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## **THE PHOTOGRAPHIC COLLECTION OF THE INSTITUT FÜR DEUTSCHE OSTARBEIT<sup>1</sup>**

The Institute of Ethnology and Cultural Anthropology of the Jagiellonian University in Cracow (IEiAK UJ) holds a photographic collection from the Institut für Deutsche Ostarbeit (IDO).<sup>2</sup> The collection seems to be mostly a “neutral” photographic documentation made by Germans in the early 1940s in the occupied Poland, mainly in the Generalgouvernement (GG). It presents an image of the communities living in the area, their cultural, civilisational and natural environment. The first, superficial impression, however, disappears in a clash with a careful look at the photographs, and the knowledge of the time, place and purpose of their production.

The discussed resource consists of a photographic file, loose photographic prints, glass slides and several glass and celluloid negatives, as well as collections of black and white Polish postcards stolen by IDO and published in

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<sup>1</sup> The IDO's photographic collections are more extensively discussed in: Duszeńko-Król 2014.

<sup>2</sup> Other names used in the studies are as follows: Ostinstitut, Institut für Ostdeutsche Arbeit, Institut Deutsche Ostarbeit. IDO was founded by Hans Frank and operated between 1940 and 1945, with the ambition of transforming it into a German Nicolaus Copernicus University in Cracow. The headquarters and some IDO sections were located in the oldest buildings of the Jagiellonian University, which was closed down by the Germans. The activities of the Institute were subordinated to the political aims of the Third Reich and its Nazi ideology. From the beginning of 1943 it was subordinate to the Hauptabteilung Wissenschaft und Unterricht of the Generalgouvernement's government. See “Verordnungsblatt für das Generalgouvernement, Dziennik Rozporządzeń dla Generalnego Gubernatorstwa, Ausgegeben zu Krakau, den 5. Februar 1943”, 1943, No. 7, pp. 49–50 (Document from IPN GK 196/300 NTN 300, 54 and available online: <http://dlibra.umcs.lublin.pl/dlibra/doccontent?id=6607&from=FBC> (access: 9.10.2014)). The organizational structure, tasks of the sections and the composition of the staff were discussed by the researchers of the topic in the published studies (a selection is included in the bibliography).

1937–1939 by a Lviv-based publishing company Książnica-Atlas and the photographs signed with a stamp of the pre-war Photographic Archives at the Ministry of Communication's Department of Tourism (first of all pertaining to the Eastern Borderlands).

For years the collection had not been of interest as a subject of research. The difficulty of processing it was that the resource did not have a uniform character in terms of content, formal features and sources of origin. It seemed to be a collection of randomly integrated photographic materials pulled out of their original context. Moreover, it is described in a fragmentary and general manner in German. A small part of the photographic file was sealed and only this part could be unambiguously assigned to IDO. The remaining material at the initial inspection seemed to be illegible and even unidentifiable (about 80%). Its processing required some knowledge of IDO activities, i.e. familiarising oneself with German-language archival documentation located in various institutions, first of all with the unit of files in the Jagiellonian University Archives,<sup>3</sup> and conducting numerous queries. The task was difficult and time-consuming, suitable for teamwork, without any certainty of achieving quick results that would guarantee success. However, the lack of the study did not allow to assess the value of the collection, its potential use and, above all, its integration into the scientific circulation.

The works started in 2008. Such a possibility appeared thanks to the fact that ethnologist Małgorzata Maj and her team took up a research topic: "Development of ethnographic materials on Podhale from the collections of Institut für Deutsche Ostarbeit", carried out in 2008–2011 as part of the ministerial research grant (financed by the Ministry of Science and Higher Education – NN 109 214 835), and then continued as a research topic at the Jagiellonian University's Institute of Ethnology and Cultural Anthropology. It was inspired by the theme of the photographic collection of the Sektion Rassen- und Volkstumsforschung IDO from the National Anthropological Archives of the Smithsonian Institution in Washington (SRV),<sup>4</sup> handed over

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<sup>3</sup> The series of records, referred to as "Old IDO", numbers 118 units, i.e. ca. six running meters of documents. For processing purposes a selection of documents has been analysed. The inventory of the IDO series of records is available online: <http://www.archiwum.uj.edu.pl/documents/1445705/2350539/IDO.pdf?version=1.0> (access: 20.06.2013).

