

Muz., 2021(62): 153-162
Annual, eISSN 2391-4815

received – 05.2021
reviewed – 05.2021
accepted – 05.2021
DOI: 10.5604/01.3001.0015.0032

NON-COLLECTIONS? OLD COLLECTIONS OF REPRODUCTIONS AND DOCUMENTING PHOTOGRAPHS IN MUSEUMS: SELECTED EXAMPLES

Kamila Kłudkiewicz

Faculty of Art Studies, Adam Mickiewicz University in Poznan
ORCID 0000-0002-5915-4560

Elizabeth Edwards, a British researcher, has distinguished two types of photographic collections in museums: photographs of acknowledged artistic quality and of official status in the institution's structures (supervised by photography departments or print cabinets) and those which she refers to as 'non-collections'¹, namely reproductions and prints which are at most attributed a 'documenting' value. In Edwards's view, photographs are the only group of museum objects that can be at the same time collector's items: artistic photographs, the only preserved copies of prints in historic techniques, or tools for managing the institution: photographs serving to register, document, and present objects in internal reports, official publications, or on websites.² Edwards's conclusions stem from her own intense research, conducted for almost fifteen years, into photo archives, history of their creation, their current status in different scientific and cultural institutions, as well as their past.³

Initially, photo collections in museums remained marginalized in their research by scholars interested in the topic. They have, however, become more and more often topic of

academic research,⁴ which, regrettably, encounters many obstacles. In the case of photographs basic sources are often missing: accession registration, inventories, donors' and traders' correspondence, notes on a given print's origin.⁵ Most commonly, in museum inventories registering a photograph in the collection was marked enigmatically, the inventory featuring e.g., merely the number of the acquired photos, only briefly their theme. In effect, today's preserved collections are composed of numerous, often anonymous photographs of different, most frequently unidentified origin, representing different techniques, and dating from almost all possible historical periods.⁶

In the present paper I would like to shed some light on the circumstances of creating photo collections in German museums at the turn of the 20th century. For the purpose of the paper the following collections formed at that time have been analysed: Poznan's Emperor Frederick Museum (Kaiser Friedrich Museum), Torun Municipal Museum (*Städtisches Museum*), and the Szczecin Municipal Museum (*Städtisches Museum*).⁷ These collections have

been partially preserved in Polish institutions which have survived until today, and which took over the property of German museums in the interwar period (Poznan and Torun), and after 1945 (Szczecin).

From among the three enumerated institutions, the first opened was the Torun Municipal Museum. In 1861, in one of the rooms of the Torun Town Hall a collection of objects at the disposal of the local German Copernicus Society for Science and Art (Coppernicus-Verein für Wissenschaft und Kunst) and the Torun Municipality was made available to the general public.⁸ From the beginning, the Municipal Museum cooperated with the Municipality and the Society, while its collection (prehistoric artefacts, local crafts and art) were of regional character. The institution thrived under Arthur Semrau as its curator (1862–1940).⁹

Although the genesis of the Poznan Museum, similar as of that in Torun, was grounded on the collection of a local scientific institution: Historical Society of the Poznan Province (Historische Gesellschaft für die Provinz Posen), the Emperor Frederick Museum launched in 1904 had and built a collection that was not limited exclusively to local topics. Established by the local government in 1893 as the Provincial Museum (Provinzialmuseum), at the turn of the 20th century, enjoying the support of Berlin's central authorities, it turned into a museum financed from three sources: the Treasury of the Kingdom of Prussia, the local government: Provincial Association of the Poznan Province (Provinzialverband der Provinz Posen), as well as by the Poznan Municipality.¹⁰ Its sumptuous seat raised thanks to the financing provided by the central Prussian budget housed collections connected with prehistory, nature, history, and the region's culture, but, first and foremost, it contained high-quality collections of old and contemporary art, as well as of artistic crafts, developed thanks to Director Ludwig Kaemmerer (1862–1938).¹¹

Opened in 1913, the latest from among the three, the Municipal Museum in Szczecin was also based on the collections of various types of societies established in the city much earlier, namely in the first half of the 19th century: first of all, the Pomeranian Union of Art (Kunstverein) and the Society of the Pomeranian Museum (Verein Pommersches Museum).¹² Following the agreements concluded in the late 19th century by the Szczecin Municipality with the Boards of those organisations, their collections were donated to the city, to be managed by its authorities, and to be subsequently displayed to the public in a spacious edifice raised thanks to residents' contributions.¹³ Under Director Walter Riezler (1878–1968) the Museum extended its artistic collection, particularly of contemporary art.¹⁴

In the early 20th century, the enumerated museums differed in: legal and administrative status (the Torun and Szczecin ones belonged to their respective Municipalities, while the Poznan Museum was subordinated to the Province local government), position and prestige (the Poznan and Szczecin Museums were stately showpieces of two capitals of Prussian provinces; deprived of its own seat, the Torun Museum was more of a local character), financing (the Szczecin Museum enjoyed financing from the Prussian Ministry of Cult, the Szczecin and Torun institutions had to rely on municipal financing and support from local associations). However, in each, a collection of photographs was

started; although only partially preserved, the photographs well illustrate how in the late 19th and early 20th centuries three basic types of photo collections were formed. To a great degree, they were connected with the education and research functions of a museum. They were: 1. collections of reproductions treated as researchers' workshop, 2. archives of local historic monuments, 3. repositories of craft and industry pattern books.

Researcher's workshop

At the turn of the 20th century, German museology expressed a well-rooted conviction that museums, next to the displayed collections and their extensions, should also contain specialized departments dedicated to conducting research. Such a recommendation was unequivocally expressed by Karl Koetschau (1868–1949), an art historian and museum curator, founder of the first specialized journal for museum curators 'Museumskunde: Zeitschrift Für Verwaltung Und Technik Öffentlicher Und Privater Sammlungen'.¹⁵ The journal expressed the calls for establishing the following in museums: a department for researchers, another one for students and amateurs, and the third one for more general public. In practical terms, Koetschau suggested that the collection available for public display should be separated from the collection assigned for research: both that conducted by professionals, as well as of more amateur and knowledge-disseminating character.

