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**ILLUSTRATING POLISH COINS, MEDALS, AND SEALS
IN THE GRAPHIC ARTS TECHNIQUES
IN THE SECOND HALF OF THE 19TH CENTURY.
THE PERIOD OF THE OUTSTANDING NUMISMATIC
PUBLICATIONS**

ABSTRACT: Many academic works fundamental to Polish numismatics, from the earliest time to the modern period, were published in the second half of the 19th century. The subject of the present article is an analysis of the illustration-related aspects of those works as well as some other minor publications. The author describes the most commonly used graphic techniques (across-the-end-grain wood engraving, lithography, copper engraving, etching), mentions the prominent engravers and graphic artists, and presents a number of ateliers/workshops which carried out commissions connected with numismatics. The objective of the text is to identify and describe certain characteristic regularities as well as some special features relating to the field of numismatic printmaking.

ABSTRAKT: 2. połowa XIX w. to czas opracowań naukowych fundamentalnych dla numizmatyki polskiej od czasów najdawniejszych po współczesne. Analiza strony ilustracyjnej tych dzieł oraz kilku mniejszych, jest przedmiotem niniejszego artykułu. Autorka charakteryzuje w nim najczęściej stosowane techniki graficzne (drzeworyt sztorcowy, litografię, miedzioryt i akwafortę), wskazuje osoby najważniejszych rytowników i rysowników oraz omawia zakłady graficzne podejmujące się zlecenia z zakresu numizmatyki. Celem tekstu jest uchwycenie pewnych prawidłowości oraz cech wyjątkowych dotyczących ryciny numizmatycznej.

KEYWORDS: illustrations of coins, medals and seals, numismatic iconography (in graphic art), graphic art XIX c., engravers and illustrators XIX c., graphic techniques

SŁOWA KLUCZOWE: ilustracje monet, medali i pieczęci, ikonografia numizmatyczna (w sztuce graficznej), grafika XIX w., rytownicy i ilustratorzy XIX w., techniki graficzne

The first major study dedicated to the history of Polish numismatics published in the period following the November Uprising was the monumental work *Gabinet Medalów Polskich* by Edward Raczyński.¹ Published over the years 1838–1843 in Wrocław and Poznań,² it was soon reissued in Berlin.³ Raczyński considered himself to be a continuator of the ideological principles of the Society of Friends of Sciences in Warsaw in the field of cultural policy. In the publication of his *Gabinet...*, he saw the fulfilment of Albertrandi's never-released work. To illustrate his oeuvre, he made use of a “glyptic device”,⁴ which would transfer mechanically the image of a medal on to a graphic matrix. This machine, brought to Rogalin by Conrad, the secretary to Raczyński, was employed for the purpose of producing reproductions for three and a half years.⁵ As it was utilized on a mechanical basis, this technique would fall beyond the scope of interest of graphic arts and it will not be discussed in the present text. It is important to notice that in order to obtain illustrations by means of this method, one should have a relief made. For this reason, matrices could only be made directly from a numismatic piece or its relief imprint, but when Raczyński had just a drawing at his disposal, he had to commission engravers to complete this task. He hired the graphic artists from Dresden: Adolf Hohneck (1812–1879),⁶ Johann Christian Gottschick (1776–1844),⁷ and Philipp Veith (Veit) (1768–1837),⁸ who were educated painters and graphic artists, all of them graduates of the Dresden Academy. They would also perform functional commercial graphics, including reproductive graphics, i.e., copying works of painting and sculpture as made by other artists, but also coins and medals. They would also collaborate with Edward Raczyński on some other publications (e.g., P. Veith on *Dziennik podróży do Turcji*).⁹

At about the same time as Raczyński's work, the two-volume study *Numismatyka krajowa*, by Kazimierz Bandtkie-Stężyński, was published in Warsaw at the author's own expense by Jan Glücksberg (1784–1859)¹⁰ in the years 1839–1840. It was complete with 65 tables laid out in the both volumes, first from A to E, then according to the numbers from I to LX.¹¹ The works presented in there were all lithographs made at the Warsaw-based workshops in the years 1836–1840. There

¹ Stahr 2014.

² Raczyński 1838–1843.

³ Raczyński 1845.

⁴ Raczyński 1838, p. XIV.

⁵ Stahr 2014, p. 63.

⁶ Sigismund 1924, pp. 318–319.

⁷ Kreytenberg 2008, p. 278.

⁸ Sigismund 1940, pp. 182–183. The names as according to Stahr 2014, p. 63.

⁹ Raczyński 1821.

¹⁰ Topińska 1972, pp. 266–267.

¹¹ Widacka 1997, pp. 32–41, items 29–73.

were seven tables from the Lithographic Atelier of the Polish Bank (sign.: *Lito: Banku Pols.*), 17 from Franciszek Schuster's atelier (sign.: *w Litogr: F. Schuster w Warszawie*), and 41 from the workshop of Walenty Bułakowski (sign.: *w Lito: Bułakowskiego i Spółki*). The lithographic stones were prepared by S. Kraykowski,¹² who put his signatures to seven tables (*Lito: S. Kraykowski, Lito: S. Kraykowski w Lito: Banku Pols.*), Juliusz Volmar Fleck (before 1813–1888) (sign.: *V. Fleck Litogr* on 12 tables), a lithographer named Fr. Jabłoński (his signature can be found on a table with coats-of-arms), and another one, who used the monogram *JH*, presumably Józef Herkner (1802–1864) (table from the Bułakowski [Atelier] Lithographs).

The Lithographic Atelier of the Polish Bank,¹³ operating in Warsaw in the years 1829–1862, was noted for a relatively high quality of its output, especially when it worked under the direction of Seweryn Oleszczyński (1801–1876). It was a well-equipped atelier specialized in the manufacturing of illustrations for books and periodicals, but also interested in experimenting with new techniques such as “zinc-Schusterography”. The Polish Bank also published maps, e.g. *Mappa Królestwa Polskiego* (issued in four sections in 1824). Franciszek Schuster (1811–1901) was employed there as a lithographer, but he also ran his own workshop in the years 1837–1868.¹⁴

Schuster's firm was among the most active workshops in the capital, specializing in the production of artistic illustration and functional printing. The owner was not afraid of introducing improvements and innovative techniques, e.g., in 1839, he made improvements in a lithographic pen-and-ink technique which imitated copper engraving.¹⁵

The lithographic atelier of Walenty Bułakowski,¹⁶ active in Warsaw (Senator-ska St.) in the years 1833–1841, represented a more artistic profile and concentrated on portraits, views of Warsaw, religious pictures, functional printing, as well as illustrations and music scores. His business associate was Józef Herkner, a senior engraver of the Warsaw Mint, who had taken over the management of the workshop after Bułakowski's death in 1840.¹⁷ Under Herkner's direction, the firm became specialized in making maps and illustrations.

For obvious reasons, the tables featured as part of the *Numismatyka krajowa* do not have any uniform character. While many of them are precise, some other ones have surprisingly poorly executed engraving.¹⁸ The better ones may have been

¹² Tessaro-Kosimowa 1973, p. 134.

¹³ Tessaro-Kosimowa 1973, pp. 229–230.

¹⁴ Tessaro-Kosimowa 1973, pp. 267–268, Konarski 1995, p. 48.

¹⁵ Kopania 2016, p. 305.

¹⁶ Tessaro-Kosimowa 1973, p. 234.

¹⁷ Tessaro-Kosimowa 1973, pp. 244–245.