<sup>4</sup> Next, the abbreviation SRV refers to the part of the IDO series of records originating from the USA. The following materials were used in the Jagiellonian University Archives (A UJ), IDO SRV: Box 01 – Series 01, subseries 04, Folder: 09; Box 05 – Series 02, subseries 01, Folder: 24; Box 07 – Series 02, subseries 03, Folder: 04; Box 63–70 – Series 02, subseries 21, Folder: 001–332. The contents of the SRV IDO collection is presented in the study *Records of the Institut für Deutsche Ostarbeit*,

to the Archives of the Jagiellonian University (AJU) in 2008 (Stopka 2005: 10–13, 2008: 42; cf. Schafft 2006: 77–81). It consists of over 70,000 pages of documents, including measurement cards (anthropometric), health cards, sociological questionnaires, psychological tests, files with fingerprints and whole palm prints, including over 25,000 photographs, thousands of anthropological photographs (head and face in several projections, hands and feet) from race and ethnicity studies research of the inhabitants of south-eastern Poland. The collection also includes envelopes with hair samples of the examined persons. The collection contains a significant collection of photographs of exhibits from Polish regional museums.<sup>5</sup> So far several works have been written on the basis of the SRV resource (Schafft 2006; Makuła 2009: 102–118; Trebunia-Staszel 2009, 2010a: 9–16, 2010b: 135–142, 2011: 78–82; Maj, Trebunia-Staszel 2011: 547–561, 2013: 122–136; cf. also: Lanfear 2012).

The researcher's interests also included IDO photographs dispersed in archives of other institutions, including the IEiAK UJ.

The IDO collection in the IEiAK UJ was developed thanks to the cooperation of a team of many people, who conducted archival, museum and library searches as well as exchanged and verified the obtained information. Access to the SRV IDO collection, which had been the missing context, was of fundamental importance. The possibility of working on an electronic copy of the SRV (capacity approx. 1.5 TB) and appropriate equipment in the IEiAK UJ was a great enhancement.

Photographic materials have been consolidated, organized, inventoried and digitalized. Where possible, the photograph or object history is described and, based on the identification and verification carried out, reference is made to the source or existing information about the duplicate or publication. In total, the body contains 1,243 items,<sup>6</sup> including 215 Polish postcards and photographs, as well as two illustrations from publications (not related to the collection). It has been established that it is a small part of the documentation

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*Sektion Rasse- und Volkstumsforschung 1940–43*, by B. Schuster, National Anthropological Archives Smithsonian Institution, 2007, available online: [www.nmnh.si.edu/naa/fa/ido-srs.pdf](http://www.nmnh.si.edu/naa/fa/ido-srs.pdf) (accessed 14.1.2013); also a printout is available at the AJU and the IEiAK UJ. For the purpose of the research topic, a more detailed list of the IDO SRV contents was prepared and verified on the basis of sources and ethnographic field research – see the grant archives at the IEiAK UJ.

<sup>5</sup> Data from the archives of the research grant of M. Maj at the IEiAK UJ.

<sup>6</sup> The collection was moved several times due to changes in the location of the Jagiellonian University's IEiAK. It is likely that it has been partially dispersed. In the previously ordered part of the file 14 prints were missing. Slides were identified with the German collection only in the 1980s. Previously, together with other unrecognized films, they were in the darkroom under the care of periodically employed photographers.

from the large photographic production of the Sektion Rassen- und Volkstumsforschung, Sektion Landeskunde, Sektion Kunstgeschichte of IDO. As part of their tasks, they carried out, among other things, extensive photographic documentation. It was also found that apart from the IEiAK UJ, other institutions in Cracow have complementary collections. On the basis of the distinguished formal features, it was found that the same source was used for the collections at the Ethnographic Museum in Cracow (MEK)<sup>7</sup> (the Sektion Rassen- und Volkstumsforschung) and at the Jagiellonian University's Institute of Art History<sup>8</sup> (Sektion Kunstgeschichte and Sektion Landeskunde). One photographic documentation card of identical formal features with the IEiAK UJ and MEK files was found in the Jagiellonian University Archives in the "Old IDO" file complex and identified as being from the SRV IDO<sup>9</sup> collection, while another was found in the materials of the Institute of National Remembrance (IPN).<sup>10</sup> Moreover, the collections of the three institutions confirmed the presence of prints made from negatives or having their equivalents in the form of duplicates or coloured slides in the SRV collection of the Smithsonian Institution. From the IEiAK UJ photographic collection of 1,026 photographs, 142 duplicates were identified as the SRV IDO collection, in the MEK of the 573 duplicates – 327 duplicates, and in the case of the IHS UJ of the 38 photographic contact sheets found, among others, all were identified.

<sup>7</sup> The list of contents of the IDO collection at the Ethnographic Museum in Cracow, prepared for the research topic of Małgorzata Maj, together with a brief description by Alicja Maleta, were used for the study. The available MEK collection was digitised in the IEiAK UJ. The list was verified and supplemented with data obtained from other sources – see the IEiAK archives of the Jagiellonian University.