And so in the early 20th century in German museums study departments were created; understood as basis for academic research and education platform for pupils, students and amateur enthusiasts, they contained library collections and reproduction collections (Vorbildersammlung or Vorlagensammlung). The latter were composed of reproductions of artworks in different photographic or photo-mechanic techniques, also in the form of glass slides which could be purchased from numerous companies specializing in taking photos of art monuments, e.g., Alinari from Florence, Anderson from Rome, Berlin-based Franz Stödtner Institute for Scientific Projection (*Institut für wissenschaftliche Projection*), and Seemann-Verlag from Leipzig.

Setting collections of art works' reproductions in museums resulted from two parallel tendencies: the growing as of the 1860s popularity of photography in research into and teaching history or art¹⁶, as well as the call for consolidating museums' educational role.¹⁷ Reproduction collections were resorted to both by users of museum reading rooms studying artwork reproductions and during popularizing lectures conducted at museums in the early 20th century.

The onset of the reproduction collection at the Poznan Emperor Frederick Museum dates back to 1902 when the Museum (at the time under construction) was given 2.000 photographs and ca 14.000 prints from the Berlin Royal Print Cabinet.¹⁸ The collection grew really quickly, and already in 1904 it amounted to 16.000 items.¹⁹ By 1918, the Museum had amassed over 22.000 reproductions of paintings, sculptures, architecture, artistic crafts, kept in purpose-made boxes, files, and cabinets. The majority of that collection has been preserved at the National Museum in Poznan to this day.²⁰ In harmony with the assumptions of the Museum Director, the collection, in combination with



1. *Pietà*, Wilhelm Ackermann, 1849, Cathedral of St Paul in Münster, glass diapositive, Company: Franz Stoedtner Institut für wissenschaftliche Projektionsphotographie, from the collection of the Kaiser Friedrich-Museum in Posen, currently Audiovisual Archive of the Department of Art Studies, A. Mickiewicz University in Poznan



2. *Ricarda di Tivoli*, Anselm Feurbach, 1868, National Gallery in Berlin, glass diapositive, Company: Franz Stoedtner Institut für wissenschaftliche Projektionsphotographie, from the collection of the Kaiser Friedrich-Museum in Posen, currently Audiovisual Archive of the Department of Art Studies, A. Mickiewicz University in Poznan



3. *Two Gothic Arches on the Back Wall of the Pharmacy at 27 Szeroka Street, 1906/1907*, Photo A. Jacobi, from the collection of the City Museum in Torun, currently Voivodeship Public Library: Nicolaus Copernicus Library in Torun, Cat. No. MAG Teka 4/31



4. *Fortified Tower in Torun, Called Spanish Tower (demolished 1904), ca 1903*, Photo H. Gedom, from the collection of the City Museum in Torun, currently Voivodeship Public Library: Nicolaus Copernicus Library in Torun Cat. No. MAG Teka 2/5

the book collection, was to serve studying history of art.²¹ Next to professional researchers: Museum employees or professors at the German Royal Academy in Poznan, a substitute university, in the Museum reading room there were mainly *men of no profession* (school students), *women of no profession* [not having a job], *craftsmen, university students, technicians, factory owners, merchants*.²²

The Poznan Museum collection of reproductions was connected with a set of glass diapositives. The slides were for the first time recorded in the inventory in 1904.²³ By 1911, the collection had amassed slightly over 600 items. After 1918, almost all the slides were transferred to the Seminar of Art History at the newly-established Polish University of Poznan,

this fact registered in Museum inventories with the note: *passed to the Poznan university*.²⁴ Over 1.000 have been preserved in the photo collection of the Audiovisual Archive of the Faculty of Art Studies at the Adam Mickiewicz University in Poznan. In the German Museum this collection played an important role in teaching history of art. It was used during classes for students at the German Royal Academy, with e.g., Museum Director Ludwig Kaemmerer serving as one of the professors, as well as in popularizing lectures held at the Emperor Frederick Museum by its employees.

A similar function was assigned to the set of glass slides collected as of 1910 at the Szczecin Municipal Museum, preserved to this day at the National Museum in Szczecin.²⁵



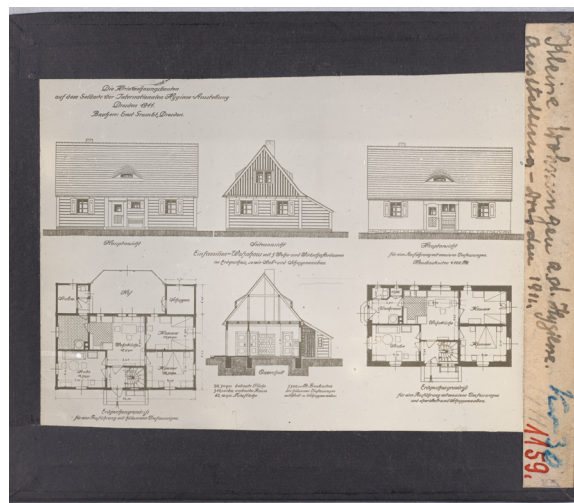
5. *Interiors of Kleines Haus Glückert*, 1901, design Patriz Huber, glass diapositive, anonymous author, from the collection of the Kaiser Friedrich-Museum in Posen, currently Audiovisual Archive of the Department of Art Studies, A. Mickiewicz University in Poznan



6. *Gentlemen's Room*, presentation at the Paris World Fair, 1900, design Henry van de Velde, glass diapositive, Company: Franz Stoedtner Institut für wissenschaftliche Projektionsphotographie, from the collection of the Kaiser Friedrich-Museum in Posen, currently Audiovisual Archive of the Department of Art Studies, A. Mickiewicz University in Poznan



