



## **The Basics Of Conducting Provenance Research**



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# The basics of conducting provenance research

**Provenance**, according to the definition included in the ICOM Code of Ethics is *the full history and ownership of an item from the time of its discovery or creation to the present day, from which authenticity and ownership is determined*<sup>1</sup>.

## RECOMMENDATIONS FOR CONDUCTING PROVENANCE RESEARCH

Establishing the origin of an artwork is an advantage for a museum both in scientific and material aspects. The elementary value of that research is its scientific aspect. The analysis of provenance reveals the history of state and private collections, the history of art collecting, of art dealing and finally the history of particular artefacts. Thus it makes an important contribution to research on tendencies, fashions and tastes in the areas of state, church and private patronage. It can also provide valuable information on the antiquities market and, in the longer perspective, contribute to research regarding verification of the attribution of objects, and even result in confirmation or denial of authenticity of historic artefacts.

Direct analysis of an artwork towards its provenance may bring new information about the work performed on it and establish its original appearance.

## THE MUSEUM INTEREST

Verification of the provenance of an artwork is vital when it is considered for acquisition to a museum collection. This way the museum safeguards itself against acquiring an artwork of uncertain provenance, which in the future might lead to claims and in the end to an expensive trial or forfeiture of the artwork. If the museum is already in possession of an artwork with a claim against it, conducting research on its provenance will allow for it to remain an active part of legal proceedings. An excellent example is the case of the Museum of King Jan III Palace in Wilanów, which faced claims raised by the descendents of the Branicki family. Extensive re-

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<sup>1</sup> <http://icom.museum/professional-standards/code-of-ethics/glossary/#sommairecontent>, [accessed on 02.01.2017]

search of archive sources led to proving that the claims were highly exaggerated and that many of the present Wilanów exhibits were not part of the collection before 1939<sup>2</sup>.

Uncertain provenance of an artwork can result in serious consequences when it is to be transferred abroad, for instance for an exhibition. There were incidents of seizing artworks because of such claims. The legislation of the United States is particularly restrictive in such cases. Because of a failed execution of a verdict obliging a Russian party to return one of its collections to its inheritors, the US Court for the District of Columbia imposed financial sanctions of 50 000 USD paid daily on the Russian Federation. Fearing the possible seizure of the Russian possessions located in US territory, the Russians ceased loaning state collections to American museums.

Finally, the analysis of provenance of an artwork, e.g. one offered to a museum for purchase, creates a possibility of identification and reclaiming artworks plundered during the war or stolen in more recent times.

The ultimate consequence of conducting provenance research leading to establishing the attribution of an artwork is also a chance to identify the owner of any copyright.

## LEGAL ASPECTS OF CONDUCTING PROVENANCE RESEARCH

In the Polish legislation system a general regulation is introduced in the Museums Act issued on November 21<sup>st</sup> 1996 (Dz.U.<sup>3</sup> 1997 no 5 par. 24). By virtue of Article 34, museum employees are obliged to comply with the norms of professional ethics, particularly being forbidden to undertake actions damaging to a museum.<sup>4</sup> The lack of or desistance from provenance research may result in calculable negative consequences for the institution. The ICOM Code of Ethics for Museums introduces the notion of due diligence, defining it as: *the requirement that every endeavour is made to establish the facts of a case before deciding a course of action, particularly in identifying the source and history of an item offered for acquisition or use before acquiring it.*<sup>5</sup>

This document defines the obligation of diligence literally in reference to confirming the provenance. It also warns against acquiring any object before its provenance is verified. It points out that illegal acquisition could have taken place in a country different from the one in which the museum is located and mentions that a piece of art could have been taken out of that country against the law. Most importantly the Code imposes an obligation on museum employees to investigate the provenance of artworks.

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2 [http://www.wilanow-palac.art.pl/dokumenty\\_do\\_dziejow\\_wilanowskiej\\_nieruchomosci\\_ziemskiej\\_t\\_1.html](http://www.wilanow-palac.art.pl/dokumenty_do_dziejow_wilanowskiej_nieruchomosci_ziemskiej_t_1.html) [accessed on 20.12.2015]

3 Dziennik Ustaw Rzeczypospolitej Polskiej – Journal of Laws of the Republic of Poland: [https://en.wikipedia.org/wiki/Dziennik\\_Ustaw](https://en.wikipedia.org/wiki/Dziennik_Ustaw) [accessed on 04.02.2017]

4 <http://isap.sejm.gov.pl/DetailsServlet?id=WDU19970050024> [accessed on 20.12.2015]

5 <http://icom.museum/professional-standards/code-of-ethics/glossary/#sommairecontent> [accesses on 6.02.2017]

ICOM expresses particular concern for archaeological artefacts and highlights that acquiring objects from illegal excavations must never take place. *Museums should not acquire objects where there is reasonable cause to believe their recovery involved unauthorised or unscientific fieldwork, or intentional destruction or damage of monuments, archaeological or geological sites, or of species and natural habitats. In the same way, acquisition should not occur if there has been a failure to disclose the finds to the owner or occupier of the land, or to the proper legal or governmental authorities*<sup>6</sup>.

The ICOM Code of Ethics for Museums imposes an obligation on museum employees to investigate the provenance of artworks: *No object or specimen should be acquired by purchase, gift, loan, bequest, or exchange unless the acquiring museum is satisfied that a valid title is held. Evidence of lawful ownership in a country is not necessarily valid title.[...]*

*Every effort must be made before acquisition to ensure that any object or specimen offered for purchase, gift, loan, bequest, or exchange has not been illegally obtained in, or exported from its country of origin or any intermediate country in which it might have been owned legally (including the museum's own country. **Due diligence in this regard should establish the full history of the item since discovery or production***<sup>7</sup>.

### **THE GUIDELINES CONCERNING ARTWORKS CONFISCATED BY THE NAZIS FORMULATED DURING THE WASHINGTON CONFERENCE ON HOLOCAUST-ERA ASSETS ON DECEMBER 3<sup>RD</sup> 1998**

The guidelines concern a particular group of historical artefacts, that is artworks confiscated by the Nazis. Poland, as one of the signatories of that document, has committed itself to implementing those rules in its museums. First and foremost this means the identification and publication of artworks confiscated by the German occupation authorities<sup>8</sup>. In our country, where artworks were confiscated and plundered on a mass scale during World War II, the problem exists mostly because of translocations organised by the Germans at the end of the war and as a result of the post-war turmoil. To this day artworks lost by one museum during World War II are being found in other institutions around the country.

The complicated history of Polish public collections allows us to point out certain sore points in the history of museums – both those that came into being before World War II and those established in the first post-war years – where it is worthwhile to start provenance research of the collections.

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6 Ibid. (2. 4 *Objects and Specimens from Unauthorised or Unscientific Fieldwork*)

7 Ibid. (2. 2 *Valid Title* and 2. 3 *Provenance and Due Diligence*)

8 [http://nimosz.pl/upload/Badania\\_proweniencji/Zasady\\_Konferencji\\_Waszyngtonskiej.pdf](http://nimosz.pl/upload/Badania_proweniencji/Zasady_Konferencji_Waszyngtonskiej.pdf) [accessed on 20.12.2015]

## **MOMENTS WHEN COLLECTIONS WERE TRANSFERRED AND PROVENANCE OBLITERATED**

### **Wartime deposits 1939-1945**

Right before the war or just after its outbreak, citizens often deposited artworks they owned in institutions, hoping that they would be safe there. Depositing an artefact in a museum was usually documented (depository receipts). Sometimes, as a result of the tragic fates of their owners during the war, those artworks remained in public collections until today, with unclear legal statuses. Sometimes they are claimed for by the inheritors of former owners.

### **Former German and museum depositories 1942-1951**

Polish public, private and church collections, confiscated *en masse* during World War II by the German occupation authorities, were transported – via Krakow – to over 80 repositories located in Lower Silesia. The German administration also stored large numbers of historic artefacts in the National Museum in Warsaw and in the Wawel Castle. There were also repositories in the Gdansk Pommerania. The largest ones were located in Oliwa near Sopot. When Lower Silesia was taken over by Polish administration some repositories remained for practical reasons (e.g. in Jelenia Góra) and a number of new ones were established – in Narożno, Bożkowo, Żelaźno and Kozłówka. Due to those transfers, the provenance of numerous artworks was obliterated. For that reason, and also because of the then state policy, many historic artefacts were never returned to their original collections. It has to be stressed that large numbers of artefacts stored during the war in German repositories were seized by the Soviet troops specialised in tracing and securing artworks, and then sent to the Soviet Union. While discussing the complex history of objects kept in repositories, one needs to mention that they also included the private collections of Berlin citizens. They were transported there during the war to avoid the threat of the allied air raids.

In the post-war period the National Museum in Warsaw served as a main repository. From there historic artefacts were sent to various institutions all over Poland. In such a way the museum collections in Toruń, Łódź, Białystok or Lublin were replenished and so were newly-created museums in the so-called "regained" territories – in Wrocław, Olsztyn, Szczecin and Gdańsk.

### **Recovery 1945-1956**

#### ***The American occupation zone***

This is where approximately 80% of collections taken by the Germans out of Polish territory ended up. As reported in 1946 by Lt Col Hammond, circa 500 repositories were located in this area, and just one mine contained 40 thousand crates. In this zone a Polish recovery group, led by Karol Estreicher Jr., could count on the support of the MFAA officers. In the end the largest number of works of art were recovered from the American occupation zone, namely 34,362 items.

The most significant collections found in the US occupation zone:

- Veit Stoss's retable from Virgin Mary's Basilica in Krakow
- Leonardo da Vinci's *Lady with an Ermine* and Rembrandt's *Landscape with the Good Samaritan* from the Princes' Czartoryski Museum in Krakow
- Wawel tapestries
- Collection of Warsaw townscapes by Canaletto
- Cathedral treasures from Poznań and Gniezno
- Collections from the Royal Castle, Royal Łazienki, the National Museum, the "Zachęta" Gallery and the Print Room of the Warsaw University Library

### **Austria**

Thanks to the efforts of Bogdan Urbanowicz, with the help of a commanding officer from Rainbow Division at Fischhorn Castle in Zell am See near Salzburg, the following items were evacuated: 408 paintings, including Bacciarelli, Matejko and Gierymski, 68 tapestries, 43 sculptures, 154 pieces of furniture from the Royal Castle and Łazienki Palace, kontusz sashes, military and graphics collections from the print collection at Warsaw University and Society for the Promotion of the Fine Arts (Towarzystwo Zachęty Sztuk Pięknych – TZSP).

Evacuated items eventually arrived in Warsaw on 23rd April 1946, in 12 railway wagons.

### **The British occupation zone**

In December 1945, by courtesy of the Soviet State Defence Committee, the Polish Military Mission in Berlin was created. One of its distinct activities was looking for museum exhibits. Dr Jan Morawiecki was appointed the chief of investigations, replaced in 1947 by Tadeusz Kułakowski and then in the years 1949-1951 by Czesław Stefański. Among the most important collections retrieved in this zone were municipal archives of Gdańsk, Poznań, Toruń and Bydgoszcz – altogether 19 railway carriages of documents. Also two thousand church bells from Małopolska and Pomorania were found in the Hamburg harbour, as well as the Poznań monument of Adam Mickiewicz.

### **The Soviet occupation zone**

The Polish envoy in the Soviet occupation zone, Tadeusz Kułakowski, recovered collections from Kórnik and Gołuchów palaces in Saxony, as well as exhibits from the Poznań Museum of Archaeology and Prehistory. In Thuringia he found a trace of Memling's *Last Judgment*, but he was preceded by the Soviet plunder commission. Soviet authorities shipped all secured collections to the USSR, and from there only two shipments of artworks – in 1946 and 1956 – were partly returned to Poland.

### **Recovery from Czechoslovakia**

A particularly favourable agreement concerning the mutual restitution of goods transferred



after the outbreak of World War II was negotiated between the Republic of Poland and the Republic of Czechoslovakia. It was signed in Warsaw on December 10<sup>th</sup> 1946 and in Prague on February 12<sup>th</sup> 1947. This act obliged both parties to the mutual restitution of all kinds of property from the territories of both countries, that had been taken out after the outbreak of World War II, without any payment or compensation. The agreement referred both to state property and to property of private owners and legal entities. Among that property was: equipment belonging to research and scientific organisations and laboratories, art works, libraries, archives, records, all kinds of historic memorabilia, valuable artefacts made of precious metals and stones, financial means, deposits, stocks and shares.

Stanisław Gepner and Jerzy Zanoziński operated in Czechoslovakia. Their work in the years 1946 – 1949 resulted in recovery of objects from the National Museum and the Museum of Polish Armed Forces taken by the Nazis to Opava. In 1946 Czech authorities returned 40 thousand books, mainly from the libraries of the Sejm and Senate, as well as 280 cubic meters of records from the Warsaw Archive of New Records and from the Military Archives.

### ***Recovery from the Soviet Union***

#### **Returning museum exhibits to Wielkopolska in 1946**

The first major recovery from the East was a shipment of two railway carriages of historic artefacts from the collection of Wielkopolskie Museum in Poznań (presently the National Museum in Poznań) and the Kórnik Library. The Red Army, instead of handing them over to the Polish authorities, took them from Saxony to the Pushkin Museum in Moscow. The shipment to Poland consisted of 80 crates, that is nearly 15 thousand objects including 426 paintings, almost 3 thousand prints and over 11 thousand medals and coins. They were handed over in Brest on the Bug River. Director of the National Museum in Poznań, Gwidon Chmarzyński, acted on behalf of Poland.

#### **Returning museum exhibits to Warsaw in 1956**

In 1956, after the political thaw in the USSR, Soviet authorities decided to return a precious collection of over 12,500 items taken by the Red Army, mostly from the Soviet occupation zone in Germany. Artefacts from various Warsaw institutions were returned in two shipments (in September and in October of that year): from the National Museum, from the Society for Encouraging Fine Arts (ZACHĘTA), from the State Collection of Art at the Royal Castle and in the Royal Łazienki, from the Wilanów collection and also some bearing the signatures of the Wielkopolskie Muzeum in Poznań, Tiepolo's drawings from the pre-war museum in Szczecin and finally the artefacts from the City Museum in Gdańsk, including the famous *Last Judgment* by Memling. Among the most valuable items returned then was the collection of ancient vases from Gołuchów, part of the collection gathered by Izabella Działyńska-Czartoryska, presently in the National Museums in Warsaw and in Poznań. However the 1956 recovery from the USSR

did not conclude the issue of returning the missing art works plundered by the Nazis and later “secured” by the Red Army and taken to Saint Petersburg.