¹⁸ Korski 1969, p. 5.

made by Józef Majnert (1813–before 1879),¹⁹ the medal–maker Godfryd Majnert’s son, who was a lithographer employed in Bułakowski’s firm, a medal–maker, and an employee of the Warsaw Mint, known mostly as a forger of Polish thalers.²⁰

Józef Majnert (sign.: *J. Majnert lit.*, *J. Mainert Lit.*) was the author of 60 tables for the work *Monety dawnej Polski* by Ignacy Zagórski,²¹ published six years after Stężyński’s volumes. All the tables were produced by the workshop of Walenty Bułakowski. Ignacy Zagórski was an expert on coins and medals [minted] from the reign of Sigismund I the Old to the end of the Polish–Lithuanian Commonwealth. Unfortunately, the inclusion of many forgeries in his work (authored by the illustrator himself) lowers its academic value.²² It does not change the fact that Majnert’s drawings are executed professionally, in terms of graphic design as well as medallic art and numismatic characteristics. According to Edward Rastawiecki, in the introduction to his *Monety...*: “[Zagórski] had taken great care to make precise drawings of coins, which with very few exceptions were copied off from the original pieces.”²³ In his foreword to the 1969 edition of Zagórski’s work, Witold Korski observes that “Besides the pieces of major denominations such as thaler and golden Portuguese, [Majnert] masterfully depicts minor coinage such as schilling, groschen, *trojak*, and *szóstak*, taking care to express the correctness of the legend as well as to grasp the specific characteristic of royal portraits. The precision and the rendering of a coin’s character is reflected in each detail to such an extent that we can determine which of the pieces here presented are originals from the period and which are counterfeits. [...] Those drawings were, on multiple occasions, reproduced in any given selection, e.g., in *Skorowidz monet litewskich* by Tyszkiewicz and *Podręcznik numizmatyki polskiej* by Gumowski.”²⁴

Józef Majnert completed his studies at the Fine Arts Faculty of the Warsaw University. He made around 25 medals, establishing his reputation as one of the outstanding Polish medal–makers of the first half of the 19th century. He also produced around 60 pieces of non–existent coins²⁵ (Fig. 1).

¹⁹ Szulc 1982, p. 39; Strzałkowski 1993, pp. 250–251 [as in:] Korski 1969, p. 5.

²⁰ Beyer 1909, p. 117; Triller 1981, pp. 181–186. The coin dies for the forged thalers are in the collection of the National Museum in Kraków.

²¹ Zagórski 1845.

²² When Zagórski found out about the false coins, it was already too late to remove them from the completed work. He appended an annotation “from the collection of I.P.” to each counterfeit piece, in reference to Ignacy Przeszkodziński (1786–1856), who was known for publicizing fake thalers; for this information, see Triller 1981, p. 182. A relevant annotation written by Rastawiecki on “the necessity of including copy drawings of the non–existent coins, forged several years before”, was cited by Zagórski in the introduction, in an attempt to warn those who were not aware of this fact; [in:] Rastawiecki 1845, p. III.

²³ Rastawiecki 1845, p. III.

²⁴ Korski 1969, p. 8.

²⁵ Strzałkowski 1993, p. 250.

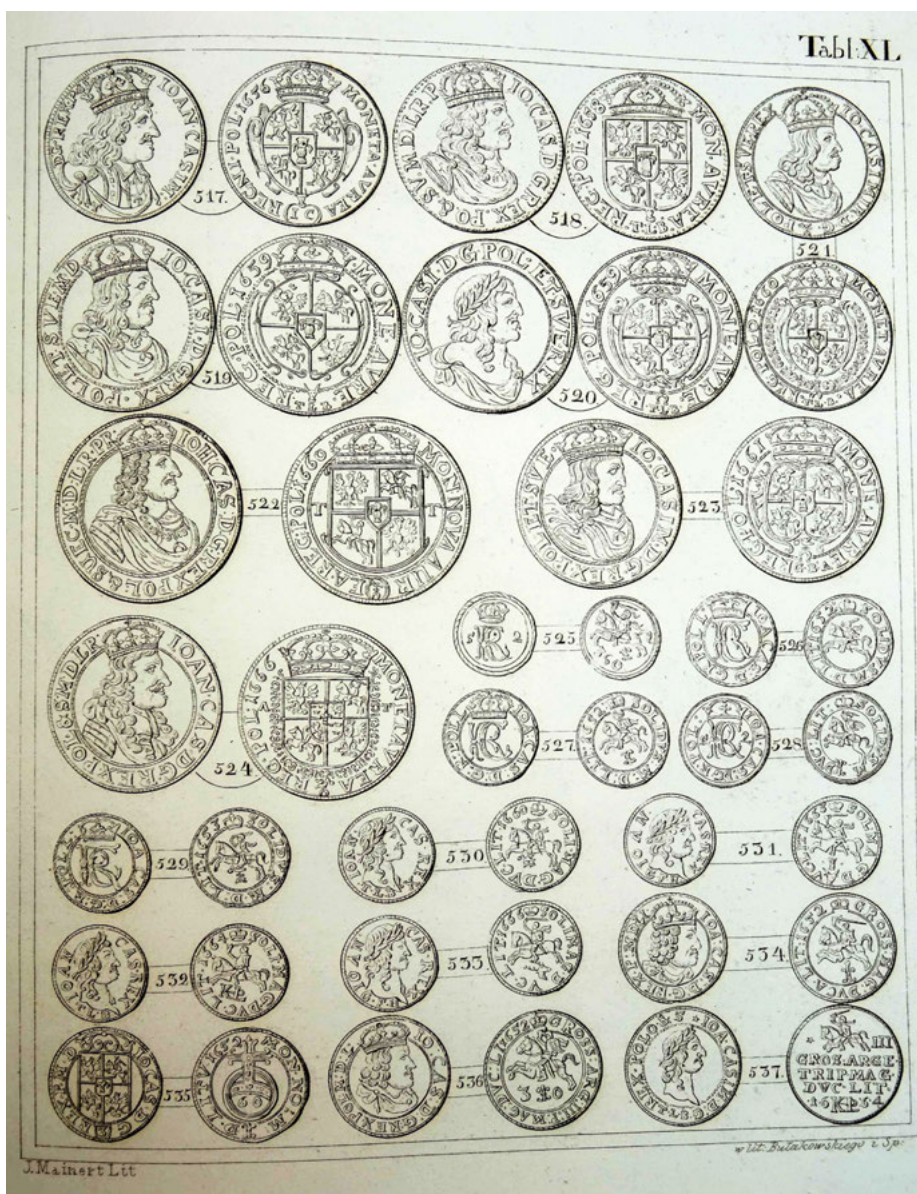


Fig. 1. J. Majnert. The table from the book *Monety dawnej Polski* by I. Zagórski

There is no illustration in the text of Zagórski's publication, with the exception of the coin in the name of Augustus II (1706) as executed in the form of an illustrative woodcut²⁶ (sign. bottom middle, on the composition: *H.M.*).

²⁶ This technique is described further on.