7. *Tuscan room (former bedroom) at the Archbishops' Residence in Würzburg* (destroyed 1945), 1st half of the 18th c., glass diapositive, Company: Franz Stoedtner Institut für wissenschaftliche Projektionsphotographie, from the collection of the Kaiser Friedrich-Museum in Posen, currently Audiovisual Archive of the Department of Art Studies, A. Mickiewicz University in Poznan



8. *Designs of Small Houses*, design Ernst Grumbt, presentation at the International Hygiene Exhibition in Dresden, 1911, glass diapositive, anonymous author, from the collection of the Kaiser Friedrich-Museum in Posen, currently Audiovisual Archive of the Department of Art Studies, A. Mickiewicz University in Poznan

Its Director Walter Riezler would purchase the reproductions in Szczecin, e.g., from the local Women's Association, as well as from leading producers of diapositives. Riezler ran open lectures as part of the Municipal Museum's cooperation with various local organisations;²⁶ furthermore, he lectured at the School of Artistic Crafts in Szczecin.²⁷

Archive of historic monuments

In the second half of the 19th century, in German museums photo archives of historic monuments (*Denkmalarchiv*) were founded. Most often such units were established at cultural

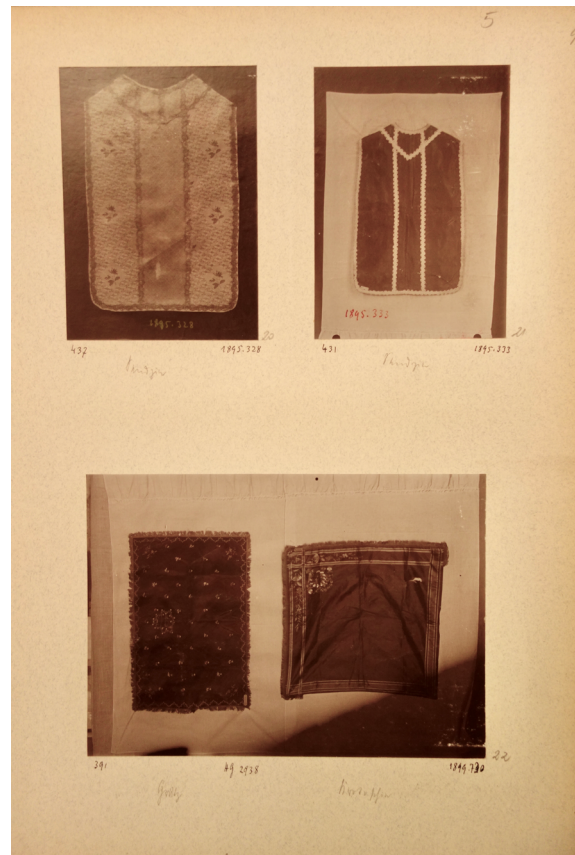
history museums,²⁸ namely institutions developing predominantly in German states, but also in Austria-Hungary²⁹ and Switzerland. It was the German National Museum created in Nuremberg (Germanisches Nationalmuseum zu Nürnberg)³⁰ in 1852 that had a great impact on establishing institutions of this kind; at the Nuremberg Museum all objects related to Germanic cultural circle: documents in their originals and copies, art works, crafts products, historic mementoes, were amassed. As early as in 1857, the Bilderrepertorium, a collection of image register³¹ was established; growing quickly, it collected different objects which were in the Museum's sphere of interest.³²

At the turn of the 20th century, the Nuremberg Museum as well as numerous cultural history museums in Germany, called for a reform: introduction of a new collection classification scheme, reflection on the collection goals, and a new operation strategy. The changes introduced at the time in cultural history museums in Basel, Göttingen, and Jena meant for them to transform into regional historical museums, limiting the presence of art works in their collection, emphasizing the primacy of utilitarian objects illustrating old local everyday life. Such changes were supported by Otto Lauffer (1874–1949), a historian, folklore researcher and museum curator who in 1907 presented a new concept for historical museums in the 'Museumskunde' periodical.³³ One of the tasks that Lauffer assigned to cultural history museums, more and more frequently referred to as historical, was the *creation and designing of a local archive of historic monuments*,³⁴ which would collect descriptions, drawings, yet first and foremost, photographs. Similar archives had been created in cultural history museums before; Lauffer, in a way, consolidated their impact and documenting function, but also the academic one. The discussion on the role of cultural history museums also impacted other German museums which had departments dedicated to cultural history monuments.

In the Torun Municipal Museum the archive of historic monuments was established in late 1896 and early 1897 when above-mentioned Arthur Semrau became its Director.³⁵ The collection expanded through donations and purchases. An important part of the archive could be seen in the so-called Körner Album (Körneralbum): a set of views of old private houses and shops of Torun, named in honour of Torun Mayor Theodor Eduard Körner (1810–1891), passionate about the city's history. The remains of the archive of Torun Historic Monuments at the Municipal Museum have been preserved in the Section of Special Collections of the Copernicus Library in Torun.³⁶

A photo archive of local historic monuments was also created at the Poznan Emperor Frederick Museum. Having been for the first time mentioned in sources in 1903,³⁷ in 1911, it already boasted ca 2.000 photographs and drawings of historic artworks.³⁸ Museum's Director Ludwig Kaemmerer saw the application of this collection first of all in research work of art historians interested in Greater Poland art and of architects.³⁹ However, little is known of this collection today. Still during the German times, at a moment difficult to define, photographs of specific objects, buildings, and historic monuments of Greater Poland, reached respective museum departments, completing their collections, and from that time on constituted research material for the work on specific local historic monuments of prehistory, nature, or architecture.⁴⁰