### ***Home recovery***

The earliest recoveries, carried out immediately after the end of the war in May 1945, took place in Lower Silesia and in Opole Silesia. That was where works of art from Polish collections confiscated earlier by the authorities of the General Government were taken. The most important repositories in Lower Silesia were: Kamieniec, Henryków (the Wrocław collections), Lubomierz, Bożków and Cieplice. The Nazis started gathering plundered Polish collections as early as 1944. This region was selected because of its location far from war operations and out of reach of the allied air forces. The repositories were located mainly in Lower Silesian castles and palaces, less frequently in churches, mines, storehouses and industrial facilities. The action of securing artworks was commanded by Professor Günther Gründmann, Lower Silesian conservation officer. Polish restitution activities in this area were particularly risky, since the groups of experts followed closely behind the retreating German troops, with the Red Army approaching soon after. Particularly dangerous for Polish historic monuments were Soviet so called “booty brigades”. Those Red Army troops had been active since late February 1945 and answered to the Department of Art at the USSR cabinet. Polish museum workers faced numerous procedural difficulties created by the Soviet authorities. When they were finally overcome, it often turned out that the repositories had been emptied by the Soviet troops.

### **The most important artworks retrieved from the repositories**

- Cieplice – August 20<sup>th</sup> 1945. Witold Kiezkowski found 19 crates marked “Museum Warschau” and “Krakau – Burg” containing collections of the Treasury of the Wawel Cathedral, the Warsaw Cathedral, Wilanów, the Royal Łazienki, the National Museum in Warsaw, the Princes’ Czartoryski Museum, etc. Kiezkowski reckoned that a large shipment of artworks due to be sent to the West got stuck near Cieplice in mid-February 1945. It was then left behind in the evacuation panic.
- Przesieka – paintings by Matejko and 60 crates of mixed artefacts from the territory of Poland and Silesia.
- Matejkowice (Hain) and Sichów (Seichau) – the collection of the Wawel Castle and other Krakow museums as well as the masterpieces by Matejko from the collection of the Society for Encouraging Fine Arts (ZACHĘTA).

### ***Recovery from Canada***

The final highlight of the post-war restitution was the return of the Wawel treasures from Canada. Artefacts from Krakow had been packed into 21 crates and 8 rolls. Beside the world's largest collection of 136 tapestries, the collection consisted of the coronation insignia of Polish kings, priceless silver and goldware, hetmans’ maces and collections of weaponry. Polish treasures

were deposited in Canada in several locations, including the Bank of Montreal, where the maces and the Pelplin Bible were stored. The Wawel arrases were kept in a convent in Ottawa and in the Redemptorist monastery in Sainte-Anne-de-Beaupré near Quebec. After the end of World War II, as early as in June 1945, following the recognition of the communist authorities in Poland by the Allies, Polish diplomats started efforts to recover historic artefacts from Canada. However the Canadian government did not accept the presented authorisation and assumed that it was not the true depository of the treasures. The issue was even brought to attention at the 3rd session of the United Nations General Assembly. In the end, following the political thaw in Poland, which began in October 1956, the Canadian government, in agreement with the Polish government-in-exile, decided to return part of the treasure. In summer of 1958 a delegation of Polish experts went to Canada to inspect the artefacts and assess their condition. The artworks were returned home in 1961.

### **Former manor property**

By virtue of the decree issued by the Polish Committee of National Liberation on September 6<sup>th</sup> 1944 about agrarian reform, the then authorities confiscated art collections and elements of décor and furnishing from the manor houses of pre-war aristocracy. It is estimated that as many as 80 thousand exhibits acquired as a result of nationalisation carried out in the years 1944-1948 are in Polish museums today<sup>9</sup>. Reconstruction and identification of this accumulation is very difficult today, mostly because – as indicated by Jan Pruszyński – the then museum standards led to the obliteration of provenance and dispersion of collections. On many occasions the artworks were not properly documented and administered quite freely, used to decorate public buildings or handed over to the State Enterprise Artworks and Antiquities DESA<sup>10</sup> for further dealing. The problem concerns, among others, national museums in Warsaw, Kraków, Poznań and Kielce. A perfect example of the above actions is the fate of furniture and artworks from Józef Piłsudski's manor house in Sulejówek. In summer 1947, furniture from the parlour and office, paintings, books and other artefacts found in the house of Marshall Józef Piłsudski and his family, based on the decision made by the Communist authorities, were confiscated and taken away. Their fate remained unknown for 70 years, until May 2014, when the employees of the Józef Piłsudski Museum in Sulejówek, helped by the Ministry of National Defence, found some of the furniture, paintings and other items in the palace in Helenów – presently a representative centre for the Ministry of National Defence<sup>11</sup>.

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9 A. Rottermund, *Reprywatyzacja w oczach muzealnika*, [w:] *Dobra kultury i problemy własności. Doświadczenia Europy Środkowej po 1989 roku*, Warszawa 2005, p. 251.

10 J. Pruszyński, *Liberum veto i zabytki*, [w:] *Rzeczpospolita* April 5<sup>th</sup> 2001 r., after: <http://www.zabytki.pl/sources/forum/pruszynski.html> [accessed on 20.12.2015]

11 <http://www.muzeumpilsudski.pl/zaginione-meble-podarowane-jozefowi-pilsudskiemu-po-70-latach-wracaja-do-dworku-milusin-w-sulejowku> [accessed on 20.12.2015]

## Abandoned property

By virtue of a decree issued on March 8<sup>th</sup> 1946 on abandoned and former German property, the State Treasury took possession of both real estate and holdings. The decree concerned two categories of property. The first was the so-called “abandoned” property, that is all kind of property lost by the owner due to war and occupation in the years 1939-1945 which had not been reclaimed by the end of 1950 (in case of movables – that is also artworks and other cultural goods) or by the end of 1955 (in case of real estate). The other category was former German property, that is former possessions of the Reich or of the Free City of Danzig/Gdańsk, of German or Gdańsk institutions or private persons with exception of the persons of Polish nationality or other nationality persecuted by the Nazis (e.g. the Jews).

Abandoned property passed to the State Treasury on the dates determined in the decree – in case of artworks the deadline was January 1<sup>st</sup> 1951. Former German property passed to the State Treasury on April 19<sup>th</sup> 1946. In both cases the property rights passed to the State Treasury by virtue of the law alone, without the obligation of issuing individual decisions or undertaking other actions and regardless of being a state or a private property. The owners (or their legal successors) of artworks counted among the abandoned property who did not resume possession of them by the end of 1950 could still claim their right in a civil suit, as is the case with possessions confiscated during the agrarian reform. In such circumstances a person has to prove that the object did not qualify as an abandoned property or that it had actually been reclaimed in the decreed time. The court of law, along with proving the object’s identity, assesses whether the claimant has not lost the ownership rights for other reasons.

The same applies to artworks counted among former German property. The owners can claim their right in a civil suit and prove that their property was wrongly counted among former German property and that they maintained their ownership rights. In both cases the opposing party in a legal process would be the present owner – most often a museum institution, a library or an archive <sup>12</sup>.

## State Enterprise ARTWORKS AND ANTIQUITIES 1950-1991

### [Dzieła Sztuki i Antyki: DESA]

State Enterprise Artworks and Antiquities [further: DESA] was established by an act of the Minister of Culture and Art issued on April 3<sup>rd</sup> 1950<sup>13</sup>. The basis of DESA’s activities was the property of the State Treasury selected by the Ministry of Culture and permanently handed over to them. On September 6<sup>th</sup> 1950 the General Management of Museums and Protection of Monuments disseminated a memorandum to the museums reporting to it with an instruction to: *select non-museum artefacts and ones devoid of historical and cultural value from museum store-rooms in*

<sup>12</sup> <http://propertyrestitution.pl/Restytucja,mienia,po,roku,1989,regulacje,prawne,11.html> [accessed on: 20.12.2015]

<sup>13</sup> Monitor Polski, April 19<sup>th</sup> 1950; no A 56, par.646, online <http://isip.sejm.gov.pl/DetailsServlet?id=WMP19500560646&min=1> [accessed on: 20.12.2015]

*order to hand them over to the Separate State Enterprise "Artworks and Antiquities/ Dzieła Sztuki i Antyki – DESA". To a large extent they were works of art of German origin that were not valued highly at the time. They often originated from former German manor houses and were transferred to museums from museum repositories. It is a known fact that the provenance of artworks acquired by DESA and sold by them was not investigated, so none of the objects bought at that enterprise can be surely regarded as work of confirmed or certain provenance.*

The latest research revealed that DESA also dealt art internationally. In the 1950s they bought – among others – some Polish paintings in Switzerland. This may cast some doubts upon their provenance. It is possible that they came from war plundering.

### **Transfers from other government and self-government institutions in the years 1945-1989**

The socialist authorities are known for their remarkably unrestrained ways of dealing with museum exhibits. The then dignitaries treated them as their own pieces of furnishing and décor in government buildings. It was considered good form to present foreign officials with artworks, usually derived from museum collections.

## **BASIC RESEARCH METHODS**

Provenance research as a rule is of interdisciplinary character and should be as broad as possible. When researching the history of origin of an object or a collection, it is always worthwhile to work in a team or to consult one's research with experts in particular fields of study. Close co-operation of an art historian with a conservator-restorer, an archivist or an historian allows for the most thorough recreation of the history of an object.

Ascertaining the provenance of an artwork should always be based on the three key points listed below:

1. analysis of sources
2. analysis of property markings
3. conservator-restorers' analysis of the object

Analysis of the sources should consist of four major sections: archival material, bibliography, iconography and Internet sources.

### **Archival material**

When analysing an object from a museum collection one should search any possible documentation preserved in the institution, starting from the inventory, through the exhibits' sheets and documentation of temporary exhibitions, finally the archival material or correspondence concerning circumstances of acquisition. Of vital significance for the provenance research are

conservation reports. Not only can one find archival photographs of a given piece of art there, but also information on possible property markings which could have been obliterated or destroyed over time.

- museum archival material: an inventory book, acquisition/purchase book, deposits, exhibit's sheets, documentation of temporary exhibitions
- conservation reports
- documentation of acquisition (receipts, agreements, correspondence)
- archives of private persons e.g. deeds of gift, sale agreements, notarial acts, insurance documents

## **Bibliography**

A library query, just like archival research, should be broad and thorough. The search for information on a given object should include catalogues of collections and exhibitions, auction catalogues, articles in local papers and monographic studies on a given artist. A valuable source of information are also recollective publications written by museum employees and people of culture. In case of artefacts of a pre-war origin it is good to make use of old guidebooks of a given locality or institution that were usually comprised of quite detailed descriptions.

- exhibition and collection catalogues,
- auction catalogues,
- information in the then newspapers concerning exhibitions, new acquisitions or donations for museums,
- monographic studies on artists (in case of pre-war publications they often contain information on the then owner),
- encyclopedias and art dictionaries (there: notes on particular artists with lists of most significant works),
- memoirs and diaries of museum employees, people of culture, soldiers,
- city guides or guides to particular institutions.

## **Iconography**

Iconographic sources are of crucial importance in provenance research. Photographic or graphic documentation of the image of an artwork helps prevent mistakes, that is to identify an object unmistakably (to rule out the possibility of another version or copy of a given work) and to link sources with an object unquestionably. While looking for iconography of artworks, one should not restrict oneself to the images of the artwork alone. It is good to reach for photographs of interiors, which additionally document the presence of an artwork in a given location. Invaluable iconographic sources are also the pre-war art magazines (e.g. "Sztuki Piękne" "Arkady"), as well as the then newspapers which gave much more attention to current art events than today's do.

- photographs in pre-war publications and press (of single objects, of exhibitions, of interiors),
- postcards (reproductions of artworks),
- prints in newspapers (before photographs became commonly used),
- photographs and negatives in museum collections, archives, conservation offices, scientific institutions, private collections,
- drawings, photographs and sketches in conservation reports.

## Internet tools

- services monitoring the art market
- National Digital Archives and archives in other countries
- digital libraries
- services dedicated to the provenance of plundered art

## THE ANALYSIS OF MARKINGS APPLIED ON PAINTINGS

### Classification of markings

Markings applied to the backs of paintings can be divided into two groups: ownership marks and evidence marks.

**Ownership marks** comprise information on the owner of an object, in this case the name of a museum in its entirety, abbreviated or as a monogram. Usually the name of the institution is followed by an inventory number. As a rule, such markings were intended to be permanent.

The first group of **evidence marks** refers to a museum inventory, however it is so limited that it does not contain the name of the museum or its abbreviation. Usually such groups consist of figures that function alone or in combination with letters. Such numbering, just like the ownership marks, was applied in a permanent technique. The second group of evidence marks often was of a working or temporary character and usually referred to numbering that was not related to the inventory. They were used, for example, in temporary or permanent exhibitions, changes of location or transferring the objects. Their role was auxiliary, for instance explaining the sequence in which the objects were to be hanged in a given room or to be located in the store-room. They were usually handwritten, hastily or even sloppily.

Apart from ownership and evidence markings, there are other, additional markings on objects which were part of Polish public collections before World War II. Among them there are labels applied on the occasion of temporary exhibitions, marks put by antique dealers, or manufacturers of painting supports or frames. The next group are labels and inscriptions referring to attribution and other data allowing for the identification of the work (title, dating, dimensions, technique).

## Marking procedures

Usually there is more than one mark preserved on an object. It is generally accepted to leave provenance marks on artworks even if they are not valid any more. However it is a common practice to apply new labels over older ones, when there is no place left on the reverse of a painting. Such a multitude of markings is tightly bound with the history of a given institution, for instance with changes of its status, often resulting in the change of name. This, as well as enlarging of collections, determined modifications of forms of evidence of the exhibits, and thus the necessity of repeated marking of objects. An example of this process are the works in the collection of the National Museum in Poznań, where one can find the following markings on the reverse of a canvas: MW – Muzeum Wielkopolskie/Wielkopolskie Museum), TPNP (PTPN, TPN) – Towarzystwo Przyjaciół Nauk Poznańskie/Friends of Science Association in Poznań); Prov. Mus. – Provinzialmuseum (*German*)/ Provincial Museum; HG – Historische Gesellschaft (*German*)/ Historic Association; KFM – Kaiser Friedrich Museum (*German*)/ Emperor Friedrich Museum or KFMP – Kaiser Friedrich Museum zu Posen (*German*)/ Emperor's Friedrich Museum in Poznań. Another reason for a multitude of ownership marks appearing on the backs of artworks was a heterogeneous method of marking museum exhibits. In other words – several systems of markings could have functioned in the same time within one institution. They could have been used interchangeably or simultaneously. Such was the situation, for instance, in the pre-war Bartoszewicz Museum of History and Art in Łódź (today Museum of Art in Łódź) where a paper label was applied next to a round seal.