The first professional graphic artist, who reproduced drawings of/for coins and medals for Polish numismatic works was Adolf Frederick Dietrich (1817–1860), son of Christopher Frederick (1779–1847), who came to Warsaw from Franconia in 1818, after having previously worked in Amsterdam. Christopher Frederick established a leading atelier in Warsaw which specialized in graphic arts.²⁷ In 1838, his son Dietrich took over his father's firm and established lithographic and wood engraving workshops. He is known for the execution of three numismatic commissions: *Pieniądze Piastów od czasów najdawniejszych do roku 1300* (Kazimierz Stronczyński),²⁸ *Wiadomości historyczno-numizmatyczne o koronacjach obrazów Matki Boskiej* (Tymoteusz Lipiński),²⁹ and *Ryciny pieniędzy polskich nie objęte dziełem Ignacego Zagórskiego* (Karol Beyer).³⁰

The work of Stronczyński is a good example of a combination of three graphic techniques (etching, lithography, and across-the-end-grain wood engraving) in one publication. As the author notes in the introduction, it contains tables “engraved in copper” as well as “drawn in stone”. Most of the full-page illustrations are etching prints. There are 31, but the table numbering is irregular and inconsistent. The etchings were made by four authors: 1/ Michał Gajewski (1820–1851), who made one table which depicted a map (sign. bottom right, below the composition: *M. Gajewski rytował*); 2/ Adolf Dietrich, whose signature is a fine bound monogram *AD* (letter *A* inscribed inside *D*) (Fig. 2). His works are distinguished by a fine, clear, and practised style as well as by the accuracy in representing the coins and the pictorial quality of depicting the seals. At least three tables could be attributed to Dietrich; 3/ an artist who used the monogram *SV* or *KS*³¹ (Fig. 3), who signed his name on five works. His stylistic characteristics and craftsmanship were similar to those of Dietrich's. The tables made by the latter two artists have delicate embellishments in the corners of the straight frames of the composition; 4/ anonymous artist, less skilled, whose style seems to be more untidy, his prints being, as a result, less clear and with no embellishments to the simple frames. Two tables could be attributed to this artist. All the engraved tables, except for the map, come from Adolf Dietrich's atelier.³²

The lithographs (seven tables), including the title page, are painted by hand in water-colours, which makes the illustrations even more picturesque. Those may have been authored as well by Adolf Dietrich,³³ who would have made the stones used for the printing by the Lithographic Atelier of Juliusz Volkmar Fleck and Co. in Warsaw.

²⁷ Widacka 1989.

²⁸ Stronczyński 1847.

²⁹ Lipiński 1849, vol. 4, pp. 441–476; Lipiński 1850.

³⁰ Beyer 1858.

³¹ Widacka interprets this monogram as *KS*, [in:] Widacka 1989, item 562, p. 256f.

³² Widacka 1989, items 562–591, pp. 256–261.

³³ Ryszkiewicz 1975, p. 50.

The text contained a number of individual coin illustrations. They were printed from wood blocks with the use of the across-the-end-grain wood engraving technique. It consisted in cutting the wood across, not along, according to the method practised since the late 15th century, when the wood engraving was invented. It required the use of a very durable and hard kind of wood, e.g., boxwood or hornbeam. Matrices could be very thin, while their heights were comparable to those of printing fonts. This would make it possible to print the text and the illustration at the same time and in the same column as well as to obtain a very large number of copies (by the thousands). For this reason, this type of wood engraving technique, also known as illustrative woodcut, would come to dominate the book and press illustration market in the latter half of the 19th century. Small wooden matrices would sometimes leave traces on the paper when the print was carried out less precisely or matrices were used up. It is very well exemplified on the illustrations in the book *Wykopalisko mianowskie* by Wiktor Wittyg³⁴ (Fig. 4). With the passage of time, wood cracked under the pressure and had to be replaced by metal (e.g., lead). The leaden stamps were cast straight from a wooden form. This across-the-end-grain wood engraving technique required much craftsmanship and skill.

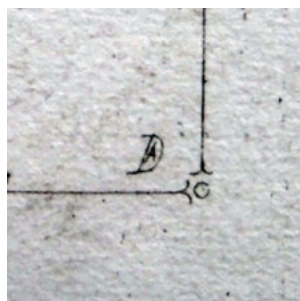


Fig. 2. The signature of Adolf Dietrich



Fig. 3. The picture with the signature *SV* or *KS*

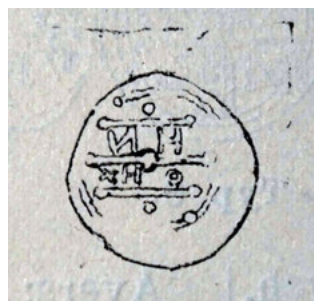


Fig. 4. The picture with traces of wooden matrices in the book *Wykopalisko mianowskie* by Wiktor Wittyg

The book on the coronation images of Virgin Mary by Tymoteusz Lipiński includes four tables portraying medallions, made by Dietrich in the etching technique (sign. bottom right, on the composition: *A. Dietrich sc.*).³⁵ The same signature of this graphic artist from Warsaw can be found on the illustrations to the work entitled *Ryciny pieniędzy polskich nie objęte dziełem Ignacego Zagórskiego* by Beyer.³⁶

³⁴ Wittyg 1890.

³⁵ Banach 1959, p. 431, item 419; Widacka 1989, pp. 263–264, items 596–599.

³⁶ Banach 1959, p. 440, item 561.

It was intended as a monumental study dedicated to Polish coinage which would have comprised all the coin types then known to the author (numismatist), regardless of their rarity and current location of safekeeping, with extensive complementary notes and appended 28 tables (both etching and lithography). 16 of those (from no. I to XVI) were made by Dietrich.³⁷ The tables had been produced between the year 1851 (when Beyer began his work on *Ryciny...*), as attested by the signature on Table I: *A. Dietrich ryt: 1851*, and August 1857 (the tables were published in 1858). On 2 August 1857, Dietrich set out on a foreign journey, according to a note in the newspaper *Kurier Warszawski*,³⁸ with the aim of making himself acquainted with the latest achievements in the field of engraving techniques and visiting etching, wood engraving, and lithographic ateliers in Germany, Belgium, and France. Unfortunately, his failing health forced him to return to Warsaw, where he died in the following year. It was impossible for him to carry out such harmful and physically strenuous procedures as etching metal sheets. As a result, the remaining 12 tables were made at the lithographic workshop J. V. Fleck & Co. Beyer's *Ryciny pieniędzy polskich...* were printed in 100 copies and distributed with a hand-written title page annotated "Text not published due to the permanent damage to the stones". Those 12 lithographic stones had been destroyed by the Russian soldiers during Beyer's arrest at his Warsaw apartment in 1861,³⁹ the year when this distinguished Polish numismatist ceased his work on his monumental *oeuvre*.

Adolf Dietrich combined his hard work and passion for precision with a great engraver's skill in employing diverse techniques and his readiness to experiment with technical resources. He was a versatile graphic artist, involved in the execution of such techniques as copper engraving, etching, aquatint, mezzotint, steel engraving, but also wood engraving, lithography (zincography), and daguerreotypes. The artist placed the following advertisement for his services in the newspaper *Kurier Warszawski* (1844):

"Being equipped with various instruments, appliances, and pressing machines, and dealing with various types of engraving, such as in steel by means of a machine for evenly distant lines, by the well-known aquatint technique, en relief, that is the so-called woodcut with the use of a galvanoplastic apparatus, but also ready to execute [other] works by means of the same apparatus; then, also lithography on the basis of any water-colour drawing/painting, congreve, which means prints in colour and from all regular engraving work."⁴⁰

In 1849, Dietrich's workshop released the first colour lithograph (chromolithograph) in Warsaw. It was the title page to the second volume of the work *Wiadomości historyczne o sztukach pięknych w dawnej Polsce* by Franciszek M.

³⁷ Widacka 1989, pp. 293–295, items 685–700.

³⁸ Kucz 1857, no. 199, pp. 1088–1089.

³⁹ Polkowski 1880, p. 1.

⁴⁰ Dmuszewski 1844, no. 278, p. 1317.

Sobieszczański,⁴¹ which included royal portraits, coats-of-arms, various architectural details as well as an image of King John II Casimir's medal. The stone-drawn lithograph by Adolf Dietrich, based on the "arrangement and drawing" by Bolesław Podczaszyński (1822–1876) (sign. bottom left, below the composition: *układ i rys. B. Podczaszyński*) was "impressed with colours"⁴² in the Polish Bank Lithography (Fig. 5). Each particular colour was impressed from a separate stone.

