ed. (Warsaw, 2010); *Polskie Towarzystwo Krajoznawcze (1906–1950). Zarys dziejów*, Konrad J. Jędrzejczyk, ed. (Wrocław, 2006); Bogdan Nawroczynski, *Towarzystwo Naukowe Warszawskie. Materiały do jego dziejów w latach 1907–1950* (Warsaw, 1950).

³ The Archive of the National Museum in Warsaw (onwards referred to as Arch. MNW), sign. 163, vol. 1 – Archiwum Ikonograficzne. Answer in the query form of the Commission of Intellectual Work affiliated to the League of Nations for the Jerzy Mianowski Fund in Warsaw, May 1923, p. 280.

⁴ *Ibid.*, p. 280.

charters and financial sources.⁵ The autonomous character of the Archive is evidenced by the information contained in the TOnZP's annual report summarizing the years 1913/1914 that reads: "Apart from the aforementioned library and museum collections being property of the Society, a collection of drawings and books owned by the so-called Iconographic Archive directed by Mr Bronisław Gembarzewski is housed by the Society and remains accessible to the Society's employees. [...] the Society Board, acknowledging the importance of the director's initiative, lends a workroom located on its premises, providing it with all the possible conveniences considering our modest resources."⁶ In 1916, as decided by its founder, the Archive was moved to the National Museum of the Capital City of Warsaw (the present National Museum in Warsaw, onwards referred to as the NMW) and later integrated in this institution.⁷

The existing publications on the Archive fail to discuss its character or structure extensively. The scarce literature on the subject mentions several artists employed in the AI. The significance of the Archive's workroom in the field of Warsaw monument documentation was emphasized in the catalogue of the exhibition *Siedziby Królewskie w Warszawie. Zamek, Łazienki* [The Royal Residences in Warsaw. The Royal Castle, the Royal Łazienki] of 1915.⁸ One year later, Edward Chwalewik informed that 4,300 illustration plates were kept in the Archive, according to him: "providing the most precise imagery of our life, in both private and public dimension,"⁹ whereas ten years later, he cited a fantastic and untrue number of 150,000 plates.¹⁰ The Archive was for the first time discussed in a broader context in 1918 by Gembarzewski himself, who pointed out the outstanding value of the collected evidence for research on broadly understood Polish artistic culture.¹¹ The Archive was also mentioned by Stanisław Lorentz and Zbigniew Nykiel,¹² as well as authors of publications discussing the TOnZP and so-called visual archives in general.¹³ More recently, a short description has

⁵ See Edward Chwalewik, *Zbiory polskie. Archiwa, biblioteki, gabinety, galerie, muzea i inne zbiory pamiątek przeszłości w ojczyźnie i na obczyźnie w zestawieniu alfabetycznym według miejscowości* (Warsaw, 1916), p. 204. The author erroneously implied that the AI was integrated into the collection of the TOnZP, citing that it was founded by the Society [sic].

⁶ *Sprawozdanie Zarządu TOnZP za rok 1913/1914* (Warsaw, 1916), pp. 7–8.

⁷ Arch. MNW, Akta osobowe [Personal files, further on referred to as Akta], sign. 605c – Gembarzewski B., pp. 1–2, 31.

⁸ *Siedziby Królewskie w Warszawie. Zamek, Łazienki*, 7th exhibition of the TOnZP, exh. cat. (Warsaw, 1916), pp. 18–19.

⁹ Chwalewik, op. cit., p. 204.

¹⁰ Id., *Zbiory polskie...*, op. cit., vol. 2, 2nd ed., corr. and compl. (Warsaw–Krakow, 1927), p. 294. The Archive's inventory contained 4,300 inventory numbers on 6 July 1915, 5,542 numbers in 1915 and 16,074 numbers by the end of 1927.

¹¹ Bronisław Gembarzewski, "Archiwum Ikonograficzne," *Nauka Polska. Jej potrzeby, organizacja i rozwój. Rocznik Kasy Pomocy dla Osób Pracujących na Polu Naukowym imienia Doktora Józefa Mianowskiego*, Ann. 1 (1918), pp. 439–42.

¹² Stanisław Lorentz, "Dzieje Muzeum Narodowego w Warszawie," *Rocznik Muzeum Narodowego w Warszawie*, Ann. 6 (1962), pp. 25–26; Zbigniew Nykiel, "Dzieje Biblioteki Muzeum Narodowego w Warszawie do roku 1945," *Rocznik Muzeum Narodowego w Warszawie*, Ann. 25 (1981), pp. 241–75.

¹³ Stanisława Sawicka, "Wystawy Towarzystwa Opieki nad Zabytkami Przeszłości," *Ochrona Zabytków*, Ann. 11, nos 3–4 (1958), pp. 171–76 (reprinted in *Ocalić przeszłość dla przyszłości. Towarzystwo Opieki nad Zabytkami Przeszłości 1906–1944*, Biblioteka Muzealnictwa i Ochrony Zabytków, series B, vol. 75 [Warsaw, 1985], p. 47, where the Archive was suggested to have been founded in 1915, in connection with the fact that historical buildings in Warsaw were curated and inventoried by the TOnZP); Karolina Puchała-Rojek, "Fotograficzna gorączka. Aspekty fotografowania zabytków w pierwszych latach działalności TOnZP," in *Polskie dziedzictwo kulturowe...*, op. cit., p. 232, see also indexes in the final pages of the volume, pp. 324, 386; Ewa Manikowska, "Archiwa wizualne dziedzictwa kulturowego. Problemy i metody badawcze," in *Archiwa wizualne dziedzictwa kulturowego*, vol. 1,

been delivered by Piotr Jacek Jamski (who did not avoid misspellings of certain first and last names of the AI collaborators)¹⁴ and Anna Masłowska.¹⁵ The present paper aims to outline the character of the Iconographic Archive with particular emphasis on its first decade and profiles of collaborating artists-draughtsmen.

One of the Archive's main tasks was drawing copies of monuments and artefacts by employed artists-draughtsmen, though press illustrations and engravings were also collected, photographs commissioned and donations accepted. In two years' time, the quickly expanding collection counted as many as 6,039 inventory numbers.¹⁶ After the relocation to the National Museum in Warsaw in 1916, the Archive functioned as an autonomous unit with an independent inventory.¹⁷ From the outset, it was financed by various institutions: the Józef Mianowski Fund, the Ministry of Art and Culture and the Department of Extracurricular Education of the Ministry of Religious Denominations and Public Education (further on referred to as the MWRiOP), the Extracurricular Section of the MWRiOP, the Science and Universities Section, the Department of Science and Universities of the MWRiOP.¹⁸ The befriended TOnZP also showed support by making a one-off donation of 50,000 Polish marks to finance AI operations in October 1920.¹⁹

The year 1918 marked the beginning of a difficult period for the Archive, as highlighted by Gembarzewski in his annotations to the NMW budget report for the year 1919: "Facing the inability to operate by reason of lacking resources from the Mianowski Fund from the year 1919 to finance the so-called 'Iconographic Archive,' affiliated to the Museum, whose budget amounts to 1,000 Polish marks per month, this institution, closely linked to the Museum and of great cultural significance, ceases to exist."²⁰ The Archive was incorporated into the NMW's structure and shared the reading room with the Museum's library with which it was organizationally merged. In the early 1920s, it still kept the status of an "autonomous department affiliated with the National Museum and working for the Museum,"²¹ yet its character already started to change. Apart from artefacts acquired as a result of statutory activities, the Archive collection was expanded with works that were purchased by or donated to the Museum,

Archeologia-Etnografia-Historia Sztuki, Ewa Manikowska, Izabela Kopania, ed. (Warsaw, 2014), pp. 7, 9, 28, 31-32; ead., "Polska historia sztuki a Wielka Wojna," *Rocznik Historii Sztuki*, Ann. 40 (2015), pp. 15-18.