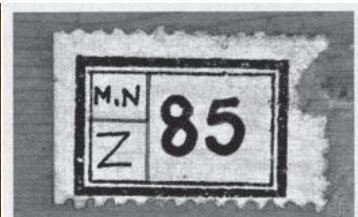
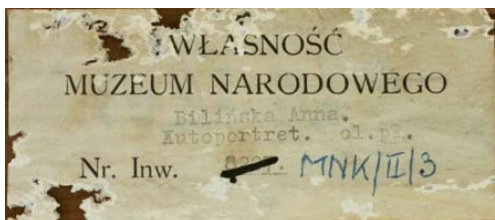
## Location of markings

In case of oil on canvas paintings, the ownership marks were applied in three locations: on a frame, on a stretcher, or directly on the support. It was not common to apply markings consistently in a given location on the reverse. They were usually applied at random. Often the reason for this was the size of a stencil used for the marking. The markings in the National Museum in Warsaw make an exception. Here the labels were always applied to the right end of a lower stretcher bar; paper tags were always attached with a piece of string in the middle of an upper stretcher bar.

## Forms of the ownership markings

There are four basic forms of the pre-war ownership markings applied to paintings from public collections:

- paper labels





■ inscriptions



■ seals



■ paper tags



## The ways of inscribing

- indirect:
  - white or cream-coloured paper labels on which the markings were made in writing or drawing ink or in pencil (handwritten); in paint or ink with a stencil; printed, or in mixed techniques,
  - paper tags attached with a piece of string, strengthened with a metal ring, with a printed text,
- direct, applied to the support:
  - handwritten inscriptions in paint, writing or drawing ink, pencil, coloured pencil, stencil,
  - stamps applied with paint or ink.

## PROVENANCE RESEARCH ON RELIGIOUS ART

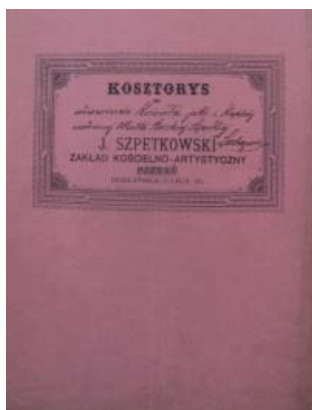
Parish, diocesan or convent archives and archives of other religious associations comprise valuable documents related to founding of the elements of furnishing and décor, refurbishing and conservation works. They can be helpful in dating, stating attribution or provenance of religious art, however their briefness is often a source of disappointment for the researcher. In such collections attention should be paid to the following:

- visitations
- cost calculations
- contracts
- bills
- convent or parish chronicles
- clergymen legacies
- correspondence

In case of more recent times private archives of parish members or collections of regionalists can be helpful in researching the history of monuments. Documents related to historic or presently non-existent institutions are kept in state archives relevant to a given territory. It is worth to confront the acquired documents with the inheritance of the patrons, that often is far more extensive and may comprise documents that contribute considerably to the information on the founding of a religious building and its furnishing. Genealogical research and inheritance documents are usually helpful in establishing changes of patronage.

### **Important:**

Due to changes in diocesan borders documents of some parishes can be located in more than one diocesan archive.



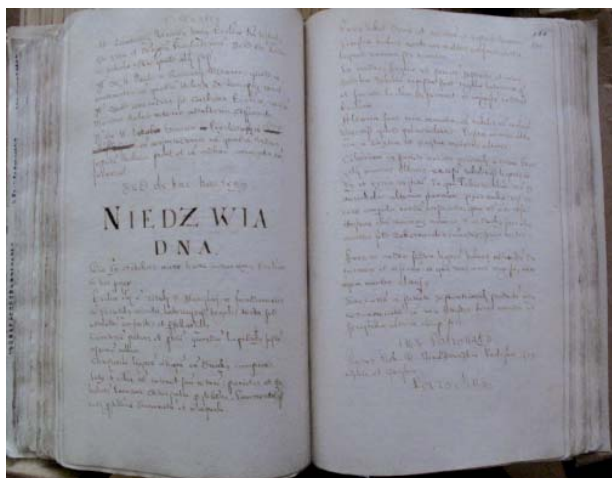
Cost calculations of conservation works, late 19th century

Visitations contain basic information on the location, functioning and property of a parish. They focused on matters important for the functioning of the church and pastoral needs. Those documents were rather reticent on the subject of the artistic aspect of church furnishings. Usually they did not go into aesthetic issues or just acknowledged them with curt descriptions like: “very beautiful”, “ancient” or “of a good making”. Information on the condition of an object, like: “severely decayed” or “renovated” are more frequent.

Church visitations comprise:

- information on a church building and state of repair of its particular sections,
- very vague descriptions of the interior,
- information on the number of altars, paintings and sculptures mounted in them, on holy relics, votive offerings, candle holders, altar frontals etc.,
- list of vestments and liturgical vessels,
- list of other movables (feretories, banners, procession lanterns, festive decorations),
- implements such as catafalques, pedestals, furniture etc.,
- information on the belfry, vicarage, parish school, organist’s dwelling etc.

Comparing the lists of church furnishing in visitations from successive years sometimes allows us to determine the time of foundation of particular objects, or dates of transferring the furnishings from one church to another within a parish or a decanate. Changes of location of elements of historic church furnishings (particularly pulpits, altar retables, paintings, sculptures and gold-ware) could be related to:



Church visitation in Niedźwiadna, 1609

could be related to:

- building new churches and demolishing old ones,
- dissolving religious orders,
- aesthetic transformations (e.g. “updating” a Gothic church in Baroque style),
- a church being handed over to other religious denomination,
- change of a patron,
- supplementing church furnishings (e.g. to compensate war damage),
- concealing artworks during war-time.

## ICONOGRAPHIC ANALYSIS

In certain cases proper recognition of the image's iconography plays an important role in determining the object's provenance. Large altar paintings or sculptures can be then referred to a particular dedication of a church, chapel or altar. In case of saints particularly worshipped in certain religious associations, an artwork can be connected with a monastery in a given region (e.g. St Stanislaus Kostka – the Jesuit Fathers, St Mary Magdalene de Pazzi – the Carmelite Sisters). In such cases a correct identification of a religious habit, attributes, or narrative scenes related to a given person, is important. Representations of the Virgin Mary with a rosary, of the Name of Jesus, or of the offering of a scapular to St Simon Stock, may be associated with altars of various rosary or scapular brotherhoods. Information on the existence of such brotherhoods in a given area should be searched for in church visitations or parish archives. The presence of unique iconographic motifs in a village church or images of saints who are not commonly worshipped in a given area should always raise the researchers' suspicion as to the possibility of the foreign origin. Having found artwork of high quality in a poor parish or a succursal church, one can suspect that it originated from a bigger artistic centre. Naturally, each such case should be carefully analysed, since exceptional circumstances of such foundation cannot be ruled out, e.g. of votive or expiatory character.

It should also be kept in mind that historic elements of church furnishings often underwent certain "recycling". New retables used to be created with older figures or paintings of various provenance. There are cases with figures of St Peter and St Paul standing symmetrically in the retable made by different workshops, in a different time and for different churches. Often the original identification of a saint is altered by fitting a figure with new attributes or garment details. Such alterations are sometimes evident, especially when they manifest themselves by certain iconographic incoherence. In other cases only a thorough conservators' analysis allows for reconstruction of the history of such objects, and the determination of chronology of crucial alterations.

## EXAMINATION OF AN OBJECT

Detailed examination of an object reveals all kinds of information helpful in determining its provenance. In cases of religious objects such information can be visible only after dismantling or removing the frame, so for a close inspection of the artwork it is good to tap into any research, refurbishing or conservation works in progress. Information helpful in determining the artworks' provenance:

- artists' signatures, markings of workshops and companies,
- foundation inscriptions,
- inscriptions related to former restorations (restorers' signatures or inscriptions informing on the circumstances of restoration),
- markings of shops or stores trading devotional articles in case of mass-produced furnishings (e.g. chromolithographs, plaster Stations of the Cross from the turn of 19<sup>th</sup> century, etc.)

■ “commemorative inscriptions” often found on organ cases, reverses of altar retables, pews and other hidden places. Those historical acts of vandalism often provide dates, names and places of origin of their authors. Such information can be an indirect indication of the date of the object’s creation or of the place of its origin.



Advert of frame manufacturer J.B. Fischer in "Kurier Warszawski", No. 17-18/1843

Advertisements and announcements of antique shops, frame manufacturers or manufacturers or dealers of devotional articles can be found in old newspapers. Those can help to establish the approximate time of an artwork’s creation or purchase. In case of mass-produced articles, it is worthwhile to look for analogies, especially within the limits of the diocese or at least in the neighbouring churches.

**Important:**

If possible, the object should be subject to conservators’ analysis.

**CONSERVATION REPORTS**

Historic monuments and artefacts which appeared in normal or open-air museums over the last few decades can have earlier (usually not older than 1945) conservation reports. They are worth studying in detail and copying for the archives of one’s own institution. Such archival documents are extremely useful not only to museum restorer’s but also to historians. They allow the establishment of the original location of an object, their look prior to restoration and the scale of performed treatment. Conservation reports are usually prepared in three copies intended for:

- a relevant regional conservation office (or its branch),
- owner of an object (parish, religious association, museum, other institution),
- executor of the works.

Unfortunately reports were not always prepared with due accuracy and in a required number of copies. That is why it is advisable to check all the above mentioned possibilities. It is not infrequent that there was no conservation report whatsoever.

**Important:**

The archives of State Enterprise Ateliers for Conservation of Cultural Property (*Pracownia Konserwacji Zabytków - PKZ*) performing conservation and restoration works all over Poland are presently located in the Archive of National Heritage Institute branch in Grodzisk Mazowiecki, 28 Bartniaka Street.

When researching archives of regional conservation offices one should focus on the following documents:

- monument sheets (present and former ones),
- coherent photographic documentation,
- other photographic material (often there are loose photographs or prints attached to special, dedicated sheets),
- inventories,
- conservation reports,
- reports on conservators' analyses,
- programs of planned conservation works (often unaccomplished ones),
- historical studies referring to monuments and their furnishings,
- official correspondence related to the object,
- typescripts of unpublished volumes of "The Catalogue of the Monuments of Art in Poland".

In case of movables it is worth checking not just the reports directly concerning a given object, but also archival material related to other elements of the church furnishings or the church itself. Sometimes that is where the only photograph of a researched object or information on analogical artefacts can be found.

**Important:**

Reports from the pre-war conservation offices (if they survived) are stored in the state archives, museums and in other scholarly institutions. Information on conservation works carried out in the 19<sup>th</sup> and in the first half of the 20<sup>th</sup> century can be found in archives of regional or scholarly publications as well as in local newspapers and touring journals, which often reported on the progress of conservation works in historic churches. It is also worth comparing the differences in the object's state of repair on various archival photographs.

## **ANALYSIS OF ARCHIVAL PHOTOGRAPHS**

Precise analysis of iconographic material often allows us to not only confirm the artwork's provenance (a museum, a church or a palace), but also to find out about the way it once functioned in a religious space, or its place in a private interior or museum gallery.

Archival photographs in digital form should be of the best resolution available. This – when enlarged on a computer monitor – will allow us to notice details not visible on historical prints. Glass negatives are a perfect material, sometimes allowing for substantial enlargements of selected parts of the image. This is a valuable feature, since the investigated artwork is sometimes only partially visible on the photograph (through an open door leading to the next room, in an open window, as a reflection in a mirror, in a clearance between some elements of church furnishings, etc.).

The analysis of photographic sources often allows the consolidation of dispersed elements of artworks (e.g. to put together original elements of an altar retable, pulpit, tombstone or memorial monument). Translocation of the elements of furnishings within the original church were quite frequent during rebuilding of churches destroyed during the war. Preserved elements of various pieces of furnishings were often set together, for instance as a new altar retable. Movable decorative details were mounted on pulpit parapets or on the “turned around” altars introduced after Vatican II. Changes in liturgy or church regulations often resulted in removing historical elements of furnishings. Bye-altars and old tabernacles were removed in large numbers and often ended up in attics or parish sheds.

## **PROVENANCE – CONSERVATORS' ANALYSIS**

Investigating the provenance of artworks is a difficult and often frustrating task, since at times all paths seem to lead nowhere. The problem is that the researcher assumes a task of associating an object with documents and evidence that will allow its history to be traced back. This challenge is easier from the start with the object at hand. The situation is, however, quite different when all that is left are fragments of documents attesting to the existence of the missing artwork. On many occasions the artwork is in one place and at least part of its historical documentation is somewhere else. It is difficult to prove that a given artefact is in fact the one we are looking for and not some other one, only very much alike. It is troublesome even in cases of single, unique artefacts, such as a painting, a sculpture or a drawing. The matter becomes much more complicated in case of multiplied artefacts, objects of applied art, pieces of furniture, textiles.

The object itself is a rich source of information. It is strongly advisable to work in an interdisciplinary cooperation. The teams can be very diverse according to the needs (the attitude of an art historian is very much different than that of an archivist or a conservator-restorer).

A conservator-restorer specialised in a particular field is able, because of his/her professional experience, to give the most thorough information on the condition of an object and to decipher many traces attesting to its history. Let us then discuss a conservators' analysis.