Interestingly, the creation of the archive of historic monuments in museums led, to a degree, to a competition with the activity of German conservation offices which in the late 19th century were units where collections of historic monuments' documentation were founded.⁴¹ Occasionally, there occurred an exchange of information and documenting photographs between museums and conservation offices;⁴² in some regions museum employees also held functions of monument conservators.⁴³



9. Objects from the cultural and historical section from the Kaiser Friedrich-Museum in Posen, anonymous author, currently Archive of the National Museum in Poznan, Cat. No. 1686

Repository of models and industrial pattern books

Collections of drawings, photographs, galvanoplastic models, print patterns dedicated to industrial design constituted important collections from the teaching perspective; they were amassed at industrial museums, widely established in Europe in the second half of the 19th century, also called museums of crafts or artistic design.⁴⁴ The goal of industrial museums was to promote high-class artistic crafts and design targeted at mass clients. As of the 1880s, such institutions underwent reforms,⁴⁵ while their purpose, officially supported by the Emperor, was to shape the artistic taste in the country and spread knowledge of culture.⁴⁶ Already in the first of such institutions: the model South Kensington Museum, currently Victoria & Albert Museum,⁴⁷ the Deutsches Gewerbe-Museum founded in Berlin in 1867, or the Kunstgewerbemuseum founded in 1879,⁴⁸ collections of reproductions of functional objects were created.

The responsibility of shaping the taste of beholders and promoting modern, also local, design rested on other museum institutions as well, not only on the industrial museums established for the purpose. Such -Museum as the Emperor Frederick Museum in Poznan, or the Szczecin Municipal



10. Sculptures from the collection of the Kaiser Friederich-Museum in Posen (?), anonymous author, currently Archive of the National Museum in Poznan, Cat. No. 1687.

Museum, became involved in the promotion of German design or shaping knowledge of the impact of crafts on historical and contemporary social life, holding temporary exhibitions (products of German workshops and factories), together with knowledge-disseminating lectures that accompanied them.

The trace left after the lectures on industrial design conducted at the Poznan Museum can be found in a set of several dozen slides, once belonging to the Emperor Frederick Museum. They feature furniture and interiors, concepts for furnishing both rural houses and burgher's ones, as well as designs by famous interior designers from the turn of the century: Patriz Huber (1878–1902) from Darmstadt, author of the interior décor of the famous Glückerthaus, or Henry van de Velde from Belgium. Photographs of German dwelling interiors: old ones and contemporary designs promoted at exhibitions, e.g., International Hygiene Exhibition in Dresden in 1911, were used as illustrations during lectures accompanying temporary exhibitions.⁴⁹

Documentation of a museum collection

Among the sets of photographs from the turn of the 20th century preserved in museums, fragments of the photo documentation of museum collections can be found, too. These sets are the least coherent, also because when the photos were taken, no plans were made to create a separate collection of them, while presentations of definite works were transferred to respective museum departments in which the works in question were kept.

Although the potential of photography to serve for collection documentation was realized quite early,⁵⁰ museums rarely performed planned and thorough documenting actions of their collections. However, at the turn of the 20th century, at least occasionally collection objects were photographed, e.g., when preparing a catalogue or a museum guide.

In Poznan, the only remains of the historic monument documentation conducted in the early 20th century are four albums with pasted in photographs of objects, mainly from the departments of artistic crafts and history of culture.⁵¹

Photography opened up almost unlimited documenting possibilities for art historians, amateurs of historic monuments, and researchers into the past. This potential, generally noticed in the second half of the 19th century, yielded, e.g., collections of reproductions and photographic documentation in scientific and cultural institutions, or conservation offices. The sets of photographs from the turn of the 20th

century preserved in museums testify to the variety of roles that museums performed at the time. It was also thanks to collections of photo reproductions that education in art history, research activity, and documentation of the local heritage, as well as popularizing of crafts and design, were conducted at museums. Having lost their genuine function with the lapse of time, those collections reached museum

and library archives, or sometimes left museums, and today they can be found dispersed among different institutions, libraries, archives, university collections. Their current status is not unequivocal. A lot depends on whether those photographs have a documenting value, e.g., whether they show destroyed or lost historic monuments. However, in

the majority of cases they are prints which were in mass production at the turn of the 20th century, so they are neither exceptional nor unique; their copies can be found in many institutions in Poland and abroad. Then their position is close to that of Elizabeth Edwards's 'non-collections' featured in the paper's title.

Abstract: Elizabeth Edwards, a British researcher into the relations among photography, history, and anthropology, used the term of non-collections to define numerous photographs of unidentified status which can be found in contemporary museums. They are not collector's items, such as e.g., artistic photography or unique specimens of the first photography techniques. What she rather means are various items: prints, slides, photo-mechanic reproductions, postcards, namely objects once produced on a mass scale, with copies present in many institutions worldwide, thus being neither unique nor extraordinary. They present works from a museum collection, historic pieces of local art, or universally known works of world art. They exist in a hierarchical relation with other classes of museum objects, yet they are often pushed to the

margin of curator's practice and kept as 'archives', namely outside the system of the museum collection. They can sometimes be found in museum archival sections, in other instances in libraries, yet it is on more rare occasions that we come across them in photo departments. However, owing to the research into archival photographs conducted in the last decade (the studies of aforementioned Elizabeth Edwards and also Constanza Caraffa as well as the teams cooperating with the latter), such collections are experiencing a certain revival. Forming part of this research, the paper focuses on the collections of reproductions produced at the turn of the 20th century in museums in Torun, Poznan, and Szczecin, which were German at the time; the reproductions later found their way to and continue being kept in Polish institutions.

Keywords: collections of documenting photos, photography in museums, photography collections in museums.