¹⁴ Piotr J. Jamski, "Struktura zbiorów Towarzystwa Opieki nad Zabytkami Przeszłości oraz historia ich dezintegracji," in *Archiwa wizualne dziedzictwa kulturowego. Towarzystwo Opieki nad Zabytkami Przeszłości*, Ewa Manikowska, Piotr J. Jamski, ed., vol. 2, (Warsaw, 2014), p. 117; see Chwalewik, *Zbiory polskie...*, op. cit., p. 204.

¹⁵ Anna Masłowska, *Kronika wystaw Muzeum Narodowego w Warszawie 1862-2002*, vol. 1, 1862-1962, (Warsaw, 2002), pp. 22-27, 31; ead., "Z Krakowskiego na Podwale. Wędrówki Muzeum po Warszawie," in *Marzenie i rzeczywistość. Gmach Muzeum Narodowego w Warszawie*, Piotr Kibort, ed., exh. cat., The National Museum in Warsaw, 2016 (Warsaw, 2016), p. 32, fig. 11.

¹⁶ On 31 March 1916. For the sake of comparison, on 14 March 1918, the collection included as many as 11,029 inventory numbers.

¹⁷ Arch. MNW, sign. 163, vol. 1, p. 286.

¹⁸ Archiwum Państwowe w Warszawie [State Archive in Warsaw, onwards referred to as APW], zespół [file] 147/o, sign. 72/147/o/5 - Account Book of the Iconographic Archive, 1 June 1914 - December 1923, 26 and 31 November 1929; Arch. MNW, sign. 163, vol. 1, pp. 43-269.

¹⁹ On 20 August 1921, "a report was sent to the TOnZP concerning the sum of 50,000 Polish marks [...] the remainder is paid in cash: 70.25 Polish marks" [after: APW, inv. no. 72/147/o/5, p. 39 (84)].

²⁰ Arch. MNW, inv. no. 117, pp. 3-4.

²¹ Cited after: Arch. MNW, Akta, inv. no. 605c - Górniak St., p. 14.

whenever their qualities matched the collection's profile (most of all, iconography). This is how, for instance, it gained artefacts selected from the inheritance after painter Aleksander Lesser,²² from the donation of Michał Federowski or from the collection of Ryszard Biske, purchased by the NMW from the owner in April 1927.²³ The Archive also collected a reference library that included 359 books by the end of 1918.²⁴

A significant threshold in the Archive's activity was the outbreak of the Second World War, when the AI workroom ceased to exist. The collection, moved by the Nazi authorities to Krakow, was restituted and returned to Warsaw in 1946.²⁵ Most probably, a significant bulk of iconographic material related to armaments and uniforms was transferred still in the 1930s to the Army Museum (today the Polish Army Museum, onwards referred to as the MWP), which compromised the collection's integrity.²⁶ The holdings were further dispersed, among others, during the transfer of the portion related to folk art to the Museum of Folk Culture (now the State Ethnographic Museum, PME), that today stores about 1,600 drawings, engravings, prints and photographs with a small oval ink mark containing an inventory number and inscription in capital letters: "Archiwum Ikonograficzne" (fig. 2).²⁷ According to my estimation, currently around 85 per cent of the original collection – which consisted of 27,209 inventory numbers in Autumn 1939²⁸ – is in the Iconographic and Photographic Collection of the NMW.

During the first ten years of the AI's existence, it employed 18 draughtsmen, several collaborating photographers as well as two archivists on government payment: Edward Zielenkiewicz (from July 1922) and Antoni Wieczorkiewicz (from June 1923), who, i.a., arranged the Archive's portfolios.²⁹ In November and December 1916, the Archive hired Zofia Wagner, who typed catalogue cards, and from June 1920 to January 1921 – F. Czajkowski, who drew up indexes.³⁰ We also know the names of the collection keepers delegated by the NMW until 1945: the NMW

²² Arch. MNW, Dary [Donations], Julia Lesser-Blatteis, née Bergson, inv. no. 320/5 – Letter from Notary Karol Hettlinger to the President of the Capital City of Warsaw of 1 March 1918; see Katarzyna Mączewska, "Kolekcja fotografii należąca do Aleksandra Lessera (1814–1884), daru rodziny artysty dla Muzeum Narodowego w Warszawie. Doskonałe medium do studiowania i popularyzacji historii," *Wehikuł czasu*, no. 19 (2014), pp. 16–20. In 2017, during the scientific conference "Wokół zagadnień warsztatu artysty: malarza, rzeźbiarza, architekta..." [Questions around the artist's workshop: painter, sculptor, architect...], the author read the paper *W poszukiwaniu spełnienia zawodowego. Aleksander Lesser jako badacz kultury, historyk sztuki i dokumentalista zabytków – kalendarium podróży, zainteresowania i warsztat artysty widziane z perspektywy jego akwareli, szkiców, odrysów oraz kolekcjonowanych fotografii* (19–21 October 2017, Faculty of History and Culture at the Department of History of the Copernicus University in Toruń – the conference papers are planned to be published).

²³ Biske's collection fitted in the current Archive's plans realized at that time – to collect iconography of all "artistic heritage in Polish territory" (after: Arch. MNW, inv. no. 163, vol. 1, pp. 50–51). The collection is presently being worked on by the Author of the present paper.

²⁴ APW, inv. no. 72/147/0/5, pp. 17, 19; Arch. MNW, inv. no. 234, p. 9.

²⁵ Arch. MNW, Rewindykacje [Revindications], teka [portfolio] IV, p. 40.

²⁶ The collection is currently being catalogued and sorted by the Author. I am indebted to Alina Jurkiewicz-Zejdowska and Andrzej Cichal for granting me access to it.

²⁷ The collections were in majority received by the State Ethnographic Museum in the 1950s and mainly belonged to the so-called folk department of the former Iconographic Archive and are presently stored in the collection of the department of the Archival and Photographic-Cinematographic Documentation of the Museum. I would like to thank Barbara Kowalczyk for granting me access to the evidence.

²⁸ This state was uninterruptedly maintained from 31 March 1938 (after: Arch. MNW, inv. no. 311, p. 16).

²⁹ APW, inv. no. 72/147/0/5, p. 43 (89); *ibid.*, inv. no. 163, vol. 1, pp. 43–269.

³⁰ *Ibid.*, pp. 47–49, 36(75)–39(81).

Deputy Director Bohdan Marconi in 1927; from 1931 – Wanda Stanisława Kiernik (art historian employed as assistant librarian); from 1934 – Dr Kazimierz Molendziński (later the head of the library); in August and September 1939 – Dr Mieczysław Chojnacki, who shortly curated the library and, most likely, also the Archive; during the period of German occupation until 1942 – Dr Józef Grabowski; from 1943 – Maria Mrozińska.³¹

The employed artists held the status of contracted municipal officials classified into the payment group VIII, rank A.³² These were graduates of artistic academies and polytechnics, painters, designers, stage designers and graphic artists and active members of contemporary artistic societies. Details of the recruitment process remain obscure, but it is known that certain candidates went through a one-day trial, supervised by the head.³³ They worked in a well-equipped workroom; a few also worked at home. Only rarely did they go outdoors; rather, they inventoried artefacts from museum or private collections. In the workroom, artefacts belonging to the material heritage of Polish culture were mainly documented. Photographic documentation of graphic collections was ordered, which involved borrowing prints from the owners. A great part of the collected material consisted of images of artefacts owned by private collectors – mostly from Warsaw, but also by institutions, like the TOnZP, the TZSP (Society for the Encouragement of Fine Arts in Warsaw), the Warsaw Artistic Society, the Charity Society, the Museum of Industry and Agriculture, the Museum of Crafts and Applied Arts in Warsaw or the NMW itself. Drawings of artefacts that were proposed or destined for purchase were commissioned as well, as in the case of the vase produced by the Belweder faience factory in Warsaw (c. 1770–80), whose watercolour depiction was recorded in the inventory on 12 December 1916, while the object itself was purchased seven days later by the NMW from Zdzisław Wolski (**fig. 3**).³⁴ Such examples could be multiplied. In the first years of the Archive's existence, the artists rarely signed their works.