<sup>8</sup> At the Institute of Art History of the Jagiellonian University (IHS UJ – since 1955) the author conducted a general examination of the IDO collection. The information was provided by Wojciech Walanus, who also made a representative selection, prepared and made photographic materials available for inspection.

<sup>9</sup> A UJ, IDO 70. The photo depicts a young woman and two girls standing outside the house. The photo is glued on a cream-coloured documentation card with a German imprint, and bears a stamp: "Institut für Deutsche Ostarbeit Krakau Annagasse 12 Sektion Rassen- u. Volkstumsforschung", made by Ingeborg Sydow in Szaflary in 1942. A negative of the photo from the card – see A UJ, IDO SRV, Box 70/330/112. Cf. Box 70/330/008.

<sup>10</sup> See IPN, document Ipn gk.113/3 (copy made available by M. Maj). In the picture there is a wooden cottage, covered with a thatched roof; Binarow, the vicinity of Jasło, photo: Erhard Riemann, September 1943, stamp: "Institut für Deutsche Ostarbeit Krakau Annagasse 12 Sektion Rassen- u. Volkstumsforschung"; an information note on a documentation card: negative No. 91, format 6x6 cm. Other photos from the series were identified in the MEK file (numbers of negatives recorded: 88, 89, 90, 92, 93, 94).

## IN SEARCH OF THE PROVENANCE OF THE HOLDINGS

Let's start with the fact that the evacuating Germans transported the IDO resources, including photographic collections, from Cracow to the castles in Miltach and Zandt in Bavaria, that they were taken over and confiscated by the American army<sup>11</sup> and, thereafter, transported by the Department of War to the USA; and with the history of the SRV resource (Stopka 2008: 40–43; cf. Schafft 2006: 77–79). In this context, questions arise: Is this photographic collection related to this part of the history of the SRV collection, and to what extent? Have the missing negatives of the Rassen- und Volksforschung Sector been preserved at all, as evidenced by the copies held by the IEiAK UJ, MEK, IHS UJ that were not recorded in the SRV, as well as the negatives of the Sektion Landeskunde and the Sektion Kunstgeschichte? Has the collection been created from the restituted part of the IDO documentation or is it a copy of a part of the IDO photo library left behind in Poland?

However, on the basis of assumptions and hypotheses, some conclusions were reached: firstly, the collection from IEiAK UJ, MEK, IHS UJ is a part of the collection of the SRV IDO; secondly, it was originally an autonomous resource formed from the IDO production in the unspecified post-war circumstances; and thirdly, it was divided between two selected university units and the MEK. Who and in what circumstances therefore took possession of the collection was its disposer and when did he divide it? Therefore, it became important to determine the provenance of the discussed resource.

As a result, several tasks remained to be carried out: (1) consultation of the documents containing the inventory of the IDO resources brought from Bavaria; (2) determining the time of creation of the IDO series of records at the Jagiellonian University Archives in its present form, as it may have been assumed in the course of its creation that the photographic collection will be excluded in advance (only one photographic card has been preserved); (3) obtaining information on the personal composition of the team involved in ordering the materials abandoned by the Germans or the restituted university resources; (4) determining from which institutions or private collections IDO has stolen Polish photographic materials.

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<sup>11</sup> Zandt and Miltach as places of evacuation of IDO – cf. A UJ, S III 754. For more on the “back room” of the restitution activities in the occupied zones of Germany see: Nicholas 1997: 314–424. For a discussion of restitution of Polish goods of culture from the American occupation zone of Germany – see: Matelski 2006: 431, 435–437; cf. Skuza 1994: 120–123.

In a letter sent from Miltach on September 22, 1944 by Erhard Riemann, the head of the Sektion Rassen- und Volkstumsforschung (Rybicka 2002: 36, 38, 123, 161–162; Bałuk-Ulewiczowa 2004: 79–97; Maj, Trebunia-Staszel 2013: 122), to the field post address of Anton Plügel (Rybicka 2002: 32, 38, 50–51, 53–54, 134; Maj, Trebunia-Staszel 2013: 122–123, 126–127), who before his admission to the Wehrmacht headed this section, we read:

The Institute now has a temporary facility in the Bavarian Forest; the management and chemical section are located in the Zandt Castle near Cham and the Sektion Landeskunde, the Sektion Kunstgeschichte, and the Sektion Rassen- und Volkstumsforschung are located in the Miltach Castle. (...) When we withdrew from Cracow, we could only take a part of the materials, because at the last moment only 1/3 of the wagon was placed at the disposal of the Historical and Race and Ethnicity Research Sections. As it was generally forbidden to take Polish libraries to the Reich, we had to leave the entire book collection of the Sections. We could only take new acquisitions. Of the scientific material I was able to take your entire anthropological collection. However, the ethnographic bibliography, files and others remained on the site. When I am conscripted into the army, Ms. Nonnenmacher will also leave the Institute, so that the materials belonging to the Section will remain unattended (translated from the original document A of the Jagiellonian University, IDO 19).<sup>12</sup>

Karol Estreicher,<sup>13</sup> who in the years 1946–1948 led eight restitution actions (Estreicher 2002: 35, 132)<sup>14</sup> of the robbed Polish cultural goods (Witek 2003:

<sup>12</sup> For more on evacuation of IDO cf. among others Meissner 1987: 68.