Endnotes

- ¹ E. Edwards, *Thoughts on the 'Non-Collections' of the Archival Ecosystem*, w: *Photo-Objects. On the Materiality of Photographs and Photo Archives in the Humanities and Sciences*, J. Bärnighausen, C. Caraffa, S. Klamm, F. Schneider, P. Wodtke (red.), Berlin 2019, s. 69-84.
- ² *Ibid.*
- ³ We mean here mainly proceedings of conferences dedicated to photo archives: *Fotografie als Instrument und Medium der Kunstgeschichte*, C. Caraffa (ed.), Berlin 2009; *Photo Archives and the Photographic Memory of Art History*, C. Caraffa (ed.), Berlin 2011; *Photo Archives and the Idea of Nation*, C. Caraffa, T. Serena (ed.), Berlin 2015, and publications closing up academic projects: *Photo-Objects...*, *Ibid.*; *Foto-Objekte. Forschen in archäologischen, ethnologischen und kunsthistorischen Archiven*, J. Bärnighausen, C. Caraffa, S. Klamm, F. Schneider, P. Wodtke (ed.), Bielefeld/Berlin 2020. In Poland, the publications dedicated to photo archives include, first of all, the following: *Archiwa wizualne dziedzictwa kulturowego. Archeologia-Etnografia-Historia sztuki* [Visual Archives of Cultural Heritage. Archaeology – Ethnography – History], E. Manikowska, I. Kopania (ed.), Warszawa 2014; *Archiwa wizualne dziedzictwa kulturowego. Towarzystwo Opieki nad Zabytkami Przeszłości* [Visual Archives of Cultural Heritage. Society for the Care of the Monuments of the Past], E. Manikowska, P. Jamski (ed.), Warszawa 2014. The research also concerns photo files (collections of reproductions of works of art used in research and teaching at history of art departments); see first of all: W. Walanus, *Skarby Fototeki Instytutu Historii Sztuki Uniwersytetu Jagiellońskiego* [Treasures of the Photo Collection of the Institute of Art History at the Jagiellonian University], W. Walanus (ed.), Kraków 2012-2017.
- ⁴ See E. Edwards, *Thoughts on the...; Photographs, Museums, Collections. Between Art and Information*, E. Edwards, C. Morton (ed.), Bloomsbury 2015; U. Tschirner, *Museum, Photographie und Reproduktion. Mediale Konstellationen im Untergrund des Germanischen Nationalmuseums*, Bielefeld 2011; *Uncertain Images: Museums and the Work of Photographs*, E. Edwards, S. Lien (ed.), Ashgate 2014.
- ⁵ See E. Edwards, C. Morton, *Between art and information: Towards a collecting history of photographs*, in: *Photographs, Museums, Collections...*, pp. 3-24.
- ⁶ C. Caraffa, *The photo archive as laboratory. Art. History, photography, and materiality*, 'Art Libraries Journal' 2019, Vol. 44, No.1, pp. 37-46.
- ⁷ I treat information on the collections of photo reproductions as complementary information in the present paper, since I base myself on the only study tackling this issue: in many respects, its research is but preliminary and focused only on diapositives: D. Łuczak, *Fotograficzne marginalia Muzeum Miejskiego w Szczecinie* [Photo Marginalia at the Szczecin Municipal Museum], in: *Szczecińskie awangardy* [Szczecin Avant-gardes], S.P. Kubiak (ed.), Szczecin 2017, pp. 135-164. The history of the photo collection of the German Municipal Museum in Szczecin requires source research.
- ⁸ On the Municipal Museum in Torun and its collection see *Księga Pamiątkowa 150-lecia Muzeum Okręgowego w Toruniu 1861-2011* [Commemorative Book on 150 Years of the District Museum 1861-2011], Toruń 2011; *150 lat Muzeum Okręgowego w Toruniu 1861-2011. Katalog* [150 Years of the District Museum in Torun 1861-2011. Catalogue], A. Ziemlewska (ed.), Toruń 2011.
- ⁹ On Arthur Semrau's activity in the Municipal Museum in Torun: K. Kludkiewicz, *Städtisches Museum in Thorn in den Jahren 1896-1921. Arthur Semrau und seine Vision des Museums um die Jahrhundertwende des 19. Jh.*, 'Rocznik Toruński' 2020, Vol. 47, pp. 7-45, DOI: <http://dx.doi.org/10.12775/RT.2020.003>.
- ¹⁰ On the Emperor Frederick Museum in Poznan see papers in the volume: *Stulecie otwarcia Muzeum im. Cesarza Fryderyka w Poznaniu* [A Hundred Years Since the Opening of the Emperor Frederic Museum in Poznan], catalogue of the exhibition at the National Museum in Poznan on 5 October–7 November 2004, W. Suchocki, T.J. Żuchowski (ed.), Poznań 2004; K. Kludkiewicz, *Musée de l'Empereur Frédéric (Kaiser-Friedrich-Museum) à Poznań (1904-1918)*, in: *Spannungsfeld Museum. Akteure, Narrative und Politik in Deutschland und Frankreich um 1900*, V. Kobi, A. Linke, S. Marchal (ed.), Berlin/Boston