Bronisław Gembarzewski listed detailed guidelines concerning documentation drawings and their description in the Archive's statutes.³⁵ The size of paper sheets was consistently observed: almost all of them are sized or can be folded to the size of 35.0/36.5 × 24.5/27.0 cm. A uniformed scheme of text information was also introduced: the right upper corner included the title (place of origin, the object's or artefact's name), information whether the drawing was executed from the model or reproduced from a photograph or another drawing and sometimes, the year and name of the maker of the documented object. In the case of artisanal products, the date of the prototype was put in the left upper corner, and the workshop's name with the object's description, sometimes the scale graph – in the right upper corner. In the bottom right corner, the name of the owner of the copied work was mentioned, complete with the place and date of the drawing, sometimes the deposit number or number of the photographic film. As for

³¹ Arch. MNW, Akta, inv. no. 607e – Marconi B., pp. 13–14; *ibid.*, inv. no. 607b – W. Kiernikówna, pp. 18–20, 25–26; *ibid.*, inv. no. 609a – K. Molendziński, pp. 9–13, 27–29, 34–35; Z. Nykel, *op. cit.*, p. 270.

³² See Arch. MNW, inv. no. 159, p. 85.

³³ W. Sztolcman wrote down in his notebook two names of candidates for the Archive employees: Jodkiewicz and Stanisław Mścichowski, who went through such a trial on 12 February 1916, after: "Notatnik W. Sztolcmana," [W. Sztolcman's notebook] [s.a.] [manuscript in the family archive of Maciej Sztolcman]. I am indebted to Mr Maciej Sztolcman for granting me access to these materials.

³⁴ Inv. nos DI 7629 MNW, DI 19694 MNW, DI 2873 MNW, DI 3880 MNW.

³⁵ Arch. MNW, inv. no. 163, vol. 1 – Program Archiwum Ikonicznego do historii kultury polskiej [Guidelines of the Iconographic Archive for the history of Polish culture] [typescript, two versions], pp. 21–35.

photographs, colours were listed (e.g., for textiles) and numbers of additional documentation in the right upper corner of a thicker cardboard sheet.³⁶ Following Gembarzewski's original intentions, the collected material was intended for publication. The planned edition would have contained "methodical gathering of a great number of examples of old art (in many a case, for the first time ever), casting new light on the past [...]"; similarly, a publication was planned of fascicles containing 10 illustrations with commentaries.³⁷ Primarily, Gembarzewski planned using photographic reproductions, with exceptions, for instance: "If an object is of primary importance, the photographic reproduction will be accompanied by drawings presenting vertical and cross-section views etc."³⁸ Undoubtedly, he modelled this idea on the very popular publication issued almost 60 years earlier: *Wzory sztuki średniowiecznej i z epoki Odrodzenia po koniec wieku XVII w dawnej Polsce* [Patterns of art of the Middle Ages and the Renaissance until the end of the 17th century in Old Poland] by Edward Rastawiecki and Aleksander Przezdziecki (series 1–3, Warsaw–Paris, 1853–1869) that he ordered to the Archive in 1915 and integrated several of its illustrations plates into the collection.³⁹ His extensive knowledge of European publications proved very useful (he pursued research in France, Russia and Switzerland). He must have been aware of the unfortunately unissued publication project "Skarbiec Zabytków Polskich znajdujących się w prywatnych zbiorach Warszawy" [Treasury of Polish Material Heritage in Warsaw private collections] conceived by Dominik Witke-Jeżewski that was intended to be based on watercolours by Władysław R. Sztolcman.⁴⁰ Gembarzewski maintained permanent contact with Witke-Jeżewski, who would lend his own graphic collection to be reproduced in the workroom from the very beginning of the Archive's existence.⁴¹ What may be a surprise is the already-then anachronic idea of publishing drawings instead of universally employed photography, yet this subject would require a separate analysis.

The collection was stored in canvas-and-paper portfolios, tied up. The subject classification organized knowledge on particular artistic phenomena, while entries within a subject were ordered alphabetically. The gathered iconographic material was completed by supplementary information – e.g., portfolios dedicated to ceramics also contained examples of brands, texts and illustrations all mainly derived from the 1913 booklet by Gustaw Soubise-Bisier *O fabrykach ceramiki w Polsce* [On ceramic factories in Poland] as well as from the catalogue of the Polish ceramics and glassware exhibition organized by the TOnZP in Warsaw the same year.⁴² The most complete indexes of the AI catalogues known today, from the early 1920s, contain almost 30 categories that include 235 subject entries, corresponding to the successive

³⁶ See inv. no. DI 4120 MNW and DI 5907 MNW.

³⁷ Gembarzewski, *Archiwum Ikonograficzne*, op. cit., p. 441; the original publishing plans and subject classification are discussed in detail in the Archive's Guidelines [Program] (see Arch. MNW, inv. no. 163, vol. 1, pp. 21–35).

³⁸ Ibid., p. 442.

³⁹ APW, inv. no. 72/147/o/5, p. 35.

⁴⁰ This publishing project was discussed in a paper by the Author of the present text: *Efekt współpracy rysownika z kolekcjonerem – Władysława Sztolcmana rysunki rzemiosła artystycznego powstałe dla Dominika Witke-Jeżewskiego w zbiorach Muzeum Narodowego w Warszawie*, presented at the scientific conference "Polskie kolekcjonerstwo rzemiosła artystycznego" [Polish collecting of artisanal handicraft] (Stowarzyszenie Historyków Sztuki [Art Historians Association], Warsaw section, 3–4 November 2016). The organizers plan to publish the conference papers.

⁴¹ The account book records of an incident of receiving materials from Witke-Jeżewski in 1914 (APW, inv. no. 72/147/o/5, p. 13)

⁴² The majority was given extra cardboard support and recorded in the Archive's inventory in 1918.

numbers of portfolios. Particular categories could be cited, for instance: wooden architecture, masonry architecture, sculpture, painting and graphic arts, glassware, ceramics, ceramic tiles, bricks, textiles, goldsmithery (coronation jewels, orders, ritual jewellery), weaponry, jewellery/clothing decorations, goldsmithery/vessels and tools, jewellery and goldsmithery/liturgical vessels and accessories, bronze objects, brass objects, coppersmithery, pewter and guniron objects, iron objects, furniture (church, secular), bookbinding, vehicles, sailing, agriculture, crafts and guilds, industry, commerce, daily life, customs and rites, public life, coats of arms, Eastern Catholic (Uniate) category, Jewish category, prehistory. Finally, two unnumbered categories were included, i.e., clothing (women's wear, men's wear, officials, clergy, Jews) and the so-called folklore category, divided into 14 subjects (sculpture, painting and Easter eggs, graphic arts, musical instruments, glassware and ceramics, textiles, leather products and goldsmithery, furniture, vessels, tools, religious art and Polish and foreign clothing).⁴³ The manner in which they were stored is illustrated by Józef Grein's photograph of 1926⁴⁴ (fig. 4).

At this point, we should attempt at verifying the information cited in literature that the "majority of watercolours" of the Iconographic Archive was painted in the years 1914–16 and that it was the "most important period of the formation of this collection."⁴⁵ This opinion can be questioned, especially if we take into consideration the institution's vigorous activity after 1916 and later, when it was incorporated into the structure of the NMW (1919), and the amassment of generous drawn documentation delivered at least until the early 1930s. The collection's profile went through constant changes, and the documentation's scope and character would also gradually broaden: during the first three years of AI's activity, generally copies of engravings, photographs, atlases, old books or paintings were collected, but when the collection was moved to the Museum, mostly artefacts of material culture from private and public collections were documented. As for the frequently emphasized alleged domination of watercolour illustrations, particularly in the initial period of the Archive's activity, it should be stated that in the years 1914–16, despite their significant number, watercolours did not actually dominate. The majority of drawings were executed in pen and pencil, and photographs, engravings and prints were also added. It does not change the fact, however, that jointly, ink drawings and watercolours constitute a significant portion of the collection; according to my estimations, 56 per cent by the end of 1916 (7,790 inventory numbers in total); the remaining ones: engravings, prints and postcards constituted 25 per cent of the collection, while photographs – 19 per cent. By the end of 1918, among 11,689 inventory numbers, drawings constituted 61 per cent, while engravings, prints, postcards as well as embossed wax seals and notes supplementing illustrations – 24 per cent, and photographs – 15 per cent. Since the collection was merged with a part of the NMW collection, further data is not equally clear and requires

⁴³ Arch. MNW, inv. no. 163, vol. 2 – Catalogues of the Iconographic Archive, c. 1923–46 (10 various versions in the form of both loose and bound manuscript or typescript sheets).