<sup>13</sup> Estreicher's biographical note – cf. Piskorz 2000: 473–484. K. Estreicher's activities related to Polish cultural restitution claims against Germany during and after the World War II – against the background of the development of an international legal framework for restitution – are discussed by Kowalski 1994: 19–21, 35, 46–47, 49–64, 68 and enclosures (the letters of K. Estreicher concerning restitution matters): 165–173; cf. also: Skuza 1994: 94–98, 120–123; Gawęda 1979: 141–142; Nicholas 1997: 207, 394; Witek 2001: 5–13, 2003: 8, 14–15; cf. online: <http://www.monumentsmenfoundation.org> and <http://new.mkidn.codivate.pl/aktualnosci/18-obroncy-skarbow-w-kinach-a-prawdziwa-historia-monuments-men-i-polski-czlonek-tej-grupy> (access: 8.08.2014).

<sup>14</sup> The dates of restitution trips after K. Estreicher's memo – the first: departure from London on November 13, 1945, return to Cracow on April 30, 1946 (earlier he was briefly in Poland where on August 18, 1946, he received a certificate authorising him to conduct restitution activities on the territory of Germany signed by the vice-minister of culture and art, Leon Kruczkowski); the second: December 15, 1946 – February 13, 1947; the third: March 24 – April 21, 1947; the fourth: July 17 – August 22, 1947; the fifth – September 1–29, 1947; the sixth: March 29 – April 21, 1948; the seventh: July 29 – October 14, 1948; the eighth: November 16 – December 3, 1948.

8–9)<sup>15</sup> from the Allied Occupation Zone in Germany wrote on December 17, 1945 in *Dziennik wypadków* (The Journal of Events): “I learned today that Schloss Zandt (kreis Kätzing) is the home now to the entire Ostinstitut from Cracow. Various Nazis live there, including Behrens and Sommerfeld... [Sommerfeldt] people are guilty of appalling Nazi activity in Cracow, robbery and destruction of so many university departments. I am preparing a trip” (Estreicher 2001: 824).<sup>16</sup>

<sup>15</sup> The planned robbery of Polish cultural goods by Germans is evidenced, among others, by the texts of regulations on the confiscation of works of art in the GG, signed by Hans Frank and Kajetan Mühlmann – see Kowalski 1994: 109–114. The Commission des Sonderbeauftragten für die Erfassung und Sicherstellung der Kunst- und Kulturschätze (Commission for the Acquisition and Securing of Treasures of Culture and Art), the German official institution set up to legalise the pillaging of Polish cultural and artistic assets by the GG, is discussed by: Estreicher 2003b; Seydewitzowie 1966: 25–57, 109–133; Fuks 1980: 692–712; Fuks, Kania 1980: 680–691; Kobierska-Motas 1980: 713–720; Rutkowska 1980: 732–743; Skuza 1994: 58–82; Nicholas 1997: 57–80; Matelski 2006: 325–375, 2011: 80–86.

Estreicher, as part of the action to “secure” Polish works of art, mentioned, among others, the art historian Prof. Dagobert Frey as a German scholar who plundered Polish works of art. See Estreicher 2003b, 42 (43), 44 (45), 102 (103) by Dagobert Frey, the informal “commissary” of the IDO’s Sektion Kunstgeschichte, Ewald Behrens, Gerhard Sapp, Josef and Kajetan Mühlmann, and Dr Asmus von Troschke – see: Estreicher 2003b, 42 (43), 44 (45), 102 (103). For more about Frey’s activities see: Zadrożny 2009a: 36–39, and 2012: 110–117; Arend 2009a; Kaczmarek-Löw 2011: 42–51; cf. also Szyszko-Bohusz 1949–1957: 157; Zachwatowicz 1970: 113–114; Bartoszewski 1970: 465 (selection of German and Polish documents: 407–567); Wroński 1974: 139; Nicholas 1997: 75–76; Czepielowa 1998a: 21; Matelski 2006: 330, 432; cf. also Kopera, Buczkowski 1949–1957: 150–151; Schenk 2013: 131–134 and Błońska 2014: 85–128.