### **THE EXAMINATION AND ANALYSIS OF AN OBJECT**

- While performing an examination and analysis of an object, any kind of ownership markings or evidence of their removal (fragments of labels, traces of marks applied directly on a stretcher or on canvas etc.) should be looked for. Attention should be paid to areas that have been over-painted, to remnants of glue, paint or seal wax, localized scratches or even lighter or darker spots of a regular shape, etc. Both the face and the reverse of a painting should be examined. Discovering any markings will help in establishing the direction of further investigation and will broaden the knowledge on the object's history.
- One should look for traces of the way and place of exposition. On sculptures those can be hooks for securing the figure to an altar retable, on framed paintings – distinctive picture hangers (e.g. typical for a given collection owner) or holes related to changes in hanging system. Traces of the previous mount may be visible on the face as abrasions. In case of church furnishings the former place of exposition may be indicated, for example, by soot from candles. It should be kept in mind that an object could have been located in an entirely different place, and was, for example, a part of an altar retable while today it is a free-standing figure or is not in the church or chapel of its origin. Traces of alterations or old hangers may indicate that the object is part of an ensemble.
- The condition of an object has to be analyzed to establish the causes of damage and if possible to position them in time. Information gathered should then be compared with the history of the object known from other sources (for instance burns or soot may have resulted from a fire in church or palace, traces of leaks or damp patches may indicate that an object was stored in inappropriate conditions (e.g. in an attic under a leaking roof) or has been soaked with water while the fire was being extinguished. There may be many reasons for its condition, which can sometimes be identified during further analysis of the artefact.
- Much attention should be paid to the analysis of restorers' interventions. One has to look for the reasons why they were conducted, approximately when they were executed and by whom (a painter, a sculptor, a book-binder, a professional conservator-restorer or an amateur, a carpenter, a cabinet-maker, a locksmith?). In some cases interventions may be serious, for example, the replacement of a figure's head, replacement of a saint's attributes, adding an inscription wrongly identifying a portrayed person, repainting large parts of a painting or changing the elements of attire to adjust a portrait to current fashion.
- It is good to take a closer look at anything that seems odd or unusual in an object (e.g. lifted or curved edges, slight colour changes, clean paint layers, visible evidence of rolling or folding of the canvas, such as fractured paint layers). Those observations are particularly useful in case of stolen artefacts, but also in other cases.



- Whenever possible, a professional conservators' analysis should be performed. This will reveal and document some of the conservation treatment. Only some, because, for example, a three-dimensional object was often repeatedly repainted all over. In such cases a UV-photograph will reveal only superficial changes. The amount of acquired information will depend on the artists' materials, on the number of overpaintings and on the number of restorers' interventions, their quality and extent. It is worth keeping in mind that such interventions could have been performed by people of various professions who took it upon themselves to do some repairs. An X-ray or a CT scan allows us to investigate the structure of sculptures, to identify the joints and to indicate the replaced elements. Strip-sampling reveals how many overpaintings there are and what is their character. Cross-samples examined in a lab also reveal the number of layers. One can also analyse the composition of pigments and the types of paint. Such actions can be taken when time and means allow, since these are time-consuming procedures that may entail considerable expense.

### **WHAT MAY INFLUENCE THE OBJECT'S PARAMETERS?**

It often happens that archival information gives the object's dimensions differently to the real ones. The objects may be smaller or bigger, thinner or thicker. Where do those differences come from? There may be various reasons.

- In case of mounted/framed artworks (paintings, reliefs, textiles, drawings, prints) the differences between historic data and actual size may be a result of the way the measurements were taken. The same object measured inside the frame will be a few centimetres higher and wider when measured after dismantling.
- Changed dimensions may result from previous restorations. A classical example of a format change is the flattening of tacking edges covered with paint layers, folding new tacking edges or folding away part of the composition to make the image smaller. Tacking edges may have been cut off – which usually makes one wonder whether it was only the tacking edges that were removed, or whether it was also part of the composition itself. In case of sculpture, the changes of dimensions may result from cutting off decayed parts (e.g. rotten due to dampness).

An example of differences in the size known from archival material and the actual one is *Orange Vendor* by Aleksander Gierymski. The painting was unprofessionally restored after the war. Canvas support was glued on a sheet of plywood and some of the canvas with the paint layer was folded over to the back (Fig. 1). Degraded fragments of painting supports or of historic textiles were removed, which considerably changed the dimensions, proportions and maybe even the composition.

- Changes of parameters may also result from a different exposition or location. For instance in case of textiles the hanging system is of importance. The upper edge can be rolled to form a tunnel for a hanging rod, which will considerably influence the textile's height. Sometimes an

object was moved from a bigger, higher room to a smaller one, which often resulted in folding or rolling up some of it to fit the height of the new location. This is also known to happen in cases of large-scale paintings.

- In the case of altar paintings, an original support was often enlarged when a painting was transferred to a new, more monumental retable. Sometimes such a solution caused distortions of the original composition (e.g. when an extra stretch of sky above or of land below the depicted figures was added).

## **ANALYSIS OF ARCHIVAL PHOTOGRAPHS**

A detailed analysis of archival iconographic material is often necessary in provenance research, as well as confrontation of the results of such analysis with a physical object in order to confirm or deny the identity of an analysed artefact.

The analysed iconographic material should be as “neutral” as possible, that is devoid of additional human interventions. Preferably it should be in the form of negatives or unretouched prints. It is even better when they are taken professionally, in terms of technique. It should be kept in mind that reproductions in books or newspapers were, most of the time, processed. They were based on photographs that went through a process of correction and some of the details were enhanced, others were simplified. With such material at one’s disposal, one should look for the best print possible, keeping in mind that there will be some differences when compared to the original.

Old postcards are an even less reliable iconographic source. The original composition was usually hand-copied by someone else, so they are deprived of the hand and gesture of the author of the original artwork. Such a source does not give the idea of the original drawing, texture or colour. Postcards often change the whole colour-scheme of the original artwork, thus they can only be perceived as some approximation of the composition and a proof of the artwork’s existence.

Material in the form of negatives (including glass ones) and photographic prints should be ordered in a digitalised form in the best possible resolution. For provenance research all available material should be acquired, even if the versions seem identical. During the research and after enlarging them, it may turn out that the photographs were taken at different times or that they present different conditions of an object (e.g. before and after treatment). Small differences may appear (non-existent or unnoticed earlier due, for instance, to different lighting). There is also a chance to observe the subsequent phases of alterations on subsequent photographs (Fig. 2, Fig. 3). It should be kept in mind that photographs could have been taken in various lighting conditions, with different photographic cameras fitted with different lenses. They are likely to present an object at various angles and thus with different distortions of an image. This in effect influences the focus, proportions of particular details and readability of particular areas on the photographs. However one should not be discouraged by those difficulties and differences on photographs. They should only be kept in mind and taken into consideration. One should also

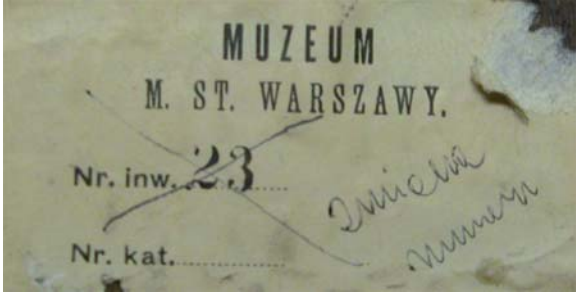
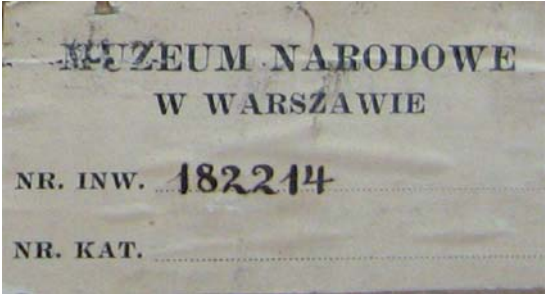
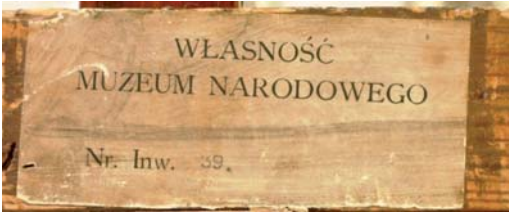
remember that being acquainted with old photographs does not mean being acquainted with the original condition of an object.

When working with good quality material (in fact one works with any available photograph), one should analyse photographs much enlarged, fragment after fragment, taking into consideration their various deficiencies, such as parts that are out of focus. One should look for characteristic and unique features in all technological layers, e.g. an uncommon textile weave (best observed in raking light), joints between the sections of material (seams between pieces of fabric, patches, joints of boards or blocks of wood), characteristic craquelure patterns (Fig. 4, Fig. 5), embedded paintbrush hairs (Fig. 6), impurities integrated with a paint layer during the creative process (Fig. 7). One should look for remnants of labels or inscriptions on the painting's face that may only be visible as traces (Fig. 8, Fig. 9, Fig. 10) – it is extremely rare to come across an archival photograph presenting a painting's reverse. One should examine the details – brushstrokes are unique ones, comparable to a fingerprint (Fig. 11), as are missed-out places (Fig. 12), visible preparatory drawings, pentimenti (Fig. 13) visible in certain specific situations. One also searches for characteristic mechanical injuries such as burns or soot, bullet-holes, sword-cuts, unprofessional handling in transport, conservation treatments or visibly altered colour retouches or damage, that is now perceptible as a retouched area (Fig. 14), etc. In case of reproducible objects e.g. furniture sets, cutlery and crockery sets, attention should be paid not only to individual features of an object, but also to distinctive ones – the same shape, ornamentation or even defects.

Depending on the case, the research results are confronted with a contemporary photograph of an object or with the original artwork. A modern photograph – one taken or ordered – confronted with an archival one, allows us to confirm the submitted propositions and the advanced hypotheses. Sometimes it is good to convert a contemporary colour photograph to a black-and-white version. One should not be afraid of the simple language of images. It should also be kept in mind that what is obvious for one individual does not have to be as obvious for others. A description always leaves more space for discussion and gives a possibility of understatement. Well-juxtaposed images speak for themselves.

# Annex № 1






## CATALOGUE OF THE PRE-WAR OWNERSHIP MARKINGS OF POLISH PUBLIC COLLECTIONS

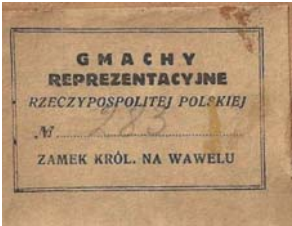
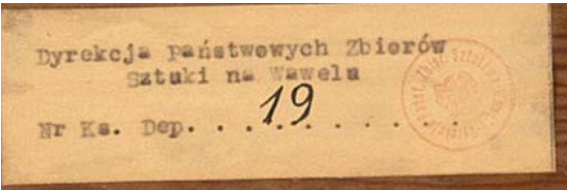
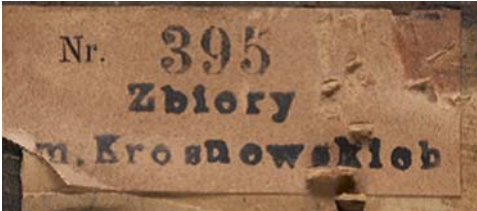
l.p.	OWNERSHIP MARK	DESCRIPTION/CONTENTS
<b>PAPER LABELS</b>		
1.		<p>NATIONAL MUSEUM IN WARSAW</p> <p>Paper label with a printed inscription: „MUZEUM / M. ST. WARSZAWY / Nr. inw. .... / Nr. kat. ....”</p> <p>“MUSEUM/ of the CAPITAL CITY of WARSAW/ Inv. No. .../ Cat. No...”</p> <p>Numbers filled in by hand or with a stamp. Label placed in a lower right corner, usually on a frame or on canvas, occasionally on a stretcher.</p> <p>Marking used in the years 1915–1916 – Museum of the Capital City of Warsaw.</p>
2.		<p>NATIONAL MUSEUM IN WARSAW</p> <p>Paper label with printed inscription: „MUZEUM NARODOWE / W WARSZAWIE / NR. INW. .... / NR. KAT. ....”</p> <p>“NATIONAL MUSEUM/ IN WARSAW/ Inv. No. .../ Cat. No...”</p> <p>Numbers filled in by hand or with a stamp. Label placed in a lower right corner, usually on a frame or on canvas, occasionally on a stretcher.</p> <p>Marking used in the years 1916 or 1918 till 1982 r.</p>
3.		<p>NATIONAL MUSEUM IN WARSAW</p> <p>Paper label with printed inscription: „WŁASNOŚĆ / MUZEUM NARODOWEGO / Nr. Inw. ....”</p> <p>“PROPERTY / OF THE NATIONAL MUSEUM/ Inv. No. ....”</p> <p>Numbers typed. Label usually placed on a lower bar of a stretcher.</p>

4.		<p>NATIONAL MUSEUM IN KRAKOW</p> <p>Paper label. At the left side a round seal with the seal of Krakow surrounded by an inscription:</p> <p>MUSEUM NARODOWE W KRAKOWIE</p> <p>NATIONAL MUSEUM IN KRAKOW</p> <p>To the right a typed inscription containing information on the author, title and an inventory number.</p>
		<p>NATIONAL MUSEUM IN KRAKOW</p> <p>Paper label. At the left side a round seal with the seal of Krakow surrounded by an inscription:</p> <p>MUSEUM NARODOWE W KRAKOWIE.</p> <p>NATIONAL MUSEUM IN KRAKOW</p> <p>At the right side a handwritten inscription in ink comprising information on the author, title and an inventory number.</p>
5.		<p>NATIONAL MUSEUM IN POZNAN</p> <p>Paper label, printed inscription within a black frame:</p> <p>„WŁASNOŚĆ TOW. (Towarzystwa) PRZYJ. (Przyjaciół) NAUK / W POZNANIU / NUMER INW.: ...”</p> <p>“PROPERTY OF THE FRI. (Friends) OF SCIENCE ASS. (Association) / IN POZNAŃ / INV. NUMBER ...”</p> <p>Inventory number filled in by hand, in ink<sup>11</sup>.</p> <p>In use since 1933. Usually placed in an upper right corner on the reverse.</p>
		<p>NATIONAL MUSEUM IN POZNAN<sup>12</sup></p> <p>Paper label with a handwritten inscription:</p> <p>„MUZEUM / WIELKOPOLSKIE / nr. inw. prow. (prowizoryczny?) / ...”</p> <p>“WIELKOPOLSKIE / MUSEUM/temp. (temporary?) inv. no. ...”</p> <p>Usually placed in an upper left corner on the reverse.</p>

<sup>11</sup> The collection of Poznan Friends of Science Association was deposited in the then Wielkopolskie Museum in 1933 and included in the inventory of the National Museum in Poznan after World War II.