⁴⁴ Inv. no. DI 37377 MNW; Arch. MNW, inv. no. 163, vol. 1, p. 271.

⁴⁵ Jamski, *Struktura zbiorów...*, op. cit., p. 119; neither do I have knowledge of the aforementioned watercolours by Adriana Głębockiego (ibid., p. 117) "purchased in 1914" for the Archive's collections. Indeed the present Iconographic and Photographic Collection of the NMW possesses a set of c. 300 Głębocki's watercolours and sketches, but these were purchased by the NMW in 1925 from Witke-Jeżewski and transferred to various departments of the Museum; part of them was recorded in the Archive's inventory after 1945, some of them – several years after the purchase. Currently, the collection is being integrated and catalogued. In 1915, the a set of engravings and press illustrations was acquired to the Archive's collection, including ones after Głębocki's drawings, yet these were graphic reproductions, not watercolours.

further research. In total, the collection contained 14,913 inventory numbers in 1923, and 27,209 numbers in 1939. It should be kept in mind that the inventory also registered artefacts that were acquired to the Museum in a variety of ways (for instance, as donations), and whose profile matched the iconographic collection. Still after 1945 (when the AI workroom ceased to function), they were marked with the former seal stamp of the Archive (the later Scientific Documentation Department, and the present Iconographic and Photographic Collection of the NMW). So far, this fact was omitted by literature of the subject that associated the items added to the inventory of the AI's workroom but made elsewhere, as well as the ones acquired after 1945, with the Archive's original formula.⁴⁶

Research on the Archive is being continued. Its structure, circumstances of the establishment, history and assessment of the collection – from artefacts of purely documentary character to the set of autonomous works of art – require closer study. The chief aim of the present text, however, is the discussion of profiles and contribution of artists-draughtsmen employed in the Archive during the first ten years of its functioning. The time frame was determined by the preserved account book, containing expenses from the years 1914–23.⁴⁷ The following profiles have been based mainly on archival evidence completed with family archives and, now and then, scarce data published in the literature of the subject.⁴⁸ It is also for the first time that the range of tasks and subjects appointed to particular artists has been compiled. Additionally, the final Annex presents their life dates, the period of employment in the Archive as well as their personal signatures.⁴⁹ In this period, Gembarzewski also sub-contracted photographers, as Walenty Grodzki, Stanisław Trzciński, Józef Różewicz or Zofia Bułakowska, whose activity will likely be discussed in a separate paper.

The originator and director of the Archive was Bronisław Gembarzewski, painter of battle scenes and professional military. He drew a lot himself, and in the first years of work at the Archive, he particularly favoured pen sketches and copies on tracing paper. He graduated from the Academy of Fine Arts in St Petersburg and was also educated in Paris. He studied the subject of Polish military and illustrated his own publications.⁵⁰ Valued as an expert in the field of Polish weaponry and uniforms, he was also member of numerous commissions and societies, including the TOnZP, also as a Board member, director of the conservation department, exhibition co-organizer and director of collections and library.⁵¹ For 20 years, he was the director of the NMW (1916–36) and the Army Museum in Warsaw (1920–39), that was founded at his instigation.

⁴⁶ Inventory numbers higher than 27,209 were added after 1945.

⁴⁷ APW, inv. no. 72/147/0/5.

⁴⁸ By reason of the *Journal's* word limit, I have omitted the references to profiles published in *Słownik artystów polskich i w Polsce działających* (Warsaw, 1971) that mentions, i.a.: Bronisław Gembarzewski, Stanisław Bagiński, Jan Małachowski, Kazimierz Purzycki, Władysław Klejn, Mieczysław Kotarbiński, Szymon Poprzęcki, Zygmunt H. Frani, Jan Ogórkiewicz and Mieczysława Rozbicka.

⁴⁹ See the Annex – pp. 38–40.

⁵⁰ Bronisław Gembarzewski, *Wojsko polskie Królestwa Polskiego 1815–1830* (Warsaw, 1903); id., *Wojsko Polskie Księstwa Warszawskiego 1807–1814* (Warsaw, 1905).

⁵¹ Arch. MNW, Akta, inv. no. 605c – Gembarzewski B., p. 31.

Władysław Roman Sztolcman was the director's most trusted collaborator for almost eight years. His status was indicated by his salary, twice that of the remaining employees.⁵² He was educated in Warsaw, where he graduated from the Jerzy Kühn technical high school on Składowa Street. His teachers were outstanding artists and documentalists, like Adrian Głębocki, Ludomir Franciszek Dymitrowicz or Jan Michał Strzałecki (later his father-in-law). He was also a conservator of art, model maker, and designer of furniture, ad posters and bookplates.⁵³ For the Archive, he mainly painted watercolours (about 2,000) and made photographs, proving his skills as a versatile artist, sensitive to the material, colour, structure and structural details of objects. Upon documenting artisanal products – e.g., furniture – apart from basic views (front, back, side, overhead view), he often prepared cross-section views with profile outlines and construction details (**figs 5, 6**). He also lent items from his own collections to be copied in the Archive.

Stanisław Bagiński was born in Warsaw and studied drawing under Wojciech Gerson in the Drawing Class and later studied in Munich and Paris on a TZSP scholarship. His illustrations were published by Warsaw press on a regular basis.⁵⁴ He also exhibited at the TZSP Salon.⁵⁵ He worked at the Archive for about nine months only.⁵⁶ His first work was registered in the inventory under no. 40 (6 April 1914) to initiate a series of drawings documenting the graphic collection of Dominik Witke-Jeżewski (**figs 7-9**).⁵⁷

Stanisław Jan Zawadzki started his employment in the Archive at the same point as Bagiński – his colleague from Gerson's class in Warsaw. Zawadzki also studied under Polish painter Jacek Malczewski at the School of Fine Arts in Krakow and went on to a scholarship in Munich and Paris.⁵⁸ He exhibited his paintings, i.a., at the TZSP Salon,⁵⁹ whose jury he joined later in 1927 and 1929. He received numerous awards: Award of the Prime Minister (1924), the Silver Medal Award (1927), Award of the Capital City of Warsaw (1928 and 1929), Award of the Supporters of the TZSP (1931), the Late Maria Lencka Award (1933), as well as the TZSP Honorary Diploma (1934).⁶⁰ He worked for the Archive for 14 months.⁶¹ He mainly

⁵² APW, inv. no. 72/147/o/5, pp. 3(7)–39(81).

⁵³ More information about the artist is contained in the paper currently being prepared by the Author: *Efekt współpracy rysownika z kolekcjonerem...* – see n. 40.

⁵⁴ See Ludwik Grajewski, *Bibliografia ilustracji w czasopiśmie polskich XIX i pocz. XX w. (do 1918 r.)* (Warsaw, 1972), pp. 25–26.

⁵⁵ *Salon Towarzystwa Zachęty Sztuk Pięknych 1925* (further as *Salon...*), exhibition guidebook, no. 8 (Warsaw, 1925), items 7–8; no. 18, 1926, items 16–18; no. 29, 1927, items 14–16; no. 39, 1928, items 15–17; no. 49, 1929, items 10–11.

⁵⁶ APW, inv. no. 72/147/o/5, pp. 7–15.