Stanisław Lorentz (Director of the National Museum in Warsaw in 1936–1982) (Lorentz 1970a: 29–30) spoke about the “shameful robberies” carried out at the National Museum and the Royal Castle in Warsaw by his pre-war acquaintance Frey – see Jarocki 1981: 209.

Hans Posse (Director of the Dresden Gallery and Hitler’s Special Representative for “purchases” of works of art in the occupied countries) in his “Report from the official delegation to Cracow and Warsaw for review of confiscated works” (December 14, 1939) writes, amongst others: “The works of art are deposited in the suitable new building of the Jagiellonian Library in Cracow, where they are arranged in a transparent manner; the work is to be completed in February 1940. (...) the State Photographic Laboratory simultaneously photographs all significant works of art. These photos will be submitted in a special album by Governor General Frank to Führer at the appropriate time (Seydewitzowie 1966: 45). The talk is of the German catalogue of Polish works of art stolen by the Germans from the GG – see *Sichergestellte Kunstwerke im Generalgouvernement* (1940). A copy of this low-circulation publication is available in the Wawel Castle Archives. On the subject of the catalogue – see Kuhnke 1997: 24–26. Let’s add that in the catalogue of 571 selected and “secured” works of art more than 20 came from the Jagiellonian University.

<sup>16</sup> The said Behrens, an art historian, was the chief officer in the Sektion Kunstgeschichte IDO – cf. Arend 2009b: 210–212, 216–221; cf. Rybicka 2002: 31, 36, 46–47, 53–54, 59, 67, 133, 163; cf. footnotes above and footnote 242.

Josef Sommerfeldt headed the department of Jewish research of the SRV IDO – see Rybicka 2002: 50, 54, 63, 114–116, 118, 123. According to A. Kamiński, Sommerfeldt, in the years 1941–1943 was



Valuable information on the subject we are interested in was provided by the restitution documentation stored at the Museum of the Estreicher Family, Cultural Losses and Restitution, and published in selection by the Society of Friends of Fine Arts in Cracow (“TPSP”) (Witek 2003) and made available from the K. Estreicher’s archives by TPSP,<sup>17</sup> as well as the series of records from the Jagiellonian University Archives: “Restitution of the University Property 1945–1949” (A UJ, S III 754). The collection of the identified cultural goods, under the authority of the Head Office of Museums and Monuments Protection,<sup>18</sup> was carried out by the Wawel Castle State Art Collection

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“the most diligent client of an archival workroom” of Archivstadt (the State Archives), working on documents concerning Jews – cf. Kamiński 2001: 106, 129–130, 142, 222, 264.

<sup>17</sup> The Museum of the Estreicher Family, Cultural Losses and Restitution has a very extensive collection of documents in Polish, English and German, in the form of originals and certified copies of documents, made available by Zbigniew Kazimierz Witek, President of the TPSP, and prepared for inspection by Anna Joniak. The materials (without detailed lists) for restoring the monuments after World War II are in the possession of the Archives of the Wawel Castle. The selection of sources from the series was prepared and made available by the head of the Archives, Zdzisława Jakosz-Chojnacka. Information on the IDO collection is missing in the records. In one of the documents are given the dates of six restitutions from Germany. It is likely that they include the receipt of the restituted cultural goods by the warehouse at the Wawel Castle on May 2, 1946, April 22, 1947, October 3, 1947, April 21, 1948, October 15, 1948, and October 16, 1948, see AZK PZS-II-22/1, 690. Moreover, in the State Archives of New Files in Warsaw, an incomplete documentation of the Bureau of Restitution and Compensation of the Ministry of Culture and Art has been preserved. As Kowalski states, the files “lack, among other things, the reports on the entire restitution action, as well as a large part of the losses and destruction register questionnaires. They were sent by the Ministry of Culture and Science to recycling as wastepaper” (Kowalski 1994: 65). The author then publishes information about the source materials contained in other archival units, about the files of the Bureau of Restitution and War Compensation at the Ministry of Industry and Trade. Lorentz, in turn, gives the following account: “After the liquidation of the Head Directorate for Museums and Protection of Monuments, in 1951, the Bureau of Restitutions and Compensations ceased to exist. The Bureau’s archives have not yet been found” (Lorentz 1970b: 8).

<sup>18</sup> The official activities related to the cultural restitution were carried out by several institutions, which over time have been reorganised. It can be assumed that the main operating unit working for the restitution of property owned by Poland in the U.S. occupation zone of Germany was the Polish Restitution Mission. It started operations after receiving accreditation from the U.S. authorities in March 1946. It was subordinated to the Ministry of Industry and Trade, and agreed the scope of its activities with the Ministry’s Bureau of Restitution and War Compensation (Polish abbreviation: BROW), operating in the years 1945–1950, through a network of foreign branches. The Bureau also sent delegates in cases requiring specific qualifications and competences. One of those delegates was K. Estreicher. In the area of culture, the Ministry of Culture and Art provided the necessary materials for the restitution campaigns. Its structure included the Head Directorate for Museums and Protection of Monuments, established in 1944 (headed by S. Lorentz), and within its framework the Department, and later the Bureau of Restitutions and Compensations, which was dissolved in 1951 – see Jarocki 1981: 290, 357; Szczerbiński 1983: 84–86, 97; Kowalski 1994: 65–68; Skuza 1994: 8–102, 120–123.