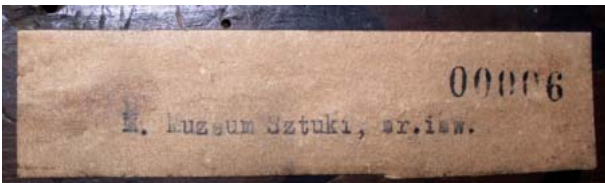

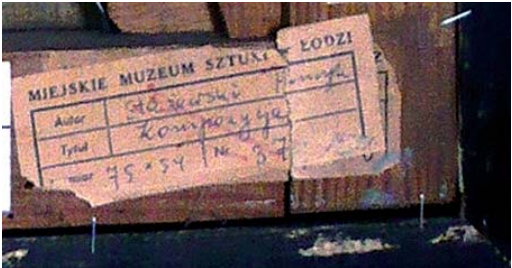

<sup>12</sup> Between the years 1919–1939 Muzeum Wielkopolskie.

		<p>NATIONAL MUSEUM IN POZNAŃ</p> <p>Paper label with a typed inscription:      „MUZEUM / WIELKOPOLSKIE / Nr. inv. prov. (<i>pro wizoryczny?</i>) / ...”      “WIELKOPOLSKIE/ MUSEUM/temp. (<i>temporary?</i>) inv. no. ...”</p> <p>Inventory number filled in by hand, in ink. Usually placed in an upper left corner on the reverse.</p>
6.		<p>THE ROYAL CASTLE IN WARSAW</p> <p>White paper label.      Printed inscription within a double frame:      „GMACHY / REPREZENTACYJNE / RZECZYPOSPOLITEJ POLSKIEJ / No.... / Warszawa – Zamek Kr. (<i>królewski</i>)”      “OFFICIAL/BUILDINGS/ OF THE POLISH REPUBLIC/ No. ..../Warsaw – R. (<i>Royal</i>) Castle”</p> <p>Numbers handwritten. In use before 1925.</p>
7.		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>White paper label.      Printed inscription within a double frame:      „GMACHY / REPREZENTACYJNE / RZECZYPOSPOLITEJ POLSKIEJ / No .... / WARSZAWA – ŁAZIENKI”      “OFFICIAL/BUILDINGS/ OF THE POLISH REPUBLIC/ No. ..../Warsaw – ŁAZIENKI”</p> <p>Inventory number filled in by hand.</p>
8.		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>White paper label.      Printed inscription within a double frame:      „Rzeczpospolita Polska / M. R. 10 P. / Łazienki Kr. i Belweder / No....”      “Polish Republic/ M. R. 10 P. (<i>Ministry of Public Works</i>)”</p> <p>The label of Ministry of Public Works. Letters I and D are crossed out.      Inventory number filled in by hand.</p>
9.		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>White, oblong paper label.      Round seal of Tsar Alexander II on the left. Printed inscription in the middle:      “T. V. № ....”</p> <p>Further on to the right a handwritten inventory number in ink.</p>





10.		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>White paper label. Printed inscription within a double frame:</p> <p>„GMACHY / REPREZENTACYJNE / RZECZYPOSPOLITEJ POLSKIEJ / No .... / ZAMEK KRÓL. (Królewski) NA WAWELU”</p> <p>“OFFICIAL/BUILDINGS/ OF THE POLISH REPUBLIC/ No. .... /R. (Royal) WAWEL CASTLE”</p> <p>Inventory number handwritten in pencil.</p>
		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>Oblong paper label with a typed inscription:</p> <p>„Dyrekcja Państwowych Zbiorów / Sztuki na Wawelu / Nr. Ks. Dep.(Księgi Depozytowej) ...”</p> <p>“Board of the State Art Collection at the Wawel/Dep. B. (Deposit Book) No... ”</p> <p>The book number handwritten in ink. On the right a round seal with an eagle surrounded by an inscription: “Dyrekcja Państ. (Państwowych) Zbior. (Zbiorów) Sztuki na Wawelu” / “Management of the St. (State) Art Coll. (Collection)” (red ink)<sup>13</sup>.</p> <p>In use over the period 1930-1939.</p>
11.		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>Paper label with inscription:</p> <p>„Nr. .... / Zbiory / im. Krosnowskich”</p> <p>“No .... /The Krosnowski /Collection”</p> <p>“Nr./No” printed. Inventory number and the name of collection each stamped separately<sup>14</sup>.</p> <p>In use over the period 1922—1939.</p>

<sup>13</sup> The State Collection of Art was appointed in 1922 as an executive organ of the Ministry of Public Works and was later subordinate to the Ministry of Religious Denominations and Public Enlightenment. It managed the collection in possession of the state treasury created after the Riga Treaty and the revindication of artworks from Russia. The returned objects were placed in stately buildings such as the Royal Castle in Warsaw with the Tin-Roofed Palace, Royal Łazienki with The White Cottage, Belvedere, Wawel Castle, the museum in Grodno, Poznan Castle, the Racota Palace, the Bishops’ Castle in Vilna and some others in Spala, Białowieza and Wisła.

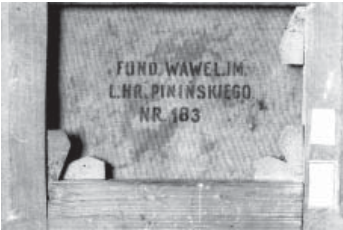



<sup>14</sup> The State Collection took over the curatorial and conservation care of the collection of Stanisław Krosnowski, gathered in Saint Petersburg between the years 1888–1917. The artefacts were brought to Warsaw on April 2nd 1922. The collection comprised museum exhibits and family mementos. The State Collection took care of part of the collection as a museum deposit.

12.		<p>MUSEUM OF FINE ARTS IN LODZ</p> <p>Oblong paper label with a printed inscription:      „Muzeum Historii i Sztuki / w Łodzi”      “Museum of Fine Arts/ in Lodz”</p> <p>At the right side of the label a handwritten inventory number in pencil. Labels placed on stretchers.</p>
13.		<p>MUSEUM OF FINE ARTS IN LODZ</p> <p>Oblong paper label with a typed inscription:      „M. (Miejskie?) Muzeum Sztuki, nr. inw. ...”      “C. (City?) Museum of Fine Arts, inv. no...”</p> <p>Stamped inventory number on the right. Markings placed on stretchers.</p>
14.		<p>MUSEUM OF FINE ARTS IN LODZ</p> <p>Oblong paper label with a printed inscription:      „Miejskie Muzeum Historii i Sztuki/w Łodzi”      “City Museum of History and Art/in Lodz”</p> <p>Handwritten inventory number in a blue-coloured pencil on the right. Markings placed on stretchers.</p>
		<p>MUSEUM OF FINE ARTS IN LODZ</p> <p>Paper label with the then name of the institution printed at the top:      „MIEJSKIE MUZEUM SZTUKI W ŁODZI”      “CITY MUSEUM OF ART IN LODZ”</p> <p>Below a printed table of two columns and three rows comprising the following: Author, Title, Dimensions, No. The data handwritten in ink. Markings placed on stretchers.</p>
15.		<p>THE PRINCES' CZARTORYSKI MUSEUM IN KRAKOW</p> <p>White paper label with a double blue frame. Round seal of the museum on the left within the frame, then a handwritten inventory number.</p>









		<p>CASTLE MUSEUM IN LANCUT</p> <p>Blue paper label with printed inscription within a black, rectangular frame:</p> <p>„Zamek / ŁAŃCUCKI.”  “Castle/of ŁAŃCUT”</p> <p>Smaller, rectangular white paper label with a stamped inventory number pasted on top.</p> <p>From the pre-war collection of the Potocki Family in Lancut.</p>
		<p>MUSEUM OF KING JAN III PALACE AT WILANÓW</p> <p>Paper label with an oval seal in black ink, the Pilawa crest with a crown, surrounded by an inscription:</p> <p>„STA: (Stanisław?) HR: (Hrabia?) POTOCKI PREZES SENATU”</p> <p>“STA: (Stanisław?) CT: (Count?) POTOCKI PRESIDENT OF SENATE”</p> <p>The note handwritten by the owner comprised an abbreviated title of the painting and attribution of the work. All that enclosed within a thin black frame.</p> <p>Marking in use over the period 1818-1820.</p>
	<p>No photograph</p>	<p>LUBLIN MUSEUM</p> <p>A ML/III/nr with a subsequent number from the inventory book. “III” means the “ART” department.</p>
<p><b>INSCRIPTIONS AND MARKS APPLIED DIRECTLY TO THE SUPPORT</b></p>		
		<p>NATIONAL MUSEUM IN KRAKOW</p> <p>A handwritten inscription in black ink, capital letters:</p> <p>„MUZEUM NAR.(Narodowe) KRAKÓW”  “NAT. (National) MUSEUM KRAKOW”</p> <p>Next to it, to the right, a handwritten inventory number “N.I.73444” in blue-coloured pencil.</p> <p>Placed on a stretcher.</p>
		<p>NATIONAL MUSEUM IN KRAKOW</p> <p>A handwritten inscription in black ink, capital letters:</p> <p>„MUZEUM NARODOWE W KRAKOWIE”  “NATIONAL MUSEUM IN KRAKOW”</p> <p>Next to it, to the right, a handwritten inventory number “NI.4962.” in black ink.</p> <p>Placed on a stretcher.</p>

		<p>NATIONAL MUSEUM IN POZNAN</p> <p>A handwritten inscription in white paint referring to the inventory of the Friends of Science Association (<i>Towarzystwo Przyjaciół Nauk</i>):  “TPN 634”.</p> <p>The mark placed on a stretcher and repeated on a frame in the upper part of the reverse.</p>
		<p>NATIONAL MUSEUM IN POZNAN</p> <p>A handwritten inscription in pencil:  “MW 459/1910”.</p> <p>The abbreviation refers to the Wielkopolskie Museum, the first number is the inventory number, the number after a slash refers to the year when the painting was acquired.</p>
		<p>THE ROYAL CASTLE IN WARSAW</p> <p>Inscription in red paint hand-painted directly on canvas: “II – d – 190. / Z.K.”.</p> <p>It refers to the castle inventory. The Roman numeral refers to the inventory volume, the letter refers to the division and an Arabic numeral matches the inventory number.</p>
		<p>THE ROYAL CASTLE IN WARSAW</p> <p>Inscription applied directly on canvas with a stencil and red paint:  „ZBIORY PAŃSTWOWE / RZECZYPOSPOLITEJ POLSKIEJ / DZIAŁ IM KROSNOWSKICH / 254”</p> <p>“STATE COLLECTION OF THE POLISH REPUBLIC/THE KROSNOWSKI DEPARTMENT/254”</p>
		<p>THE ROYAL CASTLE IN WARSAW</p> <p>Inscription applied directly on canvas with a stencil and red paint:  „ZBIORY PAŃSTWOWE / RZECZYPOSPOLITEJ POLSKIEJ / 895”</p> <p>“STATE COLLECTION OF THE POLISH REPUBLIC/ 895”</p>
		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>Inscription applied directly on canvas with a stencil and black paint:  „PAŃSTWOWE/ZBIORY SZTUKI / NA WAWELU 1661”</p> <p>“STATE/COLLECTION OF ART/AT THE WAWEL 1661”</p>

		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>Inscription applied directly on canvas with a stencil and black paint: “FUND. WAWELIM. / L.HR. PINIŃSKIEGO /NR. 183”<sup>15</sup>.</p>
		<p>SILESIA MUSEUM</p> <p>Handwritten inscription in white paint: “MŚK/SzM/405”</p> <p>The inscription begins with an abbreviation of the name of the institution, after the slash there is a symbol of museum division and at the end the inventory number.</p> <p>The markings were placed in diverse locations on the reverse.</p>
		<p>THE PRINCES' CZARTORYSKI MUSEUM IN KRAKOW</p> <p>Written symbol of a “crowned X” in white paint or in black ink. Next to it or below the inventory number composed of a Roman numeral followed by an Arabic numeral.</p>
		<p>MUSEUM OF FINE ARTS IN LODZ</p> <p>Markings in white paint applied through a round stencil. In the middle the crest of Łódź (a boat) surrounded by an inscription: „ZARZĄD MIEJSKI ŁÓDŹ” “CITY BOARD ŁÓDŹ”</p>







<sup>15</sup> Count Leon Piniński (1857–1938), professor of the Roman law and rector of the Jan Kazimierz University in Lviv, the governor of Galicja in the period 1898–1903, diplomat and art connoisseur. In 1931 he established the Count Leon Piniński Wawel Foundation (Fundacja Wawelska im. Leona hr. Pinińskiego) by a notarial act, and granted over 350 historic artefacts to the caste, mostly paintings by the Renaissance and Baroque Italian, German, Flemish and Dutch masters and of the English school of the 18th and 19th centuries, as well as sculptures and furniture matching the castle interiors.