Precise and very accurate in the performance of his craftsmanship, Dietrich provided the drawings which served as faithful documentary of specific objects. Being a professional engraver, he was not a painter-engraver (*peintres – graveurs*) and drawings form only a very small part of his professional output, but it does not mean that he was not a true artist in his profession. In his work on numismatic pieces, he would not leave much of a margin for his own ingenuity and imagination, but the outcome of his labour would always satisfy academic researchers, connoisseurs, as well as amateur "lovers" of numismatics.

The work entitled *Dawne monety polskie dynastji Piastów i Jagiellonów* by Kazimierz Stronczyński,⁴³ with some new and emended material compared to the edition of 1847, was released in the years 1883–1885. The text of each volume contained numerous depictions of coins performed in the technique of across-the-end-grain wood engraving and lithographic tables (without signatures). The case of *Dawne monety* demonstrates the scale of the difficulties which the author, and at the same time the outwork commissioner, had to confront when he decided to use the services of a provincial print shop (here: owned by Elias Pański (?–1919)⁴⁴ at Piotrków). Entrusting the task of the printing of this three-volume academic oeuvre and the making of (copy) prints from the wood engraving plates to "printers unfamiliar with such work", as Stronczyński points out in his introduction,⁴⁵ caused the damage to some of the matrices or "not sufficiently clear print", the consequences of which proved to be "hard to rectify". In the preface to Part III, the author also complains of the careless execution of the individual prints and many other flaws.

Catalogue de la collection des médailles et monnaies polonaises by Emeryk Hutten-Czapski remains, beyond doubt, the most valuable work in the field of Polish numismatics.⁴⁶ This monumental oeuvre presents images of only those numismatic pieces which had not been included earlier in the fundamental works by K. Stronczyński, K. Bandtkie-Stężyński, and I. Zagórski. The volumes I–III

⁴¹ Sobieszczański 1849; Banach 1959, p. 189, 430, item 392; Widacka 1989, p. 263, item 595.

⁴² Banach 1959, p. 189.

⁴³ Stronczyński 1883–1885.

⁴⁴ Krysińska 1972, p. 657.

⁴⁵ Stronczyński 1883 (*To the Reader*).

⁴⁶ Hutten-Czapski 1871–1916.



Fig. 5. A. Dietrich according to B. Podczaszyński. The title page of the work *O zabytkach sztuk pięknych w dawnej Polsce* by F. Sobieszcański with the depiction of John Casimir's medal

feature wood engraving illustrations in the text (by an unknown engraver) as well as lithographic pen-and-ink tables, printed in St. Petersburg by the workshops of W. Prokhorov (sign. bottom right: Лит. В.Прохорова), A. Erhardt (sign. bottom right: Лит.А.Фонь.Эргарта), and Karl Castelli (Kastelli) (sign. bottom right: *DE CASTELLI St. Petersburg*).⁴⁷ The title page of Vol. II (1872), with a representation of the Polish royal coats-of-arms, is a beautiful example of outstanding craftsmanship. It was neatly printed, on a patterned tint, with the use of the chromolithographic technique by the workshop of A. Petersen (sign. bottom right, on the composition: *Lith. A. Petersen*).⁴⁸ In 1874, the same workshop also made a bookplate for Karol Jan Czapski (1860–1904), the eldest son of Emeryk Hutten-Czapski and Elisabeth, née Meyendorff.

In exchange for “several rare religious medallions”, Ignacy Polkowski received some of the wood engraving plates⁴⁹ and published them in a very limited edition in 1888.⁵⁰ There is an extensive body of correspondence between Hutten-Czapski and Karol Beyer concerning the techniques for reproducing historical artefacts.⁵¹ Before settling on full-page lithographic tables, various possibilities had been taken into consideration. The hired lithographer was Nikolai Andreyevich Khramtsov’ (1843–after 1891),⁵² who used the following signature for his tables: Грав.Н.Храмцовъ (sign. bottom right, below the composition). The Russian painter Khramtsov studied in the Academy of Fine Arts in St. Petersburg in the years 1862–1874 (intermittently), where he had also worked until 1876. Beginning from 1891, he was a member of the artistic association *Samara*.

Volume IV of the Hutten-Czapski catalogue was printed in Kraków, with drawings provided by Karol Wawrosz (?–1860) (sign. bottom left, below the composition: *Rysował Karol Wawrosz*), and lithographs by Rudolf Zadrazil (*Fotolitografował Rudolf M. Zadrazil w Krakowie*). Wawrosz was a Kraków-based painter and graphic artist specializing in illustrations connected with military history and arms. He was commissioned by Władysław Bartynowski to carry out this work and must have been hired by Hutten-Czapski through the numismatist from Kraków. At the time, Volume V of the catalogue was the last in the line of the great publications on Polish numismatics and was already printed by the printing house of the Kraków newspaper *Czas* in 1916.

⁴⁷ Kocójowa 1978, p. 120.

⁴⁸ Kocójowa 1978, p. 121.

⁴⁹ Polkowski 1888.

⁵⁰ Polkowski 1888.

⁵¹ Beyer, Rkps [manuscript] 951a [as in:] Kocójowa 1978, p. 120.

⁵² Kulakov 1998, p. 7.

MINOR ILLUSTRATED NUMISMATIC (AND OTHER RELATED) PUBLICATIONS

Several other numismatic and sphragistic prints with particularly beautiful layouts are also worth a mention here. One of those is certainly the volume *O pieczęciach dawnej Polski i Litwy* by Teofil Żebrawski,⁵³ with eight tables depicting the seals of the Polish–Lithuanian Commonwealth, among some other things, as made by Jędrzej Brydak (1837–1876),⁵⁴ all based on his own drawings (tables 17–20) and those of Teofil Żebrawski (tables 21–24). J. Brydak was a graduate of the School of Fine Arts in Kraków and he was active in painting (primarily in watercolours), drawing, and lithography, while also running an artistically oriented lithographic workshop in Kraków. Brydak specialized in the making of individual graphic works representing views of Kraków, royal tombs of the Wawel Hill Cathedral, and portraits of many eminent public figures. The full-page illustrations to T. Żebrawski's book, printed by the *Czas* – affiliated lithographic workshop of Marcin Salb in Kraków, display an exceptionally high level of workmanship and go well beyond the limits of regular reproduction graphics in respect of their artistic values (Fig. 6).

Another noteworthy work is the catalogue *Medale polskie lub do Polski odnoszące się* by Piotr Umiński,⁵⁵ with four tables made by the lithographic workshop of Aureliusz Pruszyński in Kraków (sign.: *Lit. A. Pruszyńskiego w Krakowie*). Operating from 1873, it was one of the best Kraków-based ateliers, which was also known for its co-operation with *Czas* (when this Kraków newspaper was famous for its high-quality graphic design and output). One of the tables in *Medale polskie...* bears the lithographer's signature: *Rys. [in lithographic stone] A.J. 1885*, but these initials remain unidentified. The medals made by Umiński are characterized by their soft moulding obtained through fine and dense hachuring, correctness in their lettering layout as well as by attention to detail and precision (Fig. 7).

A fine example of numismatic illustration, made in the steel engraving technique, is a medal in honour of Stanisław Leszczyński (1707) by the French graphic artist Achille Reveil (1800–1851),⁵⁶ featured in *La Pologne illustrée*⁵⁷ by Leonard Chodźko. *La Pologne* was an exclusive publication designed to introduce the history and culture of Poland to the French audience and the children of the Polish émigrés and its graphic material represented the superior technical and artistic quality on the European level. Although Reveil's graphic works were made to be reproduced, he was an outstanding craftsman in this field. Having apprenticed with Antoine–Jean Gros and Anne–Louis Girodet, he came to be known as an illustrator

⁵³ Żebrawski 1865, issue no. 1.