Directorate, and at the Jagiellonian University – by the “Senate Commission for the Receipt of the Jagiellonian University Property Exported by the Ostinstitut to Bavaria” (Witek 2003: 269–270, 378–379).

The first transport from Nuremberg to Cracow arrived on April 30, 1946.<sup>19</sup> the collective receipt of wagons with the Jagiellonian University’s property was confirmed with an appropriate document.<sup>20</sup>

“The inventory of objects owned by the Jagiellonian University, exported by the Institut für Ostdeutsche Arbeit to the castles of Miltach and Zandt in Bavaria and brought to Cracow on April 30, 1946”, drawn up by the Senate Commission (Witek 2003: 269–270, 378–379),<sup>21</sup> lists the different categories of property recovered. However, there is no mention of the IDO’s collection of photographs.

The IDO materials were recorded in the documentation of the second restitution from Germany. The handwritten note contains information

<sup>19</sup> Preliminary lists of contents of over 20 wagons were made at the cargo railway station in Cracow (May 2, 1946) – see: Witek 2003: 324, 326–336; see also Nicholas 1997: 393–399 and also 394 (a photograph: “Karol Estreicher welcomes Leonardo’s Lady with an Ermine”). Cf. Lewek 2005: 19–27; cf. also: A UJ, S III 754.

<sup>20</sup> “At the request of the Head Directorate for Museums and the Protection of Monuments, a confirm the receipt of five wagons containing furniture, collections and books of the Jagiellonian University faculties, which were taken to Bavaria in October 1944 by the Ostinstitut in Cracow and found partly at the Miltach Castle, kreis Cham, partly at the Zandt Castle, where Ostinstitut from Cracow intended to establish its seat in Bavaria. The American authorities transported furniture from Miltach and unopened packages and books to the Zandt Castle, from where they sent them to Nuremberg and joined the Polish restitution train. After it was found that the seals of the wagons affixed by the American authorities had not been broken, the above contents was transported to the temporary warehouse of the Wawel Castle State Art Collection at ul. Św. Anny 8 in order to identify and inventorise and, thereafter, to return them to the University. Cracow, May 2, 1946 (Prof. Adam Bochnak)”. The conformity of the copy with the original was also confirmed by A. Bochnak with his signature and stamp: “Director of the Wawel Castle State Art Collection” (December 13, 1946) (Witek 2003: 340). Cf. wagon No. 19 contents document, Witek 2003: 334.

The restitution warehouses were located mainly in the university buildings: Collegium Nowodworskiego at 12 Św. Anny Street, Collegium Maius at 8–10 Św. Anny Street, in the State Archives in Cracow (from 2012 the National Archives in Cracow) at 6 Św. Anny Street, in the temporary warehouse of the National Art Collection at 8 Św. Anny Street and also in the Wawel Castle, see the published documents: Witek 2003: 323–324, 326–347, 814–815, 817–822; cf. Estreicher 1968: 259, 1980: 57; cf. A of the Jagiellonian University, S III 754, S III 825.

After the acquisition of the State Archives in Cracow and the collections of other archives, the German Board of the GG Archives annexed new premises for its needs, mostly in university buildings – see Palarczykówna, Stoksik 2001: 17–18. Kamiński recorded the dates and circumstances of the takeover of the files of the Jagiellonian University and premises by the State Archive – see Kamiński 2001: 76, 77, 81, 82, 84–89, 91, 93, 95, 278, 279, 281, 282, 301, 333.

<sup>21</sup> A document signed by Prof. Dr Ludwik Piotrowicz and certified on December 12, 1946 by A. Bochnak.

on the “fragmented scientific material of the Ostinstitut (notes, photographs, files)” (Witek 2003: 780). In the general inventory made at the Wawel Castle on April 22, 1947, imports of, *inter alia*, packages described as “Ostinstitut papers” were recorded (Witek 2003: 815). One item in the detailed inventory already lists more precisely: “Ethnographic materials of the Cracow branch of the Ostinstitut”, with a note about their transfer to the Ethnographic Museum (Witek 2003: 820, 832, 834). The State Ethnographic Museum, in turn, confirms their reception as “parcels with scientific material from the Ostinstitut in Cracow” (April 4, 1949) (Witek 2003: 837). Similarly, the State Archives in Cracow in the list of archival materials taken over on March 18, 1949 from the second restitution shows “12 cardboard boxes of materials concerning the German settlement in the area of the ‘Generalgouvernement’, taken [collected – E.D.K.] by the Institut für Deutsche Ostarbeit in Cracow” (Witek 2003: 851, cf. also: 820, 832).<sup>22</sup>

It should be noted that the collections of Estreicher’s TPSP archive also include a small set of the IDO<sup>23</sup> documents from the restitution process.