		<p>MUSEUM OF KING JAN III PALACE AT WILANÓW</p> <p>The marking in black paint applied directly on canvas with a stencil, oval, with the Pilawa crest in the middle and an inscription: „GALERIA OBRAZÓW / W WILANOWIE” <i>(old-fashioned spelling)</i> “PAINTING GALLERY/ IN WILANÓW” marking the upper and lower limit of the stencil. Below a number given to paintings since mid-19th century or from 1855 onwards.</p>
<b>SEALS</b>		
		<p>NATIONAL MUSEUM IN WARSAW</p> <p>An oval seal: „GALERIA / FIORENTINI / W WARSZAWIE” “FIORENTINI/GALLERY/IN WARSAW” in black ink in the middle of the reverse. Size: 53 mm high and 80 mm wide. Such seals appear on paintings from the collection of Piotr Fiorentini, granted to the School of Fine Arts in 1858 and handed over to the Museum of Fine Arts (the predecessor of the National Museum in Warsaw) in 1879.</p>
		<p>NATIONAL MUSEUM IN KIELCE</p> <p>Round seal with an inscription: „POLSKIE TOWARZYSTWO KRAJOZNAWCZE” – Oddział Kielcecki “POLISH TOURING SOCIETY” Kielce Branch In purple ink.</p>
		<p>NATIONAL MUSEUM IN POZNAN</p> <p>Round, black seal with Prussian eagle in the middle surrounded by a circular inscription: „PROVINCIAL – MUSEUM * POSEN *” <i>(in German)</i> “PROVINCIAL MUSEUM*POZNAN*” and a handwritten inventory number beside it in a sequence: Inv. year of acquisition. subsequent number. The marking used in the period when the museum functioned under that name, that is 1898–1903.</p>

		<p>It was applied: in case of objects on wooden panels, cardboard and sheet metal – on the reverse of support; in case of canvas paintings – on the reverse of canvas or on the stretcher (usually on the upper bar).</p>
		<p>MUSEUM OF FINE ARTS IN LODZ  Round seal in dark ink with a circular inscription:  „ZBIORY MIEJSKIE MAGISTRAT MIASTA ŁODZI”.  “CITY COLLECTION MUNICIPALITY OF THE CITY OF ŁÓDŹ”  Placed on the stretcher.</p>
		<p>THE PRINCES' CZARTORYSKI MUSEUM IN KRAKOW  Oblong seal in blue ink with an inscription:  „MUZEUM KSIĄŻĄT CZARTORYSKICH / KRAKÓW / Nr. inw. .... Nr. katal. ....”  “PRINCES' CZARTORYSKI MUSEUM/ KRAKOW Inv. No. ... Cat. Mo....”  The marking stamped on the support – in case of panel paintings directly on wood; in case of canvas paintings – directly on canvas or on a stretcher.</p>
		<p>THE LEON WYCZÓŁKOWSKI DISTRICT MUSEUM IN BYDGOSZCZ  Oblong seal in red ink with an inscription:  „Muzeum miejskie / w Bydgoszczy”.  “City Museum /in Bydgoszcz”  Applied directly on canvas or on a picture frame.</p>
<b>PAPER TAGS</b>		
		<p>NATIONAL MUSEUM IN WARSAW  Paper tag (edges secured with a metal frame) with a printed inscription:  „MUZEUM/M. (Miasta) ST. (Stołecznego) WARSZAWY/Nr. inw. .../ Nr. kat. ....”  “MUSEUM/OF THE C. (Capital) C. (City) OF WARSAW/Inv. No. .../Cat. No. ....”  Marking used from 1915 till mid-1916 (Museum of the Capital City of Warsaw). Technique and colour: print, black; numbers handwritten (on tag's face and reverse), diameter: 29 mm, attached with a string to the upper stretcher-bar, in the middle.</p>

## CATALOGUE OF EVIDENCE MARKINGS

l.p.	EVIDENCE MARKS	DESCRIPTION/CONTENTS
	<b>INVENTORY MARKS</b>	
	<b>LABELS</b>	
		<p><b>NATIONAL MUSEUM IN WARSAW</b> Paper label handwritten in black ink. Inscription consists of a number, below which there is a capital letter "M" followed by another number.</p> <p>The number applied to the reverse of a painting refers to an entry in the book of Inventory of the Museum of the Capital City of Warsaw, where in 1916 artefacts from the book of Inventory of the Museum of Fine Arts had been transferred.</p>
1.		<p><b>NATIONAL MUSEUM IN POZNAN</b> A modest-sized white paper label with a large printed number in black, bold font. On top of it a small red label with a number printed in black diagonally attached in the lower right corner.</p> <p>This is a former number of the Gołuchów collection, the label used to be placed in the middle of the lower stretcher-bar.</p>
		<p><b>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</b> White label with a blue decorative border and a number printed in purple ink.</p>
		<p><b>MUSEUM OF KING JAN III PALACE AT WILANÓW</b> Paper label with a handwritten inventory number in ink, used ca. 1900.</p>

		<p>NATIONAL MUSEUM IN KIELCE</p> <p>Paper label with rounded corners. Inscription:</p> <p style="text-align: center;">"No Inw. / 474."</p> <p>Handwritten in ink.</p> <p>The number corresponds to the pre-war inventory of the Polish Touring Society, Kielce Branch.</p>
<b>INSCRIPTIONS AND MARKS APPLIED DIRECTLY TO THE SUPPORT</b>		
		<p>NATIONAL MUSEUM IN WARSAW</p> <p>Inscription in red paint on the reverse of a painting. It consists of a number and a dot followed by a capital letter "M".</p> <p>The number applied to the reverse of a painting refers to an entry in the book of Inventory of the Museum of the Capital City of Warsaw, where in 1916 artefacts from the book of Inventory of the Museum of the Museum of Fine Arts had been transferred.</p>
		<p>NATIONAL MUSEUM IN KRAKOW</p> <p>Handwritten inscription in red paint referring to the inventory number: "N.I.75494.". Applied on the stretcher.</p>
		<p>NATIONAL MUSEUM IN KRAKOW</p> <p>Handwritten inscription in blue-colored pencil referring to the inventory number: "N.I.156078. 530/49". Applied on the stretcher.</p>
		<p>THE ROYAL ŁAZIENKI MUSEUM IN WARSAW</p> <p>Handwritten inscription in red oil paint.</p> <p>The numbering refers to the inventory of the Royal Castle in Warsaw. The Roman figure refers to a particular volume of the inventory, the letter corresponds with the division and an Arabic figure is an inventory number.</p>
		<p>THE LEON WYCZÓLKOWSKI DISTRICT MUSEUM IN BYDGOSZCZ</p> <p>Handwritten inscription in blue-coloured pencil: "W." and a subsequent number.</p> <p>Such marks were applied to the works by Leon Wyczółkowski from the donation made in 1937 by his widow, Franciszka Wyczółkowska.</p>

		<p>THE LEON WYCZÓŁKOWSKI DISTRICT MUSEUM IN BYDGOSZCZ</p> <p>Handwritten inscription in ink: "O." and a subsequent number.</p> <p>This is the most frequent marking used in the Bydgoszcz museum. It usually appeared next to the seal with the institution's name.</p>
		<p>THE LEON WYCZÓŁKOWSKI DISTRICT MUSEUM IN BYDGOSZCZ</p> <p>Handwritten inscription in ink: "N." and a subsequent number.</p> <p>This numbering refers to the book of acquisitions, called the inventory book.</p>

## MARKINGS UNRELATED TO THE MUSEUM INVENTORY

There are numerous inscriptions and numbers of a working, temporary or auxiliary character found on paintings' reverses. Often, due to the passage of time, both their significance and themselves gradually fade. Such additional markings were placed directly on the support, on the stretcher, on the frame or over the already existing labels. Auxiliary ones were often ephemeral, thus their location was meaningless.

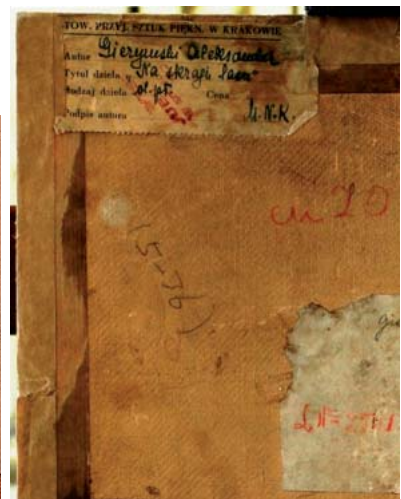
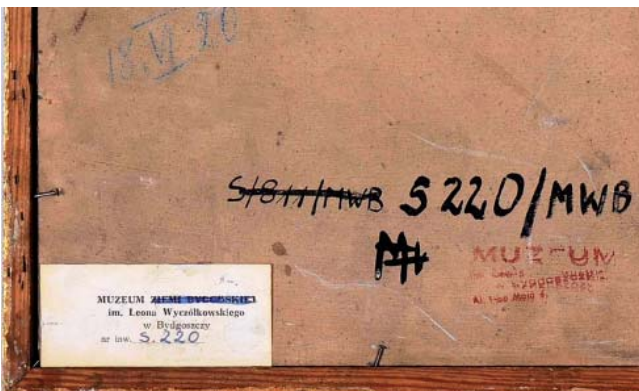
The working inscriptions applied to the reverses of paintings, beside their informational function, could have referred to the questions of the painting's provenance, to the works' dimensions or to the date of acquisition. The range of markings used is so wide that they are difficult to classify in a way similar to ownership markings. However there is a certain regularity regarding the technique in which they were executed –they were most often made with most materials such as pencil and coloured (usually blue or red) pencil, sometimes also with chalk.



## Examples of pencil marks



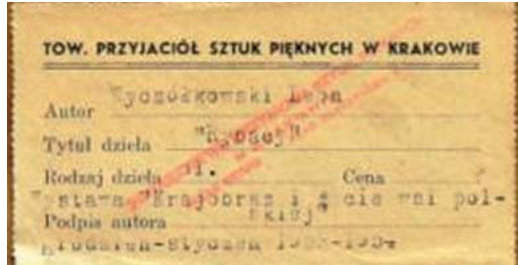
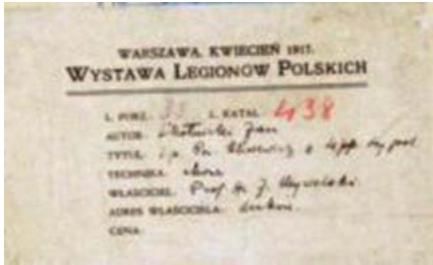
## Examples of coloured pencil marks



Examples of chalk markings



## Exhibition labels



## Markings of auction houses, art showrooms and antique shops



## Transportation marks (customs' seals, labels of shipping companies)



## Marks and labels of manufacturers of painting supports and frames





### Markings on the paintings' faces



Markings referring to attribution and other data identifying the work

Maciej Barankiewicz  
Medycyny Chirurgij Doktor Akademij  
Wileńskiej powołany po dwoletnim  
Wojazie Francyi, Austrii Saxonij  
na Krakow Ojczyzny swojej Wilna  
zostawił dla pamiątki Portret swoy  
Bratu Ciocznemu Andrzejowi  
y Katarzynie Męzynskim.  
W Krakow dnia 3<sup>go</sup> Augusty 1808 Roku  
w Dniu  $\frac{14}{2}$  Stycznia 1829 Roku  
wiekow przeżywszy lat 58 pomart-  
w Wilnie.

[Polska] Widok Krasnicy i wiczy  
wiany Mysia w jez  
na jeziorze Gopie z natu  
ry roku 1847 robiony  
przez H.W. Guminskiego -

DAR A. BILINSKIEJ

# Annex № 2

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# Annex № 3

## INTERNET SOURCES

■ **Narodowe Archiwum Cyfrowe** <http://www.audiovis.nac.gov.pl>

National Digital Archives, former Archives of Audiovisual Records. Collection of the National Digital Archives comprises over 15 million of photographs from the 1840s till recent times:

- the oldest material – from 1840 to the end of the 2<sup>nd</sup> Polish Republic (end of World War I) constitute ca. 2% of the collection
- ca. 6% of the collection covers the inter-war period,
- 3% of the material is dated back to the period of the Nazi occupation,
- almost 90% photographs present the period of the Polish People's Republic.

■ **Polona** [www.polona.pl](http://www.polona.pl)

Polona is an Internet portal, that gives access to the resources of the National Library. It is a tool that makes the storerooms of the National Library available to the general public. Valuable iconographic source.

■ **CADIS** Instytut Sztuki PAN <http://cadis.ispan.pl>

CADIS Institute of Art, Polish Academy of Sciences. It is an information system allowing for online access to photographic and phonographic material of the Institute's collection. It can be explored using any criteria.

■ **Archiwum Fotografii Ośrodka KARTA** <http://foto.karta.org.pl>

Photo Archive of the KARTA Centre. The repository comprises 230 thousand photographs. The Archive's resources contain rich collections of photographs from the period of 2<sup>nd</sup> Republic of Poland, including the Eastern Borderlands, World War II, social life in the Polish People's Republic. The collection comprises also the resources of the Polish Institute and Sikorski Museum in London.

■ **Baza zdjęć Polskiej Agencji Prasowej** <http://fotobaza.pap.pl>

Polish Press Agency. Photographic database going back to the year 1945. Particularly valuable iconographic source regarding artistic events, exhibitions and artistic output of Polish contemporary artists.

■ **SEZAM** <http://baza.archiwa.gov.pl/sezam/index.php>

SEZAM is a database of the General Direction of the State Archives. It contains data on resources of 32 state archives and 23 collaborating Polish national and emigrant institutions: the Archive of Polish Academy of Sciences in Warsaw and its branch in Poznan, the Archive of Science of the Polish Academy of Sciences and Polish Academy of Learning in Krakow, National Museum in Warsaw, the Archive of Nicolaus Copernicus University in Torun, the Archive of Cardinal Stefan Wyszyński University in Warsaw, the Archive of Lodz University, University Library in Warsaw, Museum of the First Piasts at Lednica, Museum of Weaponry and Applied Technology in Kobylka, the "Solidarity Archive" Association, Siberian Deportees Association



– Board of the Lodz Branch, Foundation of the “Tygodnik Powszechny” journal in Krakow, Stanisław Konopka Main Medical Library in Warsaw, Emanuel Ringelbaum Jewish Historical Institute, Bolesław Waligóra Central Military Archives (documents from 1939 onwards), the Order of St John of God Convent in Krakow, Józef Piłsudski Institute in London, Polish Army Veterans’ Association in America, Central Archives of American Polonia in Orchard Lake as well as the Polish Social and Cultural Association and Polish Library in London.

■ **Europeana** <http://www.europeana.eu>

Europeana is a trustworthy source presenting European cultural heritage made available by the Europeana Foundation and numerous European cultural institutions and other partners. It offers millions of objects from leading galleries, libraries, archives and museums in Europe including books and manuscripts, photographs and paintings, television releases and films, sculptures and craft products, memoirs and maps, sheet music and recordings.

■ **Bildarchiv Foto Marburg** <http://www.bildindex.de>

This photographic archive set up in 1913 by the art historian Richard Hamann, belongs to the Marburg university and acts as a German centre for documentation for the history of art. It comprises 1.7 million photographs, which makes it one of the largest photographic archives for European art and architecture. This source is particularly valuable for scholars studying German art and the pre-war collections from the so-called regained territories.

■ **Bildkatalog des Herder-Instituts** [www.herder-institut.de](http://www.herder-institut.de)

The collection of Herder archive, made available by an internet online catalogue is organised into four units according to their provenance. Therefore one can single out collections that were handed over to the Herder Institute by institutions (archives, heritage offices), printing houses, private persons and scholars, who collected photographic documentation. The source is particularly valuable for scholars studying the art of territories incorporated to Poland after 1945.

■ **Frits Lugt – Les Marques de Collections de Dessins & d’Estampes**

<http://www.marquesdecollections.fr>

A database constructed on the basis of a catalogue of the same title printed in 1921. It comprises ownership markings on the works on paper. The website allows for exploring the data according to the name of the collection or according to location. It comprises nearly 10 thousand ownership marks, including almost one hundred from Poland. Available in French and English.