⁵⁷ Inv. no. DI 40 MNW; during the documentation of the collection of Witke-Jeżewski, both a drawing and a photograph of the same object were executed, for instance, in the case of Stefan Della Bella's engraving *Jerzy Ossoliński's Entry into Rome in 1633* (Table VI), in 1914, B. Gembarzewski executed a drawing in pen after the engraving, inv. no. DI 98 MNW, while W. Grodzki made a photograph, inv. no. DI 116 MNW; the original work was donated by Witke-Jeżewski to the NMW in 1918, inv. no. Gr.Pol.15510 MNW.

⁵⁸ *Czy wiesz kto to jest?*, Stanisław Łoza, ed. (Warsaw, 1938), p. 839.

⁵⁹ *Salon...*, op. cit., no. 8, 1925, items 277–279; no. 29, 1927, items 362–364; no. 39, 1928, item 373; no. 49, 1929, items 351–352; no. 128, 1937, items 248–249 (as *hors concours*).

⁶⁰ "Spis artystów nagrodzonych na wystawach w Towarzystwie Zachęty Sztuk Pięknych od 1923 roku," in *Salon...*, op. cit., no. 128, 1937, p. 17.

⁶¹ APW, inv. no. 72/147/o/5, pp. 7–31.

painted in ink, chiefly copying from photographs and old engravings – the method was used in the workroom on a broader scale. Zawadzki did not sign his works.

Jan Małachowski⁶² received his education in Vilnius and Warsaw, and upon completing his studies, moved to Zakopane, where he spent most of his career. He worked for the Archive for several months, executing chiefly monochromatic drawings of architecture, using a pencil or pen with subtle washes, often on the basis of photographs or postcards. Several of Małachowski's works were registered in the inventory as unattributed, despite his habit of signing his works.⁶³

Kazimierz Purzycki and Kazimierz (or Władysław) Klejn only shortly worked for the Archive – in the early spring of 1915. Purzycki was paid for his work in February and half of March (every other day), Klejn was only paid for March.⁶⁴ Purzycki studied at Gerson's class in Warsaw and under Polish painter Józef Mehoffer in Krakow. His artistic domains were painting, drawing and graphic arts. For the Archive, he chiefly drew architecture and rustic furniture; in February and March 1915, about 30 of his works were recorded in the inventory.⁶⁵ However, on several occasions, objects or buildings depicted by him did not precisely present their actual state of preservation. A comparison of his drawing of the manor house in Modrzejów with the original photograph from the collection of the TOnZP provides a telling example.⁶⁶ It is not excluded that this approach could have been the reason for Purzycki's short period of employment at the Archive. An even smaller number of Klejn's works have been preserved, as his name was inscribed next to five drawings; I attribute to him four other ones.⁶⁷ All works are pencil sketches of churches, houses and huts.

Mariusz⁶⁸ Maszyński also belongs to the group of artists “delegated to illustrate artistic heritage in drawing.”⁶⁹ Possessing an artistic family background, he graduated from the Lviv Polytechnic in architecture. He was a draughtsman who exhibited his works in Zachęta (TZSP) in Warsaw. Eventually, however, he chose to become a professional actor and debuted under the pseudonym of Krzewiński or Szymański.⁷⁰ In the beginning of his work at the

⁶² Ibid., pp. 19–33.

⁶³ He employed the characteristic sign “M” next to the signature, also with the full name, in other works.

⁶⁴ APW, inv. no. 72/147/o/5, pp. 19–21.

⁶⁵ K. Purzycki's drawings of works of folk art are presently in the State Ethnographical Museum. Three inventory entries mention “Jan Purzycki”, which is an obvious mistake; in one case, at least, it should have been Jan Małachowski, the remaining ones may be attributed to K. Purzycki.

⁶⁶ See K. Purzycki, *Modrzejów. Dom drewniany – fragment podcieni, według fotografii Bronisławy Kondratowiczowej ze zbiorów TOnZP w Warszawie*, 1915, drawing, pen, ink, paper, 21.5 × 21.3 [35.9 × 25.2], inv. no. DI 2103 MNW; B. Kondratowiczowa, *Modrzejów. Dom drewniany*, detail of pentice, before 1915, gelatin-silver print, cardboard, 16.5 × 22.0 cm, inv. no. IS_PAN_BR_0000003289, inv. no. TOnZP: R-04337, Institute of Art of the Polish Academy of Sciences [online] [retrieved: 28 February 2017], at: <<http://www.tonzp.dziedzictwowizualne.pl/karta/R-04337?back=1>>.

⁶⁷ In the account book, next to the March 1915 payment, the name Klejn appears alternatively with Purzycki. Three drawings attributed to Klejn involve the first name “Władysław,” two others, the abbreviated first name “Kaz.” The author could be identified with woodcut artist Władysław Klejn (1871–1952) – see Kamila Pijanowska, “Mistrzowski drzeworyt interpretacyjny u schyłku świetności warszawskich czasopism ilustrowanych. Działalność Władysława Klejna (1867–1952),” in *Kultura artystyczna Warszawy XVII–XXI w.*, Zbigniew Michalczyk, Andrzej Pienkos, Michał Wardzyński, eds (Warsaw, 2010), pp. 275–84.

⁶⁸ See Jamski, *Struktura zbiorów...*, op. cit., p. 117, with erroneously given first name “Marian.”

⁶⁹ Arch. MNW, Akta, inv. no. 607e – Maszyński M., [s.p.].

⁷⁰ Michał Misiorny, *Mariusz Maszyński* (Warsaw, 1967), p. 16; Zbigniew Wilski, *Mariusz Maszyński*, in *Polski Słownik Biograficzny*, vol. 20 (Wrocław–Warsaw–Kraków–Gdańsk, 1975), pp. 164–66.

Archive, he executed drawings of architecture in ink, mainly on the basis of photographs or postcards from other collections; later, he depicted porcelain and textiles in watercolour. In 1915, together with Władysław R. Sztolcman, Jan L. Sobecki, Jan Małachowski and Mieczysław Kotarbiński, he joined the inventorying campaign of Warsaw monuments organized in the circle of the TOnZP by delivering a series of drawings of their furnishings (figs 10, 11). Among other subjects, particularly interesting are watercolours of banners of Warsaw guilds, painted together with Bronisław Bartel and Sztolcman at the end of 1916 and the beginning of 1917. In Autumn 1917, he resigned from his draughtsman's career, devoting himself to the theatre.⁷¹

Władysław Frankiewicz (Franciewicz) worked for just one month in the Archive.⁷² During that period, he focused on copying (in drawing) the iconographic collection of the TZSP, as well as photographs from the collections of Rajnold Count Przezdziecki or Stefan Szyller. Frankiewicz could have been the author of drawings of furniture after *Album dzieł sztuki zastosowanej do przemysłu z wystawy urządzonej przez Muzeum Przemysłu i Rolnictwa w Warszawie 1881 r.* [Album of works of art applied to industry from the exhibition organized by the Museum of Industry and Agriculture in Warsaw in 1881] (Warsaw 1883). All these works were painted by him in Chinese ink, often completed with washes. Twenty-two drawings of the 35 ones that I attribute to him carry his signature.

Jan Ludwik Sobecki⁷³ was employed as draughtsman for three months.⁷⁴ The artist came from Radom and was educated in Warsaw, Krakow and Munich.⁷⁵ He obtained his diploma at the Academy of Fine Arts in St Petersburg, and then he returned to Warsaw.⁷⁶ Together with Bagiński, they exhibited their works already back in 1904 at a contest exhibition of "pure painting and ornamentation" of the Society of Fine Arts (the later TZSP).⁷⁷ In the following years, he also exhibited at the TZSP Salon.⁷⁸ He taught drawing in St Adalbert (Wojciech) High School in Warsaw.⁷⁹ In the Archive set preserved in the Museum, apart from the aforementioned drawings of furnishings from Warsaw monuments, there are his drawings of artisanal products (elements of clothing, furniture, ceramics, fireplaces, weaponry) and copies of engravings.