⁵⁴ Melbechowska-Luty 1971, p. 252.

⁵⁵ Umiński 1885.

⁵⁶ Anonymous 1934, pp. 202–203.

⁵⁷ Chodźko 1839.



Typ. J. Z.

Lit. Czas. M. Salba w Krakowie

lit. J. Brydak

Fig. 6. J. Brydak. The table from the book *O pieczęciach dawnej Polski i Litwy* by Teofil Żebrawski



Fig. 7. The lithographic workshop of A. Pruszyński. The table from the book *Medale polskie lub do Polski odnoszące się* by Piotr Umiński

of album publications dedicated to arts and comprehensive works containing the *oeuvre* of many distinguished artists. He used the techniques of combined copper engraving and etching as well as steel engraving.

THE ANONYMOUS CHARACTER OF ENGRAVING WORKS

The prevailing view of a secondary role of graphic artists who were only expected to produce a faithfully rendered copy, which was a conviction very much attached to the craft of illustrating coins and medals, caused the situation where a majority of tables would bear no signature with names or even initials of the author. A case in point could be the book by Ignacy Polkowski on the archaeological exploration of the Głębokie site, entitled *Déécouverte à Głębokie des monnaies polonaises du Moyen-Âge*.⁵⁸ Illustrated with numerous across-the-end-grain wood engravings featured within the text and containing six boards, a graphic cover, and a title page, it only bears the name of the Gniezno-based publisher Jan Bernard Lange (1817–1881),⁵⁹ who was also distinguished for his efforts in preserving the presence of Polish culture in the region. As a matter of fact, the non-identification of many authors of across-the-end-grain wood engravings was a common practice, which was not always the case with those graphic artists who would make use of such techniques as metal engraving and lithography. For instance, the identity of the engraver of the tables for *Listy o starożytnościach sławińskich*⁶⁰ by Tadeusz Wolański remains anonymous to this day. Published in 1845 and republished a year later in German *Briefe über Slawische Alterthümer*⁶¹ (in an extended illustrated edition), it was marked by its very fine graphic layout. The 22 tables (copper engraving with the addition of spot copper engraving and etching) represent images of archaeological monuments and artefacts as well as coins. The engraver was certainly a proficient graphic artist, possibly of German origin.

It is also impossible to identify the lithographer who made the table with the Crown [of Poland] pennies for a short work by Jan Stupnicki, Bishop of Przemyśl, on the excavation site at Trembowla,⁶² just as it is in the case of two tables (one with images of coats-of-arms, the other with those of coins) for the publication *Guide de l'amateur de monnaies polonaises* by Józef Tyszkiewicz.⁶³ Although according to Antoni Ryszard (*Album Numizmatyków*),⁶⁴ it was the Vilnius-based lithographer Oziębłowski who made table prints for the works by Tyszkiewicz, the note referred in fact to the

⁵⁸ Polkowski 1876.

⁵⁹ Buchwald 1972, p. 498.

⁶⁰ Wolański 1845.

⁶¹ Wolański 1846.

⁶² Stupnicki 1850.

⁶³ Tyszkiewicz 1890.

⁶⁴ LNB, Rkps [manuscript] 4478.

archaeologist named Eustachy Tyszkiewicz and, presumably, to his dissertation *Rzut oka na źródła archeologii krajowej*.⁶⁵ Unfortunately, the book (1842) containing the tables printed by the atelier of Józef Oziębłowski (1804–1878)⁶⁶ did not include any coin images. The other work by the same author, *Sammlung von Medaillen*,⁶⁷ comprised 36 lithographic tables, but the maker's and the printer's names remain anonymous.

It is also often the case that even if the names of some authors are subscribed somewhere below their works, no information about them can be found in the lexicons and encyclopaedias dedicated to artists. Although the publication *Numismatyka krajowa* by Kazimierz Bandtkie-Stężyński includes the names of the lithographers Fr. Jabłoński and S. Kraykowski, no more details can be found about them. In the book *Verzeichnis seiner grossen Münz u[nd] Medaillen-Sammlung* by Leon Mikocki,⁶⁸ with four lithographic tables, the graphic artist's signature reads *F. Tabiński lit:* (bottom left, below the composition). This name cannot be found in any relevant dictionary or encyclopaedia and all we can learn from the introduction penned by Mikocki is that Felix Tabiński was a painter (if he was indeed one), who was professionally active at 25 Herrengasse, Vienna.⁶⁹

PRINTMAKERS OF COINS AND MEDALS VS. MEDAL-, SEAL-, AND MAP-MAKERS. WORKSHOPS SPECIALIZED IN THE PRODUCTION OF NUMISMATIC PRINTMAKING AND CARTOGRAPHY

During an analysis of the graphic images of coins and medals, it is possible to observe several regular characteristics. The first one comes to mind with the figure of Krzysztof August Schmidt, who would take up making medal and map prints in addition to his seal-making profession. Making engravings of coins and medals required precision, accuracy, and, perhaps first of all, the faithfulness of representation. Likewise, it required the necessary technical skills as in the case of making maps and architectural designs.

For instance, Bolesław Podczaszyński,⁷⁰ the author of the title page of the above-mentioned work by Sobieszkański and the drawing of Duke Ziemowit's seal in *Wykopalisko wieleńskie* by Beyer,⁷¹ was an architect. Considered as the greatest erudite among the architects of Warsaw and an authority in the history of art and archaeology, he was a lecturer in the theory of building and construction at the School of Fine Arts in Warsaw, the publisher of the first Polish art journal

⁶⁵ Tyszkiewicz 1842.

⁶⁶ Śnieżko 1972, p. 654; Oziębłowski no date [on-line].

⁶⁷ Tyszkiewicz 1871.

⁶⁸ Mikocki 1850.

⁶⁹ Mikocki 1850, pp. VII, XI.

⁷⁰ Leśniakowska 2003.

⁷¹ Beyer 1876, table 8.

Pamiętnik Sztuk Pięknych, and a designer of medals (e.g., for Tadeusz Mostowski 1858, *Medal in commemoration of the national protests in Warsaw in 1861*).⁷²

Michał Gajewski, known mostly as a printmaker of maps,⁷³ also carried out numismatic-themed print work. At the end of his dissertation *Miscellanea numizmatyczne. Medale za rządów Stanisława Augusta*,⁷⁴ Tymoteusz Lipiński appended a table, with depictions of six medals, which is a print made by Gajewski. Before he died at a young age, this Warsaw-based graphic artist worked in the field of map-making, first with Karol Fryderyk Minter's lithographic atelier (where he was the only craftsman of ethnic Polish origin), and later with Jerzy Egloff. The table to Lipiński's dissertation was printed by the atelier of Juliusz V. Fleck. In his *Pamiętnik Sztuk Pięknych* (1854),⁷⁵ Podczaszyński included a brief note on M. Gajewski, referring to him as a skilled and precise printmaker.

Another noteworthy engraver of maps and designs is Julian Müller,⁷⁶ the Warsaw-based lithographer known for the making, together with Jan Wessely, of 35 tables of coins from the reigns of Sigismund I and Sigismund August (from the collection of Tomasz Zamoyski) in the years 1870–1875, which were printed in the Fleck atelier in Warsaw.⁷⁷ For almost 50 years, beginning from 1852, Julian Müller⁷⁸ (later Karol M.) had owned and managed his atelier at Senatorska St. in Warsaw. His firm produced and supplied maps and atlases for schools⁷⁹ (in co-operation with Józef Herkner), board games, illustrations for school textbooks, and music scores. He became acquainted with the latter specialization most likely through his earlier work in the popular music lithography atelier of Franciszek Klukowski.