■ **Fold 3** <http://www.fold3.com>

An American service providing access to scans of original German and American documents from the period of World War II and directly after its end discovered and issued in the US occupation zone in Germany (the so-called Ardelia Hall Collection Collecting Points Wiesbaden and Marburg, including Property Cards 1945).

### Services monitoring the art market

■ **Artinfo** <http://www.artinfo.pl>

■ **Artprice** [www.artprice.com](http://www.artprice.com)

■ **Mutual Art** <http://www.mutualart.com>

■ **Invaluable** [www.invaluable.com](http://www.invaluable.com)

## CASE STUDY

The discussed painting was claimed for by a citizen of the United States. The claims were addressed to the National Museum in Warsaw. The work was returned in 2011.



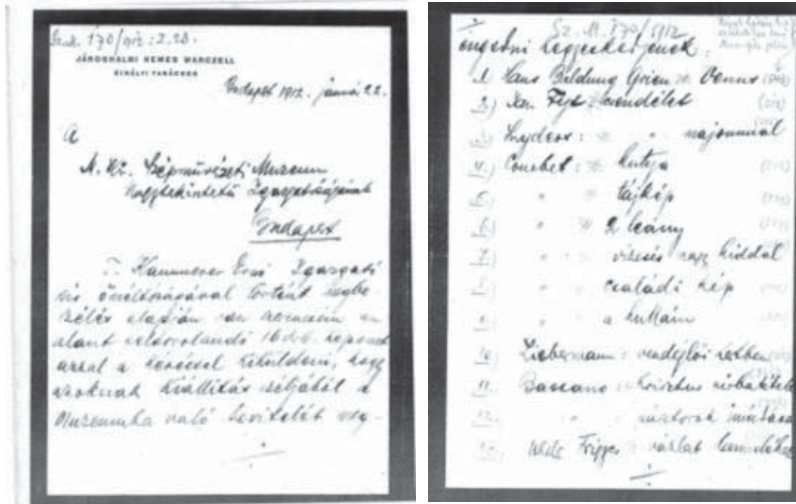
Gustave Courbet (1819–1877), *Landscape near Ornans*, oil on canvas, 78 x 126 cm

### The painting's biography

Before World War II the painting, *Landscape near Ornans* by Gustave Courbet, belonged to the collection of Baron Mór Lipót Herzog (Hungary). Together with a major part of the collection it was bought at the auction of Marcel Nemes collection in Paris. The work was confiscated by Hungarian authorities (collaborating with the Third Reich) during the general confiscation of Jewish property in Hungary in 1944.

After the war it was discovered in the Fischhorn Castle (Zell an See) in Austria, one of numerous depositories of cultural goods seized by the Nazis also – among others – in Poland. On April 24<sup>th</sup> 1946 the painting was sent to Poland in a shipment of other works that indeed belonged to Polish collections. On May 15<sup>th</sup> 1946 it landed in the National Museum in Warsaw. Since then it has been in collection of that institution. It was repeatedly published, also in the context of being a part of Herzog's collection. At the same time it was intensely searched for both by the Hungarian authorities and by the descendants of the owner. It was returned to Baron Herzog's heirs in 2011.

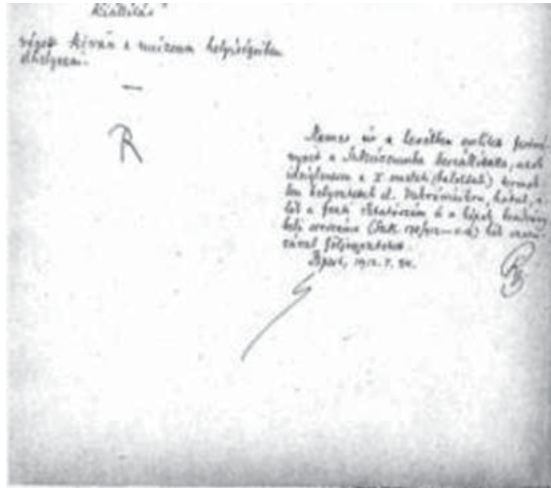
The provenance research in the discussed case was conducted three ways. First, the museum documentation was analysed, including the most important documents related to the moment of the painting's acquisition and its circumstances. At the same time a query was conducted regarding the painting as a work by Courbet. Both the authenticity of the painting and its then ownership was confirmed in pre-war publications. The third trace was the identity of the Hungarian collector and the history of his collection. Only gathering all those threads together allowed the reconstruction of as complete a history of the painting as was possible, and to confirm its provenance.



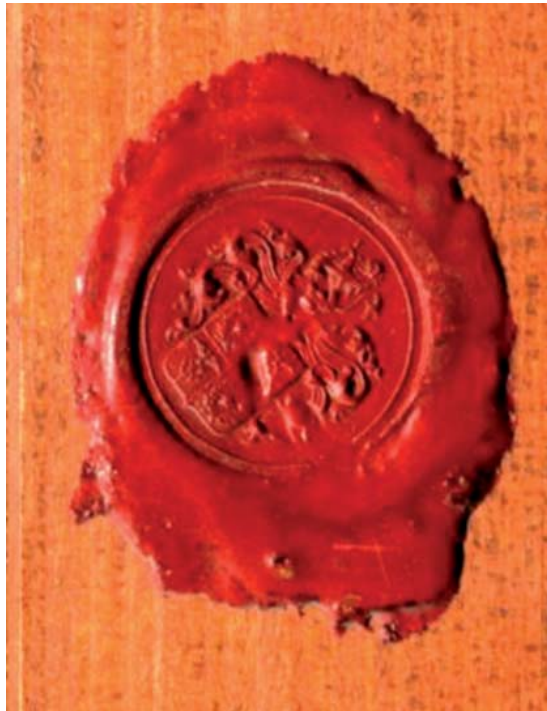
To the Honourable Director of the Museum of Fine Arts of the Kingdom of Hungary, Budapest.  
 Following the agreement with the Director, Mr Ernő Kammerer I have pleasure in sending the following 16 paintings asking for permission to admit them to the Museum for exhibition.  
 Hans Baldung Grien “Venus” (543) (note in the upper right corner on the other side: “On the paintings’ reverse Nemes’ signature on small slips of paper”)  
 Jan Fyt “Still life” (518)  
 Lydert “Still life with a monkey” (232)  
 Courbet “Dog” (528)  
 Courbet “Landscape” (529)  
 Courbet “Two Girls” (527)  
 Courbet “Waterfall and a large bridge” (530)  
 Courbet “Family picture” (143)  
 Courbet “Wave” (380)...



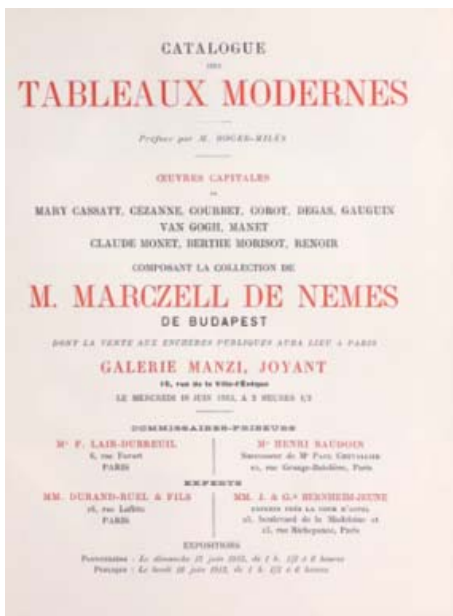
Mr Nemes paintings mentioned in the letter were delivered by him to the Museum of Fine Arts and temporarily placed in rooms on the II floor (left side). On the backs of their frames numbers written in blue coloured pencil were placed, consisting of the above number of the log and a consecutive number in an application. Budapest 24.I.1912



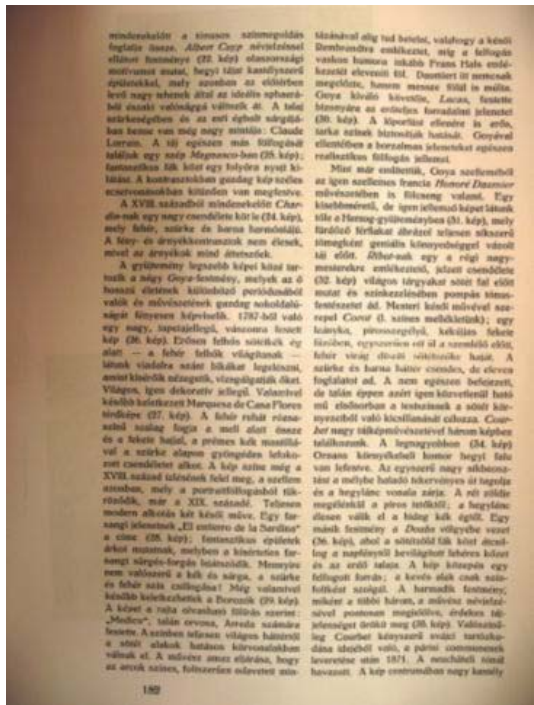
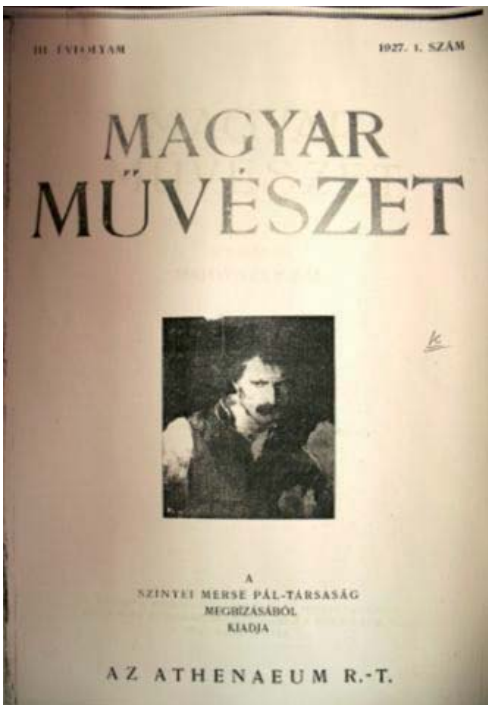
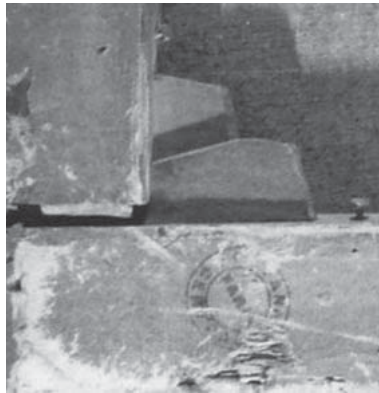
### Broken wax seal on the reverse of Gustave Courbet's painting



**Selling the painting at Galerie Manzi & Joyant in Paris, 17–18 June 1913.**



**Label with number "94" referring to the auction catalogue number and a round seal with an inscription "PARIS"**

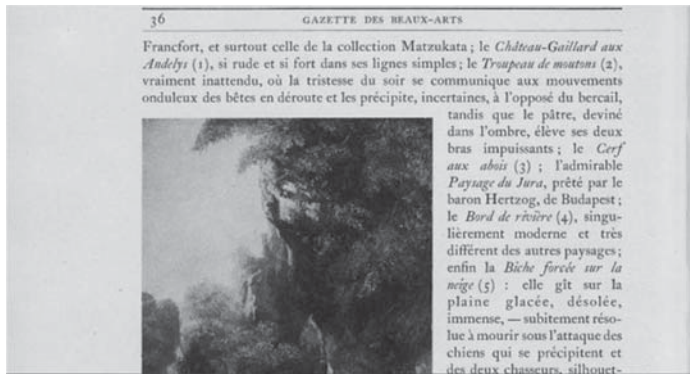


One can encounter the magnificent talent of a landscape-painter in three works by Courbet. The largest one (painting no 34.) depicts a bleak mountain village near Ornans. The winding road leading into the landscape and the enclosed line of the mountain range serve as simple dividers of the great expanse of the painting. The green of meadows is enlivened by the read roofs; the mountain range stands out in relief against a cold, blue sky.



(54) COURBET, GUSTAVE (1819–1877): ORNANS MELLETT  
 Ekköz Wagram herceg és Jánosalmi Nemes Marcell ér gyűjteményében

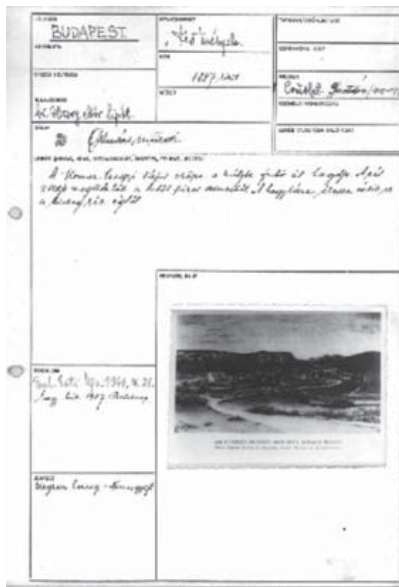
**“Gazette des beaux-arts” 1929 no 7. Report on the Paris monographic exhibition of Gustave Courbet in Petit Palais**



## Artworks register compiled by Elemér Kőszeghy, the so-called "Herzog" inventory

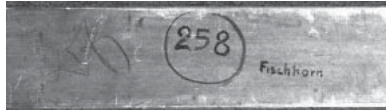
Courbet's painting appears in the catalogue of Baron Herzog's collection compiled by Elemér Kőszeghy, director of the Museum of Applied Arts in Budapest (Magyar Iparművészeti Múzeum) in the years 1938–1945, entry no 3.