- 2019, pp. 182-195; C. Schutte, *Die Königliche Akademie in Posen (1903-1919) und andere kulturelle Einrichtungen im Rahmen der Politik zur „Hebung des Deutschtums“*, Marburg 2008, pp. 110-118.
- ¹¹ Information on the life and career of Ludwig Kaemmerer: K. Kludkiewicz, *Ludwig Kaemmerer (1862-1938) – dyrektor Muzeum im. Cesarza Fryderyka (Kaiser-Friedrich-Museum)/Ludwig Kaemmerer (1862-1938) – the Director of the Kaiser Friedrich Museum in Poznań*, in: *Kolekcje. Kształtowanie, historia, dziedzictwo utracone [Collections. Shaping, History, Lost Heritage]*, M. Mielnik (ed.), Gdańsk 2020, pp. 399-415.
- ¹² A society supporting the establishment of the Pomeranian Museum in Szczecin was founded by members of the local Entomological Society, one of the oldest and most important entomological associations in Europe. In 1868, the charter of the association was corrected, and the foundation of the Pomeranian Museum Society was included, see B. Kozińska, *Szczecińskie muzeum wczoraj [The Szczecin Museum Yesterday]*, in: *100 lat Muzeum w Szczecinie [A Hundred Years of the Museum in Szczecin]*, S.P. Kubiak, D. Kacprzak (ed.), Szczecin 2013, p. 91.
- ¹³ Information on the Municipal Museum in Szczecin: B. Kozińska, *ibid.*, pp. 14-181.
- ¹⁴ See R. Makąła, *Die Stettiner Museumssammlungen unter Walter Riezler*, in: *Bildende Kunst in Mecklenburg und Pommern von 1880 bis 1950. Kunstprozesse zwischen Zentrum und Peripherie*, B. Lichtnau (ed.), Berlin 2011, pp. 186-199; B. Kozińska, *Walter Riezler i Muzeum Miejskie w Szczecinie [Walter Riezler and the Municipal Museum in Szczecin]*, in: *1913. Święto Wiosny, katalog wystawy jubileuszowej w stulecie otwarcia gmachu głównego Muzeum Narodowego w Szczecinie [1913. The Rite of Spring. Catalogue of the Jubilee Exhibition on the Hundred Years since the Opening of the National Museum in Szczecin]*, S.P. Kubiak, D. Kacprzak (ed.), Szczecin 2013, pp. 64-89.
- ¹⁵ On the 'Museumskunde' journal see A. Meyer, *The Journal Museumskunde – 'Another Link between the Museums of the World'*, in: *The Museum Is Open: Towards a Transnational History of Museums 1750-1940*, A. Meyer, B. Savoy (ed.), Berlin/Boston, 2014, pp. 179-190.
- ¹⁶ In 1865, Hermann Grimm (1828-1901), who later became a professor of art history in Berlin, encouraged extensive painting facilities, facilities offering a broad and systematic comparison of works of art. Grimm compared the history of art provided with photographic material and slides displayed by skiopticon to a microbiologist. In the 1870s, Bruno Meyer (1840-1917) had slides to teach the history of glass art displayed during his lectures using a ski opticon. Heinrich (18) in turn used 45 works of art in his lectures to compare comparisons. About the potential for the development of the art history discipline, that at the first international level of art history in Vienna in 1873, one session was devoted to photography in teaching and museums. On the use of photography in research and history didactics, see *Photos als Instrument...*
- ¹⁷ The debate on the methodology and importance of aesthetical education of society in museum operations was conducted throughout Germany at the turn of the 20th century. Traditionally, museums still in the spirit of the Enlightenment slogans, were to educate the public in the sphere of aesthetics. At the same time, however, the activity and ideas of Alfred Lichtwark, Director of the Hamburg Kunsthalle, were widely discussed; he proposed presentations of works by amateurs, children, and teenagers at museums, which would encourage the general public to participate in artistic life. The role of museums in aesthetical education was also important in the context of the promotion of the products of German artistic crafts, design, interior décor. German society was to support German artistic design e.g., thanks to the educational activity of museums. Such a vision of museum education was supported by e.g., Emperor Frederick III, see: H. Viereg, *Vorgeschichte der Museumspädagogik. Dargestellt an der Museumsentwicklung in den Städten Berlin, Dresden, München und Hamburg bis zum Beginn der Weimarer Republik*, Münster-Hamburg 1991; W. Hochreiter, *Vom Musentempel zum Lernort. Zur Sozialgeschichte deutscher Museen 1800-1914*, Darmstadt 1994; S. Fishman, *Alfred Lichtwark and the Founding of the German Art Education Movement*, 'History of Education Quarterly' Autumn, 1966, Vol. 6, No. 3, pp. 3-17; K. Priem, C. Mayer, *Learning how to see and feel: Alfred Lichtwark and his concept of artistic and aesthetic education*, 'Pedagogika Historica' 2017, Vol. 53, No. 3, pp. 199-213.
- ¹⁸ After Ludwig Kaemmerer's letter to the country Starost Sigismund von Dziembowski dated 4 June 1902, Geheimes Staatsarchiv Preußischer Kulturbesitz in Berlin (below: GStA), I.HA Rep. 76, Ve, sekt. 7, Abt. III, nr 1, Bd. 2, [b.p.]. Within the structure of the Poznań Emperor Frederick Museum in 1906 a separate set of prints was selected (Graphische Sammlung); in 1912, it was subsequently transferred to the Print Department (Graphische Sammlung), see G. Hałasa, *Grafika i rysunek [Prints and Drawing]*, in: *Stulecie otwarcia...*, pp. 129.
- ¹⁹ Copy of the report of the Museum Committee on the 1904 budget, I.HA Rep. 76, Ve, sekt. 7, Abt. III, nr 1, Bd. 2, [b.p.] In Museum's inventory books the separation of the Bibliothek-Vorlagensammlung department, later merely Vorlagensammlung, took place only in 1908, see Kaiser Friedrich Museum Inventory Book, Archive of the National Museum in Poznań (below: AMNP), ACNO 1499.
- ²⁰ A. Król, *Biblioteka*, w: *Stulecie otwarcia...*, p. 319.
- ²¹ Copy of the report of the Museum Committee of the Emperor Fredrick Museum in Poznań on the 1904 budget, GStA, I.HA Rep. 76, Ve, sekt. 7, Abt. III, nr 1, Bd. 2, [b.p.]
- ²² After L. Kaemmerer, *Kaiser Friedrich Museum zu Posen. 1-10. Jahresbericht-Etatsjahr 1903-1912*, Bojanowo 1904-1913; see also A. Król, *Biblioteka...*
- ²³ In 1904, 157 products of the Berlin company of Franz Stödtne entered the Museum register; it was noted that they were included in the 'Lichtbilder' collection, see Inventory Book of the Kaiser Friedrich Museum in Poznań, AMNP, ACNO 1495, No. 393.
- ²⁴ After the Inventory Books of the Emperor Frederick Museum in Poznań, AMNP, ACNOs1494-1505.
- ²⁵ After D. Łuczak, *Fotograficzne marginalia...*
- ²⁶ In 1910, W. Riezler conducted a series of lectures in cooperation with the Szczecin Women's Society. Later he lectured with e.g., Education Association established in 1919 between the Szczecin Muzeum Society and the Szczecin Women's Society; see D. Łuczak, *Fotograficzne marginalia...*, p. 141
- ²⁷ *Ibid.*
- ²⁸ See. *Das kunst- und kulturgeschichtliche Museum im 19. Jahrhundert. Vorträge des Symposions im Germanischen Nationalmuseum, Nürnberg*, B. Deneke, R. Kahsnitz (ed.), München 1977; N. Cordier, *Deutsche Landesmuseum. Entwicklungsgeschichtliche Betrachtung eines Museumstypus*, Inauguraldissertation zur Erlangung der Doktorwürde der Philosophischen Fakultät Rheinischen Friedrich-Wilhelms-Universität zu Bonn, Bonn 2002, <http://hss.ulb.uni-bonn.de/2003/0281/0281.pdf> [Accessed: 27 Feb 2020]; O. Hartung, *Kleine Deutsche Museumsgeschichte. Von der Aufklärung bis zum frühen 20. Jahrhundert*, Böhlau 2010.
- ²⁹ In Austro-Hungary, an example of a cultural-historical museum was the Cultural-Historical and Applied Arts Museum (Kulturhistorische und Kunstgewerbemuseum) in Graz, cf. B. Biedermann, *Präsentationsformen – museologische Zugänge. Am Beispiel des "Kulturhistorischen und Kunstgewerbemuseums" am Landesmuseum Joanneum in Graz*, Leipzig 2009.
- ³⁰ See *Geschichtsbilder: die Gründung des Germanischen Nationalmuseums und das Mittelalter*, J. Zander-Seidel, A. Kregeloh (ed.), Nürnberg 2014;