Mieczysław Kotarbiński collaborated with Gembarzewski for almost five years.⁸⁰ He was educated at the Warsaw Drawing School and at the Academy of Fine Arts in Krakow, apart from spending two years in Paris, mostly mastering artistic handicraft. He obtained

⁷¹ APW, inv. no. 72/147/0/5, pp. 25(53)–28(59); in 1915, also his 1913 works were acquired to the collection.

⁷² APW, inv. no. 72/147/0/5, s. 27.

⁷³ See Jamski, *Struktura zbiorów...*, op. cit., p. 117, with erroneously given name "Sobeski."

⁷⁴ APW, *ibid.*, pp. 31–33.

⁷⁵ *Czy wiesz kto jest? Uzupełnienia i sprostowania*, Stanisław Łoza, ed. (Warsaw, 1939), p. 283.

⁷⁶ *Ibid.*, p. 283.

⁷⁷ *Kurier Warszawski. Dodatek poranny* 1904, 21 April, no. 110, 8, p. 2 (Sobecki's work printed in the press also comes from that period, inv. no. DI 20005 MNW).

⁷⁸ *Salon...*, op. cit., no. 8, 1925, items 221–222; no. 18, 1926, items 279–280; no. 29, 1927, item 307; no. 49, 1929, item 290.

⁷⁹ *Czy wiesz kto jest? Uzupełnienia i sprostowania*, Stanisław Łoza, ed. (Warsaw, 1939), p. 283.

⁸⁰ APW, inv. no. 72/147/0/5, pp. 33(71)–38(79), after: Arch. MNW, Akta, inv. no. 607b – Kotarbiński M., p. 3; another date of the start of his employment: 1914, see Irma Kozina, *Polski design* (Warsaw, 2015), p. 57.

a scholarship from the TZSP.⁸¹ He went on a journey across Italy that was interrupted by the outbreak of the First World War. Shortly after terminating his employment in the Archive, he left to Paris, then to Vilnius, where he taught at the Department of Fine Arts of the Stephen Báthory University, after which he returned to Warsaw to take a position at the Academy of Fine Arts.⁸² He designed furniture, jewellery, coins, textiles, but also architecture, was an active member of the TOnZP and of the Ład Artists' Cooperative.⁸³ His versatile interests and huge experience left a mark on the character of numerous drawings of architecture, portraits, costumes, textiles or ceramics that he prepared for the Archive (**fig. 12**).

Bohdan Lucjan Marconi was hired twice, in November 1915 for four months and in September 1922 for six months.⁸⁴ Having graduated from a school in Warsaw in 1912, he left to Berlin to study music, after which he changed the subject of study to painting at the École des Beaux-Arts in Paris. After the outbreak of the First World War, he returned to Warsaw, worked among others at the Archive, then began education at the School of Fine Arts (under Miłosz Kotarbiński and Wojciech Kossak), and graduated from the School of Officer-Cadets of the Motor Vehicle Corps.⁸⁵ He joined the Polish Army in 1919, then worked at the Ministry of Military Affairs as director of the office of the 6th Department of the Motor Vehicle Department from August 1921 to May 1922. After only six months' period of work for the AI as a draughtsman, he was transferred by Gembarzewski to the same position in the Army Museum on 1 March 1923; he returned to the NMW in March 1927 as a painting conservator and secretary of the Museum Building Construction Committee, and a little later, the NMW's Deputy Director.⁸⁶ He was very skilled at depicting textiles on paper, masterfully rendering textures, weave types and colours of documented pieces of clothing.

Szymon Poprzęcki worked as a draughtsman for the Archive for almost two years.⁸⁷ From 1889 to 1891, he pursued extramural studies at the School of Fine Arts in Krakow. He practised painting, conservation of art, drawing and furniture design.⁸⁸ He was interested in textiles, architecture and folk craft, including ceramics or papercuttings, which also served as models for the Archive's illustrations. He was the full member of the TZSP, where he exhibited, for instance in 1915 and 1929 (wooden mosaics).⁸⁹ The Archive's collection acquired his watercolours (c. 720) that mainly depicted architecture and its details, wayside shrines,

⁸¹ Janina Wiercińska, *Kotarbiński Mieczysław*, in *Polski Słownik Biograficzny*, vol. 14 (Wrocław-Warsaw-Krakow, 1968-1969), pp. 458-59.

⁸² Ferdynand Ruszczyc, "Wydział sztuk pięknych U.S.B. w latach 1919-1929," in *Księga pamiątkowa CCCL rocznicy założenia i X wskrzeszenia Uniwersytetu Wileńskiego*, vol. 2 (Vilnius, 1929), pp. 514, 526, 541-542.

⁸³ *Spółdzielnia Artystów Ład 1926-1996*, vol. 1, Anna Frąckiewicz, ed. (Warsaw, 1997-2007).

⁸⁴ APW, inv. no. 72/147/0/5, pp. 35(73)-39(78), 44(91)-47(97).

⁸⁵ Arch. MNW, Akta, inv. no. 607e - Marconi B., pp. 6-8.

⁸⁶ *Ibid.*, pp. 4-5, 7, 13-14.

⁸⁷ APW, inv. no. 72/147/0/5, pp. 20(43)-29(61).

⁸⁸ See Jamski, *Struktura zbiorów...*, op. cit., p. 117, where the name is mistakenly accompanied by the first name "Stanisław"; I would like to express my gratitude for invaluable information on the artist's life and oeuvre, including the correction of the erroneous date of death cited in literature (*Słownik Artystów Polskich*) to Professor Maria Poprzęcka - the artist's granddaughter.

⁸⁹ *Salon...*, op. cit., no. 49, 1929, items 431-32.

crosses, sculpture, furniture, ceramics and textiles.⁹⁰ Some of his signed works are dated to the 4th quarter of the 19th century, yet they were executed on the paper used in the Archive and have the same sizes, it is then justified to assume that they are copies of earlier documentation created by the artist (fig. 13).

Bronisław Bartel was the Archive's draughtsman for almost two years.⁹¹ He learned his craft at Krakow Academy of Fine Arts under Julian Fałat, Teodor Axentowicz and Ferdynand Ruszczyc, and exhibited his works at the annual TZSP Salon.⁹² In the Archive's workroom, he diligently and conscientiously copied artefacts both in a smaller scale (ceramics), and larger scale (banners); moreover, he rendered clothing, silk textiles, engravings, paintings and miniatures. Immediately after quitting the position, he moved to Poznań. In the following years, he devoted himself to didactic work in Bydgoszcz and Poznań, where after the Second World War he was the director of the State High School of Visual Arts (PLSP) for a couple of years.⁹³

Zygmunt Hilary Frani worked in the Archive for almost a year.⁹⁴ Born in Vilnius in 1882, he studied in the Academy of Fine Arts in Krakow in the years 1900–11. He displayed his works at the TZSP in Warsaw.⁹⁵ He was a skilful landscapist, yet in the Archive he chiefly drew ceramics, textiles (including clothing, kontusz sashes), cold steel weapons, clocks, as well as coats of arms of towns. He mainly documented artefacts from the collection of Antoni Jan Strzałecki, Stanisław Ursyn-Rusiecki and artefacts belonging to the NMW. As many as about 150 of his works can be identified in the Archive's collection, including the series of drawings of coats of arms of towns and old-time voivodships of the Grand Duchy of Poznań after *Atlas ziem polskich* [Atlas of Polish lands] by Zygmunt Światopełk Słupski published in 1911.⁹⁶

Jan Ogórkiewicz – architect, designer, graphic artist, illustrator and scriptwriter – graduated from the Architecture Department of the Warsaw Polytechnic as the only one in the discussed group.⁹⁷ Before his short stint in the NMW, he collaborated with Tadeusz Gronowski in the Polish Theatre and designed postcards, stamps and visual identification (i.a., the emblem of the Warsaw Polytechnic). In 1920, during six months, he managed to only deliver less than 30 works, mainly documentation of the NMW collection, several architectural sketches, furniture decorations and the characteristic set presenting glassware discovered in Pontic Olbia (Greek colony in the northern coast of the Black Sea), at that time being property of Józef Chmielewski.⁹⁸ In later years, his works were occasionally recorded in the inventory,

⁹⁰ Almost one third is presently in the State Ethnographic Museum; still, the given number adds to the modest data on his works in the NMW cited so far.