MAGYAR IPARMŰVÉSZETI MÚZEUM		
TARTALÉK		
1. KÖZÖSSÉGI TULAJDONSÁG		
2. SZEMÉLYES TULAJDONSÁG		
Évszám	Név	Leírás
1.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
2.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
3.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
4.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
5.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
6.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
7.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
8.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
9.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
10.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
11.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
12.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
13.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
14.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
15.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
16.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
17.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
18.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
19.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
20.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
21.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
22.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
23.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
24.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
25.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
26.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
27.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
28.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
29.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
30.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
31.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
32.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
33.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
34.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
35.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
36.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
37.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
38.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
39.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
40.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
41.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
42.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
43.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
44.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
45.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
46.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
47.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
48.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
49.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
50.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
51.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
52.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
53.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
54.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása
55.	Károlyi Zoltán	1848-1850. évi Magyarországi országgyűlési képmása



Inventory of paintings Fischhorn 1945 – Archive of the National Museum in Warsaw: entry. 258 identified as *Landscape with a road*. Below a marking on the transverse bar of the stretcher

- 252) Gue . Pejzaz,akwarela. M.N. w W-wie m. 182257/018.
- 253) Gue . Pejzaz,zniszczony przez wilgoc.M.N.W-wa 182254.
- 254) Wloska XVI w.Obrzezanie Dzieciatka. Laz.Kr.0884, T.V.215 L.K.159, SBW II-a-13 L.0884.
- 255) Le Point. Wnetrze.M.N. 182258.
- 256) Giuseppe Sacconi fece. Portret dziewczyny. Laz.Kr.0692, 166 SBW II-a-91 I.L.771 , A II,T.V.177.
- 257) Van Heyden. Glowa starca. Na miedzi. Sygn.1 z 8.
- 258) Gustav Courbet. Pejzaz z droga, sygn.F.38,42, e št 2.1 94, stempel Paris nr. 16 (I.T.) 7, 22-266/912.
- 259) Jan Stanislawski.Kosciol nad jezirem. "Ze spascizny posmiertnej Janina Stanislawski".





**Revindication lists (Archive of the National Museum in Warsaw) – shipment from Salzburg  
April 24<sup>th</sup> 1946, crate no 379**

Transport rezydacyjny z Salzburga			
skrynia Nr. 379		napis 25 paintings: 1 carpet	
wypakowana 15.V.46. /Doktycznie 36 obrusów i 1 dywan./			
P. rec. s. l. 194. 335A. 3373. 3376. 341. 3470-348. 349.			
Nr.	Nr.	Opis przedmiotu techn.	Wymiary / Uwagi
transp.			inwencji / podrobienia
4507 379	Poland	Amter nieokreślony el.pł. 84 x 65	220 1982 ✓ T.V.I. na próżnię 714 Najlepsza 50 d. i.
4506 359	Courbet Fischhorn Krejzobraz	el.pł. 77 x 135	Kiepski na suwr. nieczytalne, pieczę. lekkie kłamstwo Najlepsza: Herzog F. 57 ✓



**The list compiled by the Restitution Research Group (Archive of New Records, Warsaw) – sheet no 6, entry no 11, identified as: *The Ormans landscape***

Karta 6:

Dzieła sztuki Weiss Alfronz Herazga Ernabett:

Dzieła przekazane Muzeum Sztuki Pięknych (Sędziwiński) Mierni wraz ze zmian. pochodzące ze skrzyni przeznaczonych z pomocy laboratoryjnym na Bydaliak na Salzburgu (otwartych tam przez Policję Bezpieczeństwa Państwowego):


- 1/ Volasquer: Portret dziecięcy don Balthazara. /Kopia / wydane Greinerowi/
- 2/ Van Dyck: Portret kobiety. /wydane 946 IX. 17. Greinerowi/
- 3/ B. Bruyn: Portret mężczyzny. /wydane Greinerowi/
- 4/ Sokoła Tjepolo: Trzech król. /wydane 947 I. 25. Greinerowi/
- 5/ Sokoła Tjepolo: Narodziny Jezusa. /wydane 947 I. 25. Greinerowi/

Przechowywane w Komisariacie Ministerstwa

- 6/ Courbet: Pałac w Neufchatel.
- 7/ Brocky Károly: Bachantka /Sen /nieczytalne/ Dopisek odłączony: Zajęte.

Zaginęły:

- 8/ Barabiz: Para w stroju wielmiaków.
- 9/ Borsos: Dziewczyna w wianku.
- 10/ Gonzales Cocques: Rodzina patrycjusz.
- 11/ Courbet: Krajobraz w Ormans.
- 12/ Crumach: Właja.
- 13/ G. da Sforzima/ Biendo: Madonna z aniołami.
- 14/ Green: Święty Jakub większy.
- 15/ Goya: Hładozzy pasący byki.
- 16/ Malazr hiszpański: Kłępczy mężczyzna i kobieta postać święty.
- 17/ Giorgione ? : Czudzołoznica.



**The painting has been entered on the National Museum in Warsaw list of inventory, entry no 186 950 and the institution ownership markings were applied to the reverse**



The letter by Thomas Bogoyay from the year 1948 with a list of artworks taken away from Hungary by the Nazis, deposited in the Collecting Points in Munich (Archive of New Records, Warsaw); entry no 3 as: Courbet „Pres d’Ornans”, 67 x 126.

LIST  
of  
ART TREASURES  
REMOVED BY GERMANS  
FROM  
HUNGARY.

This list ordered according to owners contains those works of art only, which not have been returned to their owners till now /March 1948/

Last known location and way of getting lost have been recorded according to statements of the owners.


The following details if known are recorded about each item:

1. Artist's name or nationality and time.
2. Description /theme etc./.
3. Medium and material used.
4. Size.

Właściciel: Baronowa Alphonse Weiss (reprezentowana przez Pana Josepha Greinera, Budapest, II. Bimbó-ut 24.)

Sposób zaginięcia: Następujące przedmioty, jako własność żydowska, zostały usunięte w 1944 roku przez grupę detektywistyczną Petera Haina.

1. Opie: Kobieta. Rozmiar ok. 80 x 120 cm.
2. Goya: Walka byków. Rozmiar ok. 250 x 150 cm.
3. Courbet: „Pres d’Ornans”. Rozmiar: 67 x 126 cm.
4. Renoir: „Femme a l’oiseau”. Rozmiar: 60 x 100 cm.
5. Greco: St. Jacob Major. Rozmiar: 47 x 92 cm.
6. Munkácsy: „La visite”. Rozmiar: 100 x 50 cm.
7. Tycjan: Święci. Rozmiar: 100 x 60 cm.
8. Giorgione: „L’adulter”. Rozmiar: 160 x 120 cm.



In 1950 the journal “Die Weltkunst” published an announcement informing on the search of 19 artworks from the former collection of Baron Herzog from Budapest. The announcement was provided with a photograph of Courbet’s painting.



Seite 14 DIE WELTKUNST Nummer 19

**WER KANN AUSKUNFT GEBEN**

Über die Verbleib unendlicher Gegenstände im Inland sowie über die Verbleib unendlicher Gegenstände im Ausland, welche sich die Deutsche Regierung im III. Quartal 1948?

Courbet, Gustave: Pres d'Ornans. 67 x 126 cm. (Abbildung 1)

Sara, Francisco: Konzentration auf der Waide. 100 x 100 cm. (Abbildung 2)

H. Kuntz: Jacobus Major. 47 x 92 cm. (Abbildung 3)

Renoir, J. B.: La Femme a l'Oiseau [sic]. 60 x 100 cm. (Abbildung 4)

Munkácsy, Bela: Besuche aus dem Innern. 100 x 50 cm. (Abbildung 5)

Borokh, Nikolai: Present company. 100 x 100 cm.

Bacon, Joseph: Frau mit gelbem. 100 x 100 cm.

Bruckner, Alexander: Die Verurteilung. 100 x 100 cm.

Borokh, Nikolai: Tante in der Stube. 100 x 100 cm.

Courbet, Gustave: Fuchse im Wald. 100 x 100 cm.

Grieggen, U. (Abbildung 6)

Munkácsy, Bela: „La visite”. 100 x 50 cm.

Tyssen, Simon: 100 x 100 cm.

Wassiljow, P. N.: Die Heide (Abbildung 7)

Wassiljow, P. N.: Die Heide (Abbildung 8)

Wassiljow, P. N.: Die Heide (Abbildung 9)

Wassiljow, P. N.: Die Heide (Abbildung 10)

Wassiljow, P. N.: Die Heide (Abbildung 11)

Wassiljow, P. N.: Die Heide (Abbildung 12)

Wassiljow, P. N.: Die Heide (Abbildung 13)

Wassiljow, P. N.: Die Heide (Abbildung 14)

Wassiljow, P. N.: Die Heide (Abbildung 15)

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Wassiljow, P. N.: Die Heide (Abbildung 24)

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Wassiljow, P. N.: Die Heide (Abbildung 84)

Wassiljow, P. N.: Die Heide (Abbildung 85)

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Wassiljow, P. N.: Die Heide (Abbildung 87)

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Wassiljow, P. N.: Die Heide (Abbildung 91)

Wassiljow, P. N.: Die Heide (Abbildung 92)

Wassiljow, P. N.: Die Heide (Abbildung 93)

Wassiljow, P. N.: Die Heide (Abbildung 94)

Wassiljow, P. N.: Die Heide (Abbildung 95)

Wassiljow, P. N.: Die Heide (Abbildung 96)

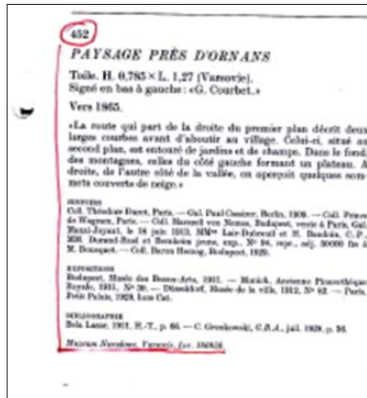
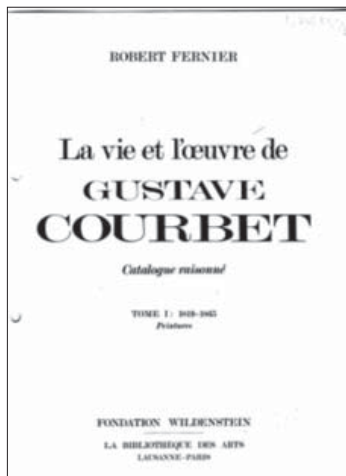
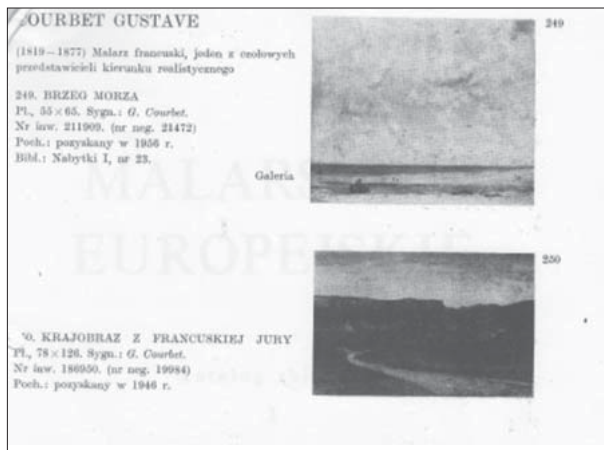
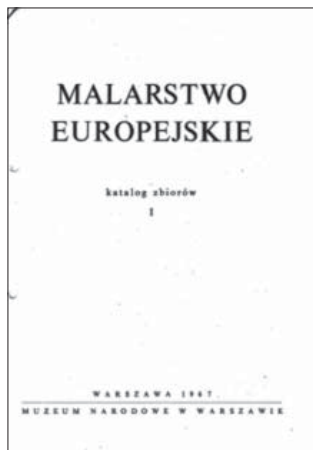
Wassiljow, P. N.: Die Heide (Abbildung 97)

Wassiljow, P. N.: Die Heide (Abbildung 98)

Wassiljow, P. N.: Die Heide (Abbildung 99)

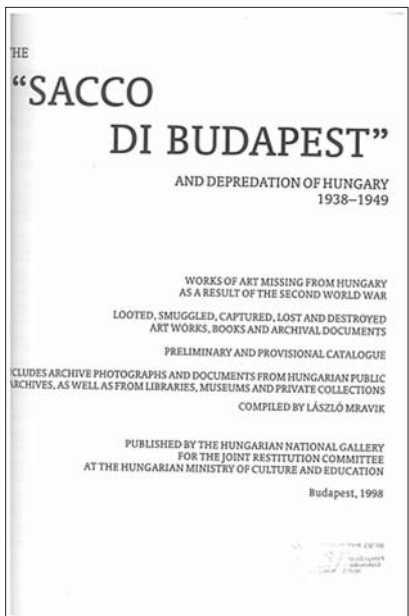
Wassiljow, P. N.: Die Heide (Abbildung 100)

Courbet's painting has been mentioned in Polish publications since the 1960s, the first mention was a note in the catalogue of European painting in the National Museum in Warsaw published in 1967, where it appears as "acquired in 1946" with no information on the provenance.

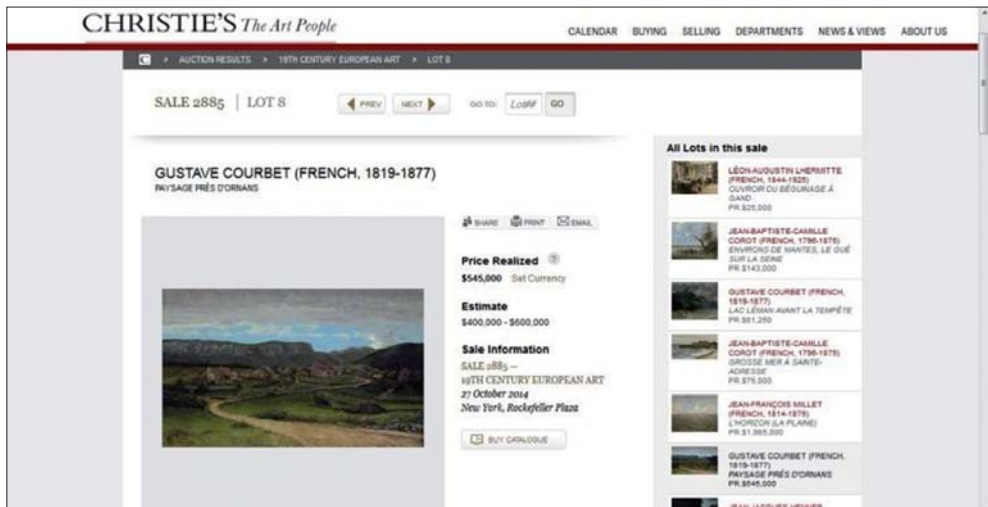




In 1998 the painting was published in a Hungarian book by Laszlo Mravik, *Sacco di Budapest. Depredation of Hungary 1938–1949*, (Budapest 1998, p. 324, entry 19896) as a part of Herzog's collection lost during the war. The text is provided with the painting's photograph.



Selling the painting at an auction at Christie's in New York in October 2014.



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