The Polish historian Joachim Lelewel was also an engraver of coins and maps. The idea of combining numismatic illustration and cartography in his work was the consequence of the typological method employed in his research. In his efforts to examine and demonstrate the ranges of dissemination and circulation of particular coin types, he proceeded to make geographic and numismatic-themed engravings where depictions of coins were combined with maps. For example, in his *Numismatique du moyen-âge*,⁸⁰ five plates are complete with maps (out of a total number of 24), and there is also a map print featured in *Type gaullois ou celtique*.⁸¹

⁷² Leśniakowska 2003, p. 338.

⁷³ Olszewicz 1961, p. 268; Jaworska 1975, p. 268.

⁷⁴ Lipiński 1847a, vol. 3, pp. 197–234; Lipiński 1847b.

⁷⁵ Podczaszyński 1854, p. 167.

⁷⁶ Olszewicz 1961, p. 47.

⁷⁷ LNB, Rkps [manuscripts] 4476, 4478; Ryszard 1894, p. 43, item 969, Ajewski 1993, p. 55. MNK, Rkps 943.

⁷⁸ Długosz 1972, p. 613; Tessaro-Kosimowa 1973, p. 261.

⁷⁹ Tessaro-Kosimowa 1973, p. 132.

⁸⁰ Lelewel 1835.

⁸¹ Lelewel 1840.

The similarities between the crafts of print-making and engraving tend to be even more obvious. In addition to the previously mentioned names of Jan Ligber and Józef Majnert, I should also mention the medal-maker Józef Herkner, who was also a lithographer and a business associate of Walenty Bułakowski (he succeeded the latter as the atelier's owner and general manager). He received commissions for making maps and textbook illustrations. A very characteristic situation is the case of the Oleszczyński brothers, who went to Paris in 1825 to pursue their professional education further. Antoni wanted to become more proficient in the art of engraving, while his brother Władysław, who also worked as a graphic artist, to learn the medal-making techniques.

Let us also recall Fryderyk Wilhelm Below (1822–1895),⁸² the Poznań-based seal- and medal-maker, whose commissions would come from the diocesan curia of Poznań, parishes and deaneries in the region of Greater Poland, as well as from the landed gentry. In 1846, Below was given the court-appointed printmaker's patent from Bernard II, Duke of Sachsen-Meiningen and Hildburghausen, and since then he would describe himself as a printmaker, although engraving work continued to be the principal area of his professional activity. He made seals and medals as well as cameos, jewellery, and small-sized sculptures. The only known graphic work by this artist, namely four tables engraved in wood for the book *Wykopalisko jarocińskie* by Władysław Jażdżewski,⁸³ the last of which bears the following signature: *Z oryginałów rytował F. W. Below w Poznaniu* ["From the originals engraved by F.W. Below in Poznań"]. "The prints of coins are represented faithfully and do not come across as inferior, in any respect, to the ones that can be found in the best contemporary numismatic publications in Germany and France", as Edmund Majkowski points out in his monographic study on this medal-maker from Poznań.⁸⁴

Among the ateliers of Warsaw which specialized in the making, or possibly only in the printing, of coin and medal engravings and at the same time in map-making services, one should mention the engraving and lithographic firms of Karol Fryderyk Minter, the Polish Bank, Walenty Bułakowski, Otto (later Józef) Fleck, Władysław (later Kazimierz) Głowczewski, and Józef Herkner.⁸⁵ A similar role was performed in Kraków by the atelier of Marcin Salb,⁸⁶ which had produced such works as, e.g., four tables for the publication *Źródła do dziejów Kurlandii i Semigalii* by Eustachy Tyszkiewicz,⁸⁷ with images of coins and seals.

⁸² Majkowski 1936, no. 3, pp. 263–350; Derwojed 1971, pp. 124–125.

⁸³ Jażdżewski 1879.

⁸⁴ Majkowski 1936, p. 340.

⁸⁵ Olszewicz 1961, pp. 42–50.

⁸⁶ Olszewicz 1961, p. 50.

⁸⁷ Tyszkiewicz 1870.

AUTHORS OF DRAWINGS FOR ENGRAVING AND PRINTMAKING

A separate topic should be reserved for the figure of a person who makes drawings to be transferred on to a matrix (matrices). Such a drawing serves as the so-called intermediate model, in contrast to the original one, i.e., in this case, a specific numismatic piece.

In graphic arts, the Latin term *delineavit* was used to refer to the making of a drawing, but in practice it was often shortened and included in the artist's signature as *del.* or *delin.* However, it would be used very rarely with reference to numismatics-themed prints. For instance, it can be found as part of the signature used by Johann Donnet, an engraver from Gdańsk, whose images of the medals in honour of Maria Kazimiera and King John III Sobieski possess the signatures *Joh. Doñet del. et fecit* and *Joh. Donnet delin et sculp.*, respectively.⁸⁸ In the area of the 19th century graphic works as known to the author of the present text, the word *delineavit* can be found only once, in the signature of Jan Ligber for the medal of the Warsaw Literary Society which depicted an image of Minerva and made for the purpose of a membership certificate of the Society for Friends of Sciences. In fact, the Polish abbreviation *rys.* was a preferred form used in the 19th century.

Brilliant drawings for graphic works were provided by Bolesław Podczaszyński, whose vast knowledge and technical skills allowed him to draw up inventory sketches with tremendous dexterity and documentary precision.⁸⁹

In order to obtain a perfect copy, pencil would be applied on paper laid over a medal or coin. In the graphic arts terminology, this procedure is known as *przerys* (in Polish) or *frottagge* (a term similar to *wcierka* [“rub-in”] in numismatics). This method could be applied to any object with a relief surface. An example of this particular procedure is the drawing of the medal minted in Berlin to commemorate the Four-Year Sejm (1789), which was added in attachment to the advertising leaflet *Opisanie medalu z okazji Seymu 1788/9 y szczęśliwych onegoż skutków* (no date or place of publication; the drawing as made by Antoni Ryszard)⁹⁰ (Fig. 8).

“Normally, in order to get an accurate drawing, coins would be wrapped in paper and rubbed on the surface with a slightly rounded out back of a pencil, a silver pencil, etc.” – as described by Karol Beyer (1818–1877) in the introduction to his booklet *Wykopalisko wieleńskie*⁹¹ – “[...] But it was more difficult to perform on bracteates as no hard object could be used for rubbing; so as to avoid the risk of

⁸⁸ Those illustrations were featured in issues no. 2 and 6. of the periodical published by Johann Jakob Salomon, [in:] Salomon 1762–1763.

⁸⁹ Leśniakowska 2003, p. 337.

⁹⁰ A copy of the leaflet with the drawing comes from the private library of Antoni Ryszard and is now in the collection of the Old Prints Department, National Museum in Kraków.

⁹¹ Beyer 1876.



Fig. 8. A. Ryszard, a pencil drawing. The medal commemorating the Four-Year Sejm (1789)

damaging the coin by smoothing out its surface, one would have to do the rubbing with a blackened fingertip, thus obtaining a very imprecise image of the object.”