- U. Tschirner, *Museum, Photographie und...*; P.N. Miller, *The Germanisches Nationalmuseum and the Museums Debate in later 19th-Century Germany*, in: *The Challenge of the Object. Die Herausforderung des Objekts. Congress Proceedings*, part 1, U. Großmann, P. Krutisch (ed.), Nürnberg 2013, pp. 370-373.
- ³¹ For more detail: U. Tschirner, *Ibid.*, pp. 177-244.
- ³² The year when the collection was founded it had 8,000 objects (drawings, prints, photographs), and in 1865 it contained almost 40,000 of them, *Ibid.* p. 196.
- ³³ O. Lauffer, *Das historische Museum, sein Wesen und Wirken und sein Unterschied des Kunst- und Kunstgewerbe Museen*, 'Museumskunde. Zeitschrift für Verwaltung und Technik Öffentlicher und Privater Sammlungen' 1907, Vol. III/1, pp. 1-14; Vol. III/2, pp. 78-99, Vol. III/3, pp. 170-186; Vol. III/4, pp. 222-245. On Lauffer's activity also: G.M. König, E. Timm, „Deutsche“ Dinge. *Der Germanist Otto Lauffer zwischen Altertums- und Volkskunde*, in: *Schriftlose Vergangenheiten. Geschichtsschreibung an ihrer Grenze – von der Frühen Neuzeit bis in die Gegenwart*, L. Regazzoni (ed.), Oldenburg 2019, pp. 157-192.
- ³⁴ O. Lauffer, *Kapitel VI: Die Anordnung Historisch-Archäologischer Sammlungen*. 'Museumskunde' 1907, Band III, Heft 4, p. 240.
- ³⁵ On the archive of historic monuments in the Torun Municipal Museum: K. Kludkiewicz, *Kwestia zbiorów ikonograficznych Copernicus-Verein für Wissenschaft und Kunst oraz Städtisches Museum (Muzeum Miejskiego) w Toruniu* [The Question of the Collections of the Copernicus-Verein für Wissenschaft und Kunst and Städtisches Museum (Municipal Museum)], 'Folia Toruniensia' 2020, Vol. 20, pp. 49-72.
- ³⁶ In 1920, the Copernicus Library in Torun was established; it was there that the book collections of the Torun Gymnasium, Council of the City of Torun, Scientific Society, and the German Copernicus Society were deposited. As already mentioned, the latter co-founded the Municipal Museum in Torun. It is, however, hard to find out now on the grounds of the existing sources why and when the described museum archive of historic monuments ended up in the management of the Copernicus Society (and in this way, together with its book collection, reached the Polish Library).
- ³⁷ In 1903, photographs of prehistoric objects and Greater Poland historic monuments were entered into the museum inventory in the Historic Monuments Archive (Denkmäler Archiv), see Inventory Book of the Kaiser Friedrich Museum, AMNP, ACNO. 1494: Inv. Nos. 903, 905, 1144-1145, 1331-1360, 1375-76, 1384.
- ³⁸ L. Kaemmerer, *Das Kaiser-Friedrich-Museum, seine Geschichte und Organisation, w: Deutsche Bildungsinstitute in der Provinz Posen. Festschrift der wissenschaftlichen Anstalten und Vereine, gewidmet der 51. Versammlung deutscher Philologen und Schulmänner zu Posen am 3. bis 6 Oktober 1911*, Posen 1911, s. 36-47.
- ³⁹ *Ibid.*
- ⁴⁰ The division of the collection of reproductions of the Greater Poland historic monuments was carried out on the grounds of the topic of the reproduced works. And so photographs of prehistoric works reached the department of prehistoric collections (this was reflected in museum inventory books with crossing out the phrase Denkmäler Archiv and replacing it with Vorgeschichte Kreisarchiv), the photographs of other historic monuments ended up in the archive of the cultural history of the Poznan Province, while the photos of flora and fauna ended up in the archive of the nature department.
- ⁴¹ W. Sieradzian, *Bernharda Schmida (1872-1947) zasługi dla ziemi chełmińskiej* [Bernhard Schmid's (1872-1947) Merits for the Chełmno Region], in: *Stare i Nowe dziedzictwo Torunia, Bydgoszczy i regionu. Studia i materiały z dziedzictwa kulturowego Torunia i regionu* [Old and New Heritage of Torun, Bydgoszcz, and the Region. Studies in and Materials on the Cultural Heritage of Torun and the Region], Vol. 2, J. Raczkowski (ed.), Toruń 2018, p. 31.
- ⁴² See K. Kludkiewicz, *Kwestia zbiorów...*, p. 57-58.
- ⁴³ Ludwig Kaemmerer, Director of the Poznan Emperor Frederick Museum, as of 1911 also served as the Monument Conservator of the Poznan Province. Very limited sources in relation to this Kaemmerer's activity have been preserved, e.g., mentions of the existence of Denkmäler Archiv of the monument conservator in the Poznan Province, see the preserved Book of acquisitions of the Monument Conservator of the Poznan Province, AMNP, Cat. No. 8.
- ⁴⁴ K. Wehry, *Kaiser Friedrich III. (1831-1888) als Protektor der königlichen Museen. Skizze einer neuen Kulturpolitik*, 'Jahrbuch der Berliner Museen' 2012, Bd. 54, pp. 67-93.
- ⁴⁵ See K. Curran, *The Invention of the American Art Museum. From Craft to Kulturgeschichte 1870-1930*, Los Angeles 2016; J. Bärnighausen, S. Klamm, *Bilder für die Produktion. Fotografien und Kunstgewerbe*, in: *Foto-Objekte...*, pp. 82-97.
- ⁴⁶ See e.g. M. Rampley, *Design Reform in the Habsburg Empire: Technology, Aesthetics and Ideology*, 'Journal of Design History', Vol. 23(3), pp. 247-264.
- ⁴⁷ See A. Hamber, *Observations on the Classification and Use of Photographs at the South Kensington Museum: 1852-1880*, in: *Photo Archives and...*, pp. 265-277.
- ⁴⁸ J. Bärnighausen, S. Klamm, *Bilder für die...* In the first charter of the Berlin Gewerbe-Museum the announcement was made that a collection of genuine drawings and photographs of *outstanding industrial products* would be created. In 1881, the collection already featured ca 13,000 items.
- ⁴⁹ The Poznan Museum served as the venue for e.g., exhibition of functional art and architectural designs, with particular emphasis on the works by Patriz and Anton Huber (October – November 1904); an exhibition of architectural designs of Max Hans Kuhne from Dresden and furniture designs of Theodor Neumann from Dresden (August – October 1905). The exhibitions were accompanied by lectures given by Museum employees or invited guests, see L. Kaemmerer, *Das Kaiser-Friedrich-Museum...*, 1904-1913.
- ⁵⁰ See A. Masłowska, *Fotografia dzieła sztuki w XIX wieku. Geneza, rozwój, funkcje* [Photography of Artworks in the 19th Century. Genesis, Development, Functions], in: *Światłoczułe. Kolekcja fotografii w Muzeum narodowym w Warszawie. Wystawa w 170-lecie ogłoszenia wynalazku fotografii w Muzeum Narodowym w Warszawie 10 września-15 listopada 2009* [Photosensitive. Collection of Photographs at the National Museum in Warsaw. Exhibition on the 170th Anniversary of Announcing the Invention of Photography at the National Museum in Warsaw 10 September–15 November 2009], Warszawa 2009, pp. 29-50.
- ⁵¹ AMNP, ACNOs 1684-1687.