⁹¹ APW, inv. no. 72/147/0/5, pp. 22(47)–31(65); Arch. MNW, inv. no. 163, vol. 1, p. 277.

⁹² *Salon...*, op. cit., no. 49, 1929, item 12.

⁹³ Arch. MNW, inv. no. 163, vol. 1, pp. 283–84; *Wielkopolski słownik biograficzny*, Antoni Gąsiorowski, Jerzy Topolski, ed. (Warsaw–Poznań, 1981), pp. 38–39; *Wystawa Malarstwa Bronisława Bartla, luty–marzec 1959*, text by Bronisław Bartel, photographs by Jerzy Rybak, exh. cat., Centralne Biuro Wystaw Artystycznych, Poznań section (Poznań, 1959).

⁹⁴ APW, inv. no. 72/147/0/5, pp. 31(65)–34(71).

⁹⁵ *Salon...*, op. cit., no. 8, 1925, item 59.

⁹⁶ Inv. no. DI 12055–12094 MNW.

⁹⁷ APW, inv. no. 72/147/0/5, p. 36(75).

⁹⁸ Inv. no. DI 12455–12467 MNW.

but these were of different sizes and executed on different type of paper than the size and type of paper observed in the Archive.⁹⁹

Mieczysława Giżycka, née Rozbicka (in the Archive's documentation referred to as Mieczysława Rozbicka) was the only woman employed in the Archive. She graduated from the I. Barszczewska Women's Commerce High School in Siedlce and the course of applied arts led by Edward Trojanowski at the Warsaw School of Fine Arts (1911–14).¹⁰⁰ She worked for the weekly *Rewja* [Revue] for a year, then from May to September 1920 as the director of artistic department in the Polish toy factory ARKA in Warsaw district of Mokotów.¹⁰¹ The Archive employed her as artist-painter and draughtswoman, as the Museum's contracted employee.¹⁰² In the course of two years, she delivered almost 300 works. She mainly documented weaponry (elements of uniforms, cold steel, decorations), but also textiles, costumes, lacework and portraits. In February 1921, she obtained an extra payment for the execution of drawings from the exhibition *Sztuka i kultura polska na Litwie i Rusi* [Polish art and culture in Lithuania and Ruthenia].¹⁰³ Of the series, 13 works can be identified depicting fragments of tiles from Vilnius or from the Trakai castle in Lithuania.¹⁰⁴ Rozbicka also weaved textiles. She terminated her work in the NMW at her own request in August 1922,¹⁰⁵ as recorded in an attestation letter issued by the Museum Board: "[...] [she] worked as a draughtswoman in the workroom of the 'Iconographic Archive' affiliated with the National Museum [...] her work brought much benefit for the institution, since she combined her exceptional conscientiousness and diligence with actual drawing skills."¹⁰⁶

Stanisław Górniak accepted the position of the Archive's draughtsman not later than six months after Rozbicka left. He was born on 22 September 1903 in the municipality of Policzna; in the years 1919–30, he attended an evening course in the School of Decorative Arts and Painting in Warsaw, from which he graduated with excellent grades in hand drawing and so-called "live nature."¹⁰⁷ He worked in the Museum until 1933.¹⁰⁸ He did not only draw for the Archive: director Gembarzewski wrote of him: "he draws copies in scale and depicts the Museum's artefacts in accordance with the instructions of the Museum's Director, delivering illustrations that become part of the collection of the so-called Iconographic Archive. He executes all inscriptions and paints inventory numbers on metal and wooden artefacts, ceramics and glass. He prepares labels for artefacts displayed for the public."¹⁰⁹ Originally, he was employed

⁹⁹ See inv. no. DI 13072 MNW, DI 14033–14047 MNW (two ultimate ones currently in the State Ethnographic Museum, inv. nos 1829 and 1913).

¹⁰⁰ Arch. MNW, Akta, inv. no. 609d – Rozbicka M., p. 5.

¹⁰¹ Ibid., pp. 1, 16.

¹⁰² APW, inv. no. 72/147/0/5, pp. 36(75)–43(89); Arch. MNW, Akta, inv. no. 609d – Rozbicka M., pp. 2, 9.

¹⁰³ On the exhibition see Jan Skalski, *Sztuka i kultura polska na Litwie i Rusi, wystawa retrospektywna zorganizowana przez Wydział Zabytków T-wa Straży Kresowej* (Warsaw, 1921); on the payment see APW, inv. no. 72/147/0/5, p. 39(81).

¹⁰⁴ Inv. no. DI 12851–12853 MNW, DI 12933–12942 MNW.

¹⁰⁵ Arch. MNW, Akta, inv. no. 609d – Rozbicka M., p. 36.

¹⁰⁶ Ibid., p. 37.

¹⁰⁷ Arch. MNW, Akta, inv. no. 605c – Górniak St., pp. 2, 8.

¹⁰⁸ Ibid., p. 10; APW, inv. no. 72/147/0/5, pp. 47(97)–51(105).

¹⁰⁹ Arch. MNW, Akta, inv. no. 605c – Górniak St., p. 50.

as a municipal employee financed from the Jerzy Mianowski Fund, and from January 1924 – as a contracted employee of the Museum (identity card no. 2600).¹¹⁰ He worked seven hours a day.¹¹¹ He died of typhus in St Stanislaus hospital at 37 Wolska Street in Warsaw on 10 June 1933.¹¹² During almost eleven years of work in the Archive, he delivered documentation of, i.e., elements of weaponry, banners, textiles, clothing and their details. A portion of his military drawings is today in the Polish Army Museum in Warsaw.¹¹³

The names of artists whose works were acquired to the Archive as donations or purchases also need to be mentioned. Apart from the illustrations provided by the Archive's employees, in the years 1914–21 the collection was extended with drawings by Julian Lisiecki, Kazimierz Adam Saski, Alfons Emil Gravier, Zygmunt Kamińskiego, Konrad Kłos, Z. Celarski, Jan Feliks Bogucki and others, as well as donated works by Franciszek Polkowski, Wojciech Jastrzębowski and Tadeusz Krynicki (**fig. 14**); more than a dozen of works by Władysław Włodarczyk were donated by Maria Włodarczyk. From the mid-1920s until the outbreak of the the Second World War, the collection also acquired inventory drawings by Tadeusz Cieślewski Jr., Tadeusz Obmiński, Janusz Podoski, Kazimierz Jodzewicz and others. The ongoing research will help to establish the character of engagement of these artists within the institutional framework.¹¹⁴

In 1923, the only regularly paid employees were Stanisław Górniak and the archivists.¹¹⁵ The aforementioned account book ends in 1923 with an exception of two entries made in 1929.¹¹⁶ In Autumn 1923, a financial crisis marked the Archive and two draughtsmen from the NMW and the Army Museum were given notice.¹¹⁷ In December, director Gembarzewski addressed the City Hall asking for an opportunity of employing a draughtsman as a contracted official, paid from the Museum's budget.¹¹⁸ The drop in the number of regular job positions had occurred earlier and consequently, in 1919, for financial reasons, the Archive was incorporated into the NMW, with which it was actually affiliated from 1916. At that time, in order to continue operations, positions were reduced: until February 1919, three draughtsmen were employed, from March to May, only two, and from September to November 1920, only Rozbicka received regular payment apart from the archivists.¹¹⁹ Despite the crisis and the organizational change in the Archive, Górniak continued to draw for the NMW. In the second half of the 1930s, the Museum employed one or two draughtsmen, yet on completely different conditions.¹²⁰

¹¹⁰ Ibid., pp. 27–28.

¹¹¹ Ibid., p. 25.

¹¹² Ibid., pp. 43–44.