In *Wykopalisko wileńskie*, the illustrations (photographic prints) were completed according to Beyer’s drawings which had been made by means of a different method. In Beyer’s own words: “Therefore, I proceed to use a contrary method. First, I prepare a paper coated with a greyish watercolour paint, suitably selected to match the coin’s colour, and after wrapping up the object with it, I shall proceed to rubbing [out] the convex spots by means of a gum rubber normally used for removing inkblots. Then, I get white tones at once, or even a somewhat toned (shaded) drawing, which should only need some intensity in its deepest shades. [...] The paint for covering the paper should be, if possible, a thin one, with no admixtures to give it a honey-like, much gum-like, or sugary consistency, because the easier the surface coating can be rubbed off, the better it is suited for the purpose.”⁹²

Instructions for making an imprint of a numismatic piece, which could be utilized for performing copies of large-sized specimens such as thalers and *halb*-thalers, can also be found in Joachim Lelewel’s letter to Leonard Chodźko: “One should take some fairly thin tin foil, which I have found here [in Brussels] at a chocolate-maker’s, supplied from Paris, and then use a toothbrush to press it onto the coin; then the imprint thus obtained should be poured on with wax. The [softened] wax should be applied with a paint-brush. [...] I would most gladly have the thaler of Sigismund August with a digit. [...] To demonstrate how imprints are made on the tin foil, I enclose here, for an example, one swiftly made medal print, which is

⁹² Beyer 1876, pp. 9–10.

one of the hardest examples to show due to the actual stamp height [...] making imprints of thalers should be easier.”⁹³

It is known that Kazimierz Stronczyński (1809–1896) had made drawings for his own works on medieval coinage of Poland *Pieniądze Piastów od czasów najdawniejszych do roku 1300*⁹⁴ and *Dawne monety polskie dynastyi Piastów i Jagiellonów*. According to Ignacy Polkowski in a review of the latter publication,⁹⁵ the author performed those “with all the numismatic precision”.⁹⁶ Another author who made his own drawings was Antoni Ryszard (1841–1894). As he puts it very clearly in the “Album of Numismatists”⁹⁷ and in *Cennik monet i medali polskich*.⁹⁸ “for the other numismatic objects, I preferred to attach drawings instead of citing references”. These particular drawings can be found compiled in three autographed tables (Fig. 9).

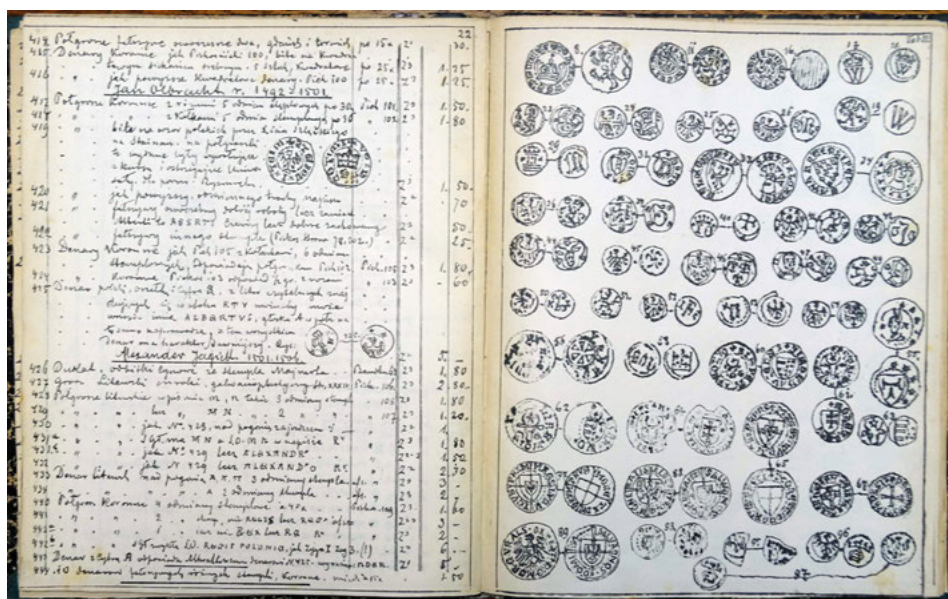


Fig. 9. A. Ryszard. *Cennik monet i medali polskich*, vol. 2, 1886

⁹³ Więckowska 1949, pp. 117–118. Letter to Leonard Chodźko of 10 April 1837.

⁹⁴ Banach 1959, p. 430, item 394; Widacka 1989, p. 256.

⁹⁵ Polkowski 1884.

⁹⁶ Polkowski 1884, p. 1.

⁹⁷ LNB, Rkps [manuscript] 4478.

⁹⁸ Ryszard 1886–1887.

Some numismatists had family members who would also make their own contribution to this craft. It is known that the models for the catalogue of Hutten-Czap-ski had been provided by his wife Elisabeth [née Meyendorff] (1833–1916), whose work required much patience, talent, and precision of performance.⁹⁹ The drawings for the catalogue of Teofil Rewoliński,¹⁰⁰ printed at the Lithographic Atelier of Aureliusz Pruszyński in Kraków, were made by his daughter Julia Rewolińska,¹⁰¹ whose works, though performed with great care and exactitude are very evidently amateur-like in character.

Every now and then, numismatists put their signatures to identify the drawings as their own work, e.g., Karol Beyer in his *Wykopalisko wieleńskie* (sign. bottom left, on the plate of the composition: *Karol Beyer rys.*) In 1865, Teofil Żebrawski (1800–1887) published *O pieczęciach dawnej Polski i Litwy*,¹⁰² where around 16 tables are made according to his own original model drawings, with the signature below the composition, bottom right: *Rys. T.Ż.*

Another publication where the author is also self-identified in the tables as the author of the original model drawings is *Wykopalisko mianowskie monet średniowiecznych* by Wiktor Wittig (1857–1921).¹⁰³ Printed by the Lithographic Atelier of Br. Kopczyński¹⁰⁴ in Warsaw from the wood engraving plates, they are subscribed on the composition, bottom right: *Rys. autor.* In turn, Tadeusz Wolański is the author of the text and, as may be presumed, also of the drawings for the tables in *Listy o starożytnościach sławiańskich*, as it follows from the passage: “I shall provide a more detailed drawing of all the six heads in one of the further tables ...”.¹⁰⁵

AUTOGRAPHED BOOKS

The term autography has two distinct meanings in graphic arts. It refers to any graphic artwork made manually by the artist as well as to the technique of reprinting. This particular method of reprinting consisted in transferring a hand-written/handmade text or drawing. Artists used a special kind of ink or lithographic ink to write or draw on a suitable type of paper and afterwards it was transferred by means of a pressing device onto a lithographic stone or zinc (or aluminium) plate, and then,

⁹⁹ Kocójowa 1978, p. 119.

¹⁰⁰ Rewoliński 1885.

¹⁰¹ LNB, Rkps [manuscript] 4475. The information given by Ryszard is credible as the numismatist from Kraków and the Radom-born physician had been friends since the time of their school years in Radom.

¹⁰² Żebrawski 1865, issue no. 1.

¹⁰³ Wittig 1890.

¹⁰⁴ Tessaro-Kosimowa 1973, p. 252.

¹⁰⁵ Wolański 1843, p. 52.

after being properly prepared, reprinted with the use of the planographic (lithographic) printing technique.¹⁰⁶ This method had a long tradition dating back to the origins of Polish lithography, and it could be associated with such notable examples as performing facsimiles of autographs of many illustrious figures of the period by Antoni Hann at the workshop of Aleksander Chodkiewicz.¹⁰⁷ For the realization of the autography work, it was also possible to make use of a special reprinting paper, one side of which was coated with proper emulsion. As a result, it was a manual, not mechanical, copying technique that required precision, faithful representation, and dexterity in recreating the original. For this reason, I have concentrated on this specific method in a little more detail in the present text. The autographed books were a sort of niche publications as it would often feature distinct graphic artwork made by the authors.