Kamila Kłudkiewicz PhD

Doctoral degree in humanities; a graduate in law and art history from the Adam Mickiewicz University in Poznan (UAM); (since 2015) lecturer at the Institute of Art History, UAM; (since 2020) adjunct at the Audiovisual Archive of the Faculty of Art Studies, UAM; author of the monograph *Wybór i konieczność. Kolekcje polskiej arystokracji w Wielkopolsce na przełomie XIX i XX wieku* [Choice and Necessity. Collections of Polish Aristocracy in Greater Poland at the Turn of the 20th Century] (2016), elaboration of source materials *Libri veritatis Atanazego Raczyńskiego/von Athanasius Raczyński. Suplement/Supplement* (2019), and of numerous papers in academic journals; her academic interests focus on history of collecting, museology, material culture in the 19th and early 20th century; e-mail: kamila.kludkiewicz@amu.edu.pl

Word count: 5 405; **Tables:** –; **Figures:** 10; **References:** 51

Received: 05.2021; **Reviewed:** 05.2021; **Accepted:** 05.2021; **Published:** 06.2021

DOI: 10.5604/01.3001.0015.0032

Copyright©: Some rights reserved: National Institute for Museums and Public Collections. Published by Index Copernicus Sp. z o.o.



This material is available under the Creative Commons – Attribution-NonCommercial 4.0 International (CC BY-NC 4.0). The full terms of this license are available on: <https://creativecommons.org/licenses/by-nc/4.0/legalcode>

Competing interests: Authors have declared that no competing interest exists.

Cite this article as: Kłudkiewicz K.; NON-COLLECTIONS? OLD COLLECTIONS OF REPRODUCTIONS AND DOCUMENTING PHOTOGRAPHS IN MUSEUMS: SELECTED EXAMPLES. *Muz.*, 2021(62): 153-162

Table of contents 2021: <https://muzealnictworocznik.com/issue/13664>