¹¹³ The information only applies to the works that were given the AI inventory number.

¹¹⁴ Jodzewicz and Cieślewski, beside Marconi and Górniak, also worked for the Army Museum iconographic workroom also initiated by Gembarzewski, where their works are to be found today.

¹¹⁵ In January and February 1923 also Marconi received a salary (see APW, inv. no. 72/147/0/5, pp. 46(95)–51(105)).

¹¹⁶ APW, inv. no. 72/147/0/5, p. 52(107).

¹¹⁷ Arch. MNW, Akta, inv. no. 605c – Górniak St., p. 13; Marconi did not receive a regular salary from February that year [after: APW, inv. no. 72/147/0/5, p. 47(97)].

¹¹⁸ It was S. Górniak, who, despite the short notice period, continued to collect a salary. See Arch. MNW, Akta, inv. no. 605c – Górniak St., p. 14, 19; APW, inv. no. 72/147/0/5, p. 51(105).

¹¹⁹ Later, regular posts (as draughtsmen) were held by Marconi and Górniak.

¹²⁰ As written: “one executes inscriptions, among others” (after: Arch. MNW, inv. no. 302b, pp. 3, 57); under the date of 31 March 1939, one draughtsman was recorded, on 31 August 1939 – two, in November 1939 and on 31 March 1940 – one (after: Arch. MNW, inv. no. 318, p. 2).

The diverse collection of the historical Iconographic Archive provides very interesting material for experts of Polish iconographic collections as well as monographers of particular artefacts or experts in reconstructing historical art collections. Its early popularity is testified to by visitor statistics and two extant books of the library and Archive visitors run jointly from August 1916 to December 1925.¹²¹ The names were most often accompanied by subjects of queries, so we know that in this period, the most frequently searched iconography was furniture (secular, church, rustic), clothing (17th–18th c., Old Polish costumes, folk attires), textiles (embroideries, rugs, belts), glassware, ceramics, but also sabres, coats of arms of towns, clocks, numismatics or architecture. Enquirers included historians, art historians, art conservators, artists and architects.¹²² The insight into the significance and functioning of the collection is also provided by the scarcely preserved “Register of persons studying at the Iconographic Archive, Library of the National Museum and the Army Museum in Warsaw,” that informs us that in the course of the year 1922 as many as 128 persons visited the Archive, and 101 persons between December and April the following year.¹²³

The Archive’s collection was used in publications almost from the very beginning of its existence. An interesting example could be provided by the work *Wnętrza architektoniczne pałaców stanisławowskich...* [Palace interiors of the period of King Stanisław August] by Lech Niemojewski, who used copies of 20 watercolours from the Archive documenting furniture from the discussed period to illustrate the book.¹²⁴ The collection of the Archive received particular appreciation after 1945, when the earlier documented locations and artefacts ceased to exist or were lost. The aforementioned inventorying campaign of the furnishings of the Royal Castle in Warsaw of 1915, after less than 60 years turned out to be invaluable source of documentation during the post-war reconstruction works, in particular in the case of fireplaces, fireplace plaques, door knobs, lion door knockers (lion-head handles), hinges and floors.¹²⁵ The 1915 inventorying campaign brought drawings of furniture and goldsmithery objects that today serve as a visual testimony of artefacts dispersed, no longer existent or lost during warfare.¹²⁶ To cite an example: the drawing of a liturgical chalice from Volodymyr-Volynskyi that was in the collection of the NMW from 1916 and today is considered lost (fig. 15).

The collection of the former Archive continue to present great value for researchers who reconstruct old art collections; it is also indispensable during historical-conservational examination of objects, particularly with the analysis of their artistic, historical or scientific qualities.

¹²¹ Arch. MNW, inv. no. 163, vol. 1 – [Księga osób korzystających z Biblioteki i Archiwum Ikonograficznego Muzeum Narodowego w Warszawie (1916–1920)] [Visitors book], pp. 6–16; *ibid.*, vol. 3, Księga osób korzystających z Biblioteki i Archiwum Ikonograficznego Muzeum Narodowego w Warszawie 1920–1925, including *Nazwiska osób zwiedzających Muzeum Narodowe m.st. Warszawy (1919–1921) and Czytelnicy biblioteki i Archiwum Ikonograficznego.*

¹²² Arch. MNW, inv. no. 163, vol. 1, pp. 6–16.

¹²³ Arch. MNW, inv. no. 163, vol. 1, pp. 1–5.

¹²⁴ *Wnętrza architektoniczne pałaców stanisławowskich. Szkic syntetyczny Lecha Niemojewskiego z 91 ilustracjami* (Warsaw, 1927), tables L–LII, LIV–LVIII, LXI–LXIV, LXVI, LXVIII–LXXI.

¹²⁵ The rich preliminary documentation and evidence concerning the reconstruction of the Royal Castle are in the Archive of the Royal Castle in Warsaw.

¹²⁶ This set was presented by the Author of the present paper during the Scientific Castle Seminary, The Royal Castle in Warsaw, 15 March 2018; paper: “Nie tylko malownicze pamiątki. Dokumentacja wyposażenia rezydencji królewskich w Warszawie z lat 1915 i 1916 w akwarelach artystów z pracowni Archiwum Ikonograficznego” [prepared to be printed in *Kronika Zamkowa*].

Furniture documentation is of great importance as it provides an invaluable source data basis for research until the present day. Sometimes drawings from the Archive's collection provide an iconographic evidence of artefacts that were subjected to transformation or damage, like, for instance, the corner cupboard (in the NMW collections since 1918) that looks completely different today (**figs 16, 17**), the thurible from the church in w Głogowiec (formerly from the TOnZP collection, in the NMW since 1918), that has only been partly preserved (**fig. 18**), or the Baroque main altarpiece in St Nicholas's parish church in Młodojewo (Greater Poland Voivodship) – exemplifying drawings of sacral architecture furnishings (**fig. 19**).

Even today, the collection of the former Archive enriches museum exhibitions and is published in exhibition catalogues. The NMW has repeatedly presented illustrations from the Archive. An great example could be the exhibition *Modny świat XVIII wieku* [The fashionable world of the 18th century] opened in 2003. The curator included a series of watercolours depicting dresses, kontusz sashes or żupans in the exhibition catalogue.¹²⁷ Similarly, depictions of clocks from the Archive displayed at the exhibition *Ten zegar stary...* [That old clock...] opened in 2001 opened the eyes of the public to the richness and diversity of the no longer existing museum possessions.¹²⁸ More recently, colourful and impressive watercolours by Władysław R. Sztolcman and Bronisław Bartel depicting shoes and a woman's dress were distinguished by children – curators of the exhibition *The "Anything Goes" Museum* in 2016.¹²⁹ Numerous analogous examples could be cited.

To Bronisław Gembarzewski, we owe the gathering and protection of often invaluable iconographic traces of material heritage of old Polish culture. Drawings, copies and watercolours executed in the Archive's workroom tend to display high artistic qualities and creative input of particular artists. The Archive's legacy constitutes an important portion of the collection of the National Museum in Warsaw.

I would like to thank my colleagues: Danuta Jackiewicz, Anna Maśłowska and Małgorzata Plater-Zyberk from the Iconographic and Photographic Collection of the NMW for their invaluable remarks.

Translated by Karolina Koriat

¹²⁷ *Modny świat XVIII wieku. Katalog ubiorów od początku XVIII do początku XIX wieku ze zbiorów Muzeum Narodowego w Warszawie*, Ewa Orlińska-Mianowska, ed. (Warsaw, 2003).

¹²⁸ Exhibition *Ten zegar stary...*, 15 November 2001 – 13 January 2002, exhibition curator Stanisław Stefan Mielechewicz, without catalogue.

¹²⁹ *W Muzeum wszystko wolno*, exhibition prepared by children, conceptualisation by Agnieszka Morawińska, exh. cat., The National Museum in Warsaw, 2016 (Warsaw, 2016), cat. nos 8–10, p. 217.