So how did the post-war “Old IDO” series of records come into being? In the Archives of the Jagiellonian University, in the “Accession Book 1934–1980” there was no entry of the IDO files. Henryk Barycz (Banach 2000: 403–414),<sup>24</sup> who was the head of the Jagiellonian University Archives even before the war, wrote about the beginnings of his organizational work just after the Germans left Kraków at the end of January 1945:

(...) In the first place, efforts were made to secure the abandoned or abandoned papers in the university building, with equal care given to the University’s materials, as well as those of the German occupation, which had been dispersed by the Germans. In this way, a number of individual documents and loose, mostly incomplete series of records were saved from destruction, including the files of IDO (which were discarded as unnecessary waste paper and which were not transported to Nuremberg [to Zandt and Miltach in Bavaria] (Barycz 1963: 132).<sup>25</sup>

<sup>22</sup> A separate series of IDO records was created at the National Archives in Cracow and given the symbol IFDO 545 but its acquisition needs to be checked. As M. Maj found out, a part of the series was handed over to the Archives in the 1960s by the Jagiellonian Library.

<sup>23</sup> The documents are held in two boxes and one binder. They include files of mainly German IDO employees, correspondence, lists of purchases and their payoffs, catalogue cards of books in the field of ethnography and others.

<sup>24</sup> Barycz was a member of the operational group delegated to Silesia to find, secure and protect works of art, archaeological and natural collections, book collections and archives exported to and located in Silesia – see: Kowalski 1994: 132 (“Document 14. An Instruction”).

<sup>25</sup> Cf. Hajdukiewicz, Zieliński, Stępień 1971: 63–64; traces of “dispersed” documents from the Nazi occupation times can be found in some units of the Jagiellonian University. They were also used to

In another study we find information:

In addition to restituting the official records, the Archives' management also took care of the collection of papers from various non-university institutions operating at that time (...). This category included (...) files of German institutions and offices (Hauptabteilung Wissenschaft u. Unterricht, Institut f. Deutsche Ostarbeit [Ostarbeit], Hochschulkurator) (Hajdukiewicz, Zieliński, Stępień 1971: 64).<sup>26</sup>

The "Old IDO" series of records therefore consists of merged, previously selected documents abandoned by the Germans in university buildings. It was also supplemented with purchases coming from restitution actions. This is confirmed by the documents it contains, which were produced after the evacuation of IDO, already in Germany.<sup>27</sup>

It has been shown that the IDO materials brought from Germany, depending on their nature, were divided between various institutions, e.g. The Jagiellonian Library (Witek 2003: 822, 832, 836), the then State Archives in Cracow, the MEK and the Jagiellonian University Archives. The IDO documents submitted to the Jagiellonian University Archives may not have been recorded, taking into account the problems and the amount of work that the unit had to face just after the war.

## ACQUISITION OF THE PHOTOGRAPHIC HOLDINGS OF THE INSTITUT FÜR DEUTSCHE OSTARBEIT

Let's move on to the issue of the provenance of the subcollections of this resource of photographs. Both the archives of the Documentation Department of Folk Culture and History of the MEK Museum (now the Documentation Department

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take notes, to make fiches for card catalogues or as bookmarks. Due to the lack of paper, they were even used to write official documents, for example some of the restitution protocols were drawn up on the clean side of German company forms – cf. published documents: Witek 2003: 340, 342–344; certain documents in the series of records at A, Jagiellonian University, SS 5, S III 753, S III 756.

<sup>26</sup> The series or records "Hauptabteilung Wissenschaft und Unterricht 1939–1944" (A Jagiellonian University, HWU 137), held in the Archives of the Jagiellonian University contain a handwritten note made on August 8, 1946 by H. Barycz with information about the handing over by K. Estreicher of school files from the Nazi occupation period to the Head of the Cracow District of Kultur und Unterricht (Department of Culture and Education), brought from Nuremberg in 1946.