While copying the autographs (hence the name of this technique), drawings or even complete tables could be possibly incorporated into the body of the work, depending on the character of a particular text. This is the case of the above-mentioned *Cennik* by Antoni Ryszard, which contains three plates drawn by this numismatist (Fig. 9).

Katalog zbioru numizmatycznego by Teofil Rewoliński is an example of a work autographed in full.¹⁰⁸ It was probably printed by the atelier of A. Pruszyński in Kraków, with which T. Rewoliński also collaborated on the printing of his other catalogues. Unfortunately, it contains no illustrations within the text. Another autographed work is the publication by Ignacy Polkowski, entitled *Skorowidz monet polskich od 1506 do 1825 roku ułożony przez Karola Beyera*.¹⁰⁹ The booklet in memory of the outstanding numismatist was also complete with 28 (XXVIII) tables which were prepared by Beyer for the work *Ryciny pieniędzy polskich nie objęte dziełem Ignacego Zagórskiego* and 12 compiled tables made with the use of wood engraving plates acquired from various sources.

CONCLUSION

Reproduced graphic works, as designed to serve the function accessory to the text, are definitely the most commonly represented type in the numismatic graphic art of the second half of the 19th century. It was executed on various technical levels, mainly in lithography and illustrative wood engraving and, to a lesser extent, in etching, which was exquisitely employed by such figures as Adolf Dietrich. We can also encounter some beautiful examples of medal and seal images printed in lithographic workshops with artistic ambitions, e.g., at the Lithographic Atelier of Aureliusz Pruszyński in Kraków.

¹⁰⁶ Książek 1982, p. 20; Kocójowa 1985, p. 395.

¹⁰⁷ Tessaro-Kosimowa 1973, p. 234.

¹⁰⁸ Rewoliński b.d.m.w.

¹⁰⁹ Polkowski 1880.

Some regularities can be noticed in the art of numismatic illustration in that period. Its functional nature meant that most of the works would remain anonymous as their authors might have been amateurs or craftsmen of related professions. There are many similarities between coin/medal engravers and medal-makers, seal and map makers; all of them had to live up to such qualities as precision, manual dexterity, and accuracy in working on the original and have a good grasp of technical craftsmanship. The anonymity of graphic artists is also very closely connected with the anonymity of authors of drawings, who may have often been amateur artists, numismatists, or members of their families. Although we have no evidence to prove it, students of art schools may have been among those artists as well. To perform autograph works for the purpose of his old print facsimile publications, Władysław Bartynowski hired students of the Academy of Fine Arts in Kraków, paying them by the hour.¹¹⁰

The objective of the present article has been to showcase the most important productions (works) and identify certain recurring regularities rather than to offer a survey of all the numismatic illustrations made in the 19th century.

LIST OF ABBREVIATIONS

b.d.m.w. – no date or place of publication

LNB – National Library of Lviv (of the Ukrainian National Academy of Sciences)

MNK – National Museum in Kraków

n. – next

SAP – *Słownik artystów polskich i obcych w Polsce działających (Lexicon of Polish Artists and Foreign Artists Active in Poland)*

SPKP – *Słownik pracowników książki polskiej (Lexicon of the Polish Book Staff)*

sign. – signature

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MNK, Department of Manuscripts, drawing of coins of Zygmunt I and Zygmunt August from the collections of ordynat count Zamoyski in Warsaw, 1875, Rkps (manuscript) 943.

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¹¹⁰ Kocójowa 1985, p. 394.

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ILUSTROWANIE MONET, MEDALI I PIECZĘCI POLSKICH W GRAFICZNYCH TECHNIKACH SZLACHETNYCH W 2. POŁOWIE XIX WIEKU. CZAS WIELKICH OPRACOWAŃ NUMIZMATYCZNYCH

(Streszczenie)

2. połowa XIX w. to czas opracowań naukowych fundamentalnych dla numizmatyki polskiej na przestrzeni całych dziejów państwa. Ukazują się wówczas tak ważne publikacje jak: *Numizmatyka krajowa* K. Bandtkie-Stężyńskiego, *Monety dawnej Polski* I. Zagórskiego,

Pieniądze Piastów od czasów najdawniejszych do roku 1300 i *Dawne monety polskie dynastii Piastów i Jagiellonów* K. Stronczyńskiego oraz *Catalogue de la collection des médailles et monnaies polonaises* E. Hutten-Czapskiego. Publikacje te oraz inne, mniejsze, otrzymywały z reguły tablice bądź ilustracje w tekście stanowiące wizualizację omawianych problemów, obiektów i zjawisk. Analiza tych przedstawień, które wykonywane były szlachetnymi technikami graficznymi, jest przedmiotem artykułu. Celem tekstu jest uchwycenie, z jednej strony pewnych prawidłowości wspólnych dla wielu realizacji, z drugiej określenie cech specyficznych, rzadkich, czasami niszowych w produkcji ilustratorskiej.

Powszechnym zjawiskiem była anonimowość twórców rycin i rysowników wynikająca z przekonania o ich drugorzędnej roli. Ilustracja numizmatyczna, będąca specyficzną gałęzią grafiki użytkowej, dawała wybitnie wąski margines na pokazanie indywidualności twórcy. Oczekiwano od niego jedynie wykonania wiernej kopii medalu lub monety. Mimo tych ograniczeń, na przestrzeni kilkudziesięciu lat XIX w., można wskazać kilka indywidualności, które wyniosły tę produkcję ponad wytwórczość czysto rzemieślniczą. Należą do nich: Józef Majnert – autor wykonanych fachowo tablic do dzieła Zagórskiego, który zasłynął głównie jako fałszerz monet, Adolf Fryderyk Dietrich – zawodowy grafik reprodukcyjny, artysta w swoim fachu, Michał Gajewski – „biegły i dokładny sztycharz” oraz Jędrzej Brydak – absolwent krakowskiej Szkoły Sztuk Pięknych i twórca artystycznych litografii. Niemniej ważną rolę jak graficy spełniali rysownicy, czyli twórcy wzorów dla grafików. Na czoło wybija się tutaj postać Bolesława Podczaszyńskiego – architekta i projektanta medali. Uważano go za największego erudyty wśród architektów warszawskich i autorytet w dziedzinie archeologii. Rysownikami byli często sami autorzy opracowań numizmatycznych albo członkowie ich rodzin, np. Karol Beyer, Wiktor Wittyg, Antoni Ryszard, Elżbieta Czapska, Julia Rewolińska. Artykuł przytacza kilka sposobów jakimi przenosili oni obraz medalu lub monety na papier.

Wiele zbieżności łączyło pracę rytowników monet i medali z medalierami, wytwórcami pieczęci oraz sztycharzami map. Musieli wykazać się oni podobnymi cechami w pracy. Były to: precyzja i dokładność, zręczność techniczna oraz wierność w stosunku do odtwarzanego przedmiotu lub wizerunku. Wspomniany M. Gajewski znany był przede wszystkim jako rytownik map, podobnie jak Julian Müller – warszawski litograf, ilustrator kolekcji Tomasza Zamoyskiego. Rytownikami i jednocześnie grawerami byli Fryderyk Wilhelm Below, Józef Majnert i Józef Herkner. Z reguły zakłady graficzne pracujące na potrzeby ilustracji numizmatycznej realizowały zlecenia kartograficzne. Należały do nich: zakład sztycharsko-litograficzny Karola Fryderyka Mintera, Litografia Banku Polskiego, firmy Walentego Bułakowskiego, Ottona (potem Józefa) Flecka, Władysława (potem Kazimierza) Głowczewskiego i Józefa Herknera. W Krakowie był to zakład litograficzny Marcina Salba.

Produkcją niszową, noszącą charakter indywidualny, były autografowane książki i katalogi przeznaczone dla wąskiej grupy odbiorców.

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