<sup>27</sup> The preserved correspondence conducted by the IDO employees already from Zandt in Bavaria is dated from the end of 1944, and the later correspondence comes from March 1945 – por. A UJ, IDO 2, IDO 42, IDO 59, IDO 92.

of Cultural Contexts of the MEK Museum) and the Photographic Collection of the Institute of Art History of the Jagiellonian University contain no records of the acquisition of the IDO's photographic collections. None of the employees was aware of this either. In the IEiAK collection of the Jagiellonian University, as mentioned earlier, some of the photographs showed signs of being organized. The documentation cards had the stamp "Library of Slavic Studies U.J." on their reverse side and a handwritten description: "SE [Ethnographic Seminar] Inv. 11444, ref. 7900", followed by a sequential number from 1 to 642 (with some gaps in continuous numbering).<sup>28</sup> Following this example, an entry was found in the "Movable inventory book"<sup>29</sup> (Vol. VI: 183) of the University College of Slavic Studies of the Jagiellonian University (1925–1951) (Michalewska 1997: 427–337; Klimaszewska, Kutrzeba-Pojnarowa 1959: 64–65, 95–99; Klimaszewska 1978: 9; the relevant documentation is to be found in the series of files: A UJ, WHm 9, WHm 53), which included the Chair of Ethnography of the Slavs (KES UJ), the predecessor of the present IEiAK of the Jagiellonian University. Under the specified reference number on April 30, 1950, a collection of "Ethnographic Photographs of Poland and Ruthenia, 642 items. A gift of doc. [Jerzy] Szablowski" was entered. The handwriting indicates that the entry was made by a senior assistant of the KES UJ, Dr Jadwiga Klimaszewska,<sup>30</sup> the later professor and head of the chair.

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<sup>28</sup> Cf. footnote 199.

<sup>29</sup> The inventory books of the University College of Slavic Studies are held in the library of the IEiAK UJ. The library's head, Anna Czarnicka, gave us many valuable hints, helpful in conducting a library query.

<sup>30</sup> Associated with the Jagiellonian University in 1928–1936, 1945–1963, 1972–1980, she was actively involved in organizing university life since the beginning of her post-war work at the Jagiellonian University (from February 1, 1945). For the College of Slavic Studies she prepared a response to a questionnaire recording losses and damages of scientific property caused by the occupant's activity. In her commentary on the reported losses (dated July 20, 1945) she wrote, among other things, that the book collections of the seminars of the College of Slavic Studies were partially destroyed, and that some books included in the Staatsbibliothek Krakau (the Jagiellonian Library's occupational name) were taken by the Germans to Krzeszów, Wrocław and Leipzig, according to the information she had received. Next, J. Klimaszewska applied for appointing a person and delegating him/her to the indicated places in order to find the stolen books and items or to obtain objects and books to replace the stolen – cf. A UJ, S III 756. From the letter (August 8, 1945) by Mieczysław Małecki, the then director of the College of Slavic Studies, addressed to the rector of the Jagiellonian University, it arises that she worked on the launch of the College of Slavic Studies, the transfer of the collections of seminar libraries from the former Staatsbibliothek – see: A UJ, S III 77. See Duszeńko-Król 2010: 131–140.

In the "Old IDO" series of records – A UJ, IDO 53 (Sektion Kunstgeschichte) – by chance an incomplete set of manuscript materials was discovered (bibliographical list of photographs from the field of painting and graphic art consisting of over 50 cards of various formats), misleadingly similar to the manuscripts of Kazimierz Moszyński (known to the author from the collections of the IEiAK

It seems difficult to establish under what circumstances the collection was split up between three institutions. One of the versions of the events that can be taken into account assumes that the collection of IDO photographs brought or abandoned by the Germans found itself in the premises of the restitution warehouses and was treated as no-man's property.<sup>31</sup> Jerzy Szablowski<sup>32</sup> had access to the collection and the authorization to dispose of it due to his functions and tasks. After the division, he handed over a part to the units operating at that time in the structure of the Faculty of Humanities (1945–1951): the Division of Art History of the Jagiellonian University, where he worked, and the Chair of Ethnography of Slavs, which, together with the Chair of Art History of the Slavic Nations, was a part of the University College of Slavic Studies. Another part of the collection was donated by the Ethnographic Museum in Cracow. The nature of the collection, or perhaps other considerations, probably determined the allocation between the units indicated. This is firstly indicated, in general terms, by the subject matter of the photographs adjusted to the research profile of the institution. Photographs of monuments were allocated to the ZHS UJ, of folk art, manufacturing and crafts (mostly photographs of museum exhibits) – to the MEK, and ethnographic photographs (photographs of museum exhibits and taken during field research) – to the KES UJ. In addition, several photographs were added to each of the collections, clearly stigmatizing the collections as coming from the German occupation period. They depicted Jews marked with white bands with David's star on their shoulders, Jewish neighbourhoods and ghettos.

The multidirectional search did not lead to the determination of the photographic collection's provenance and its fate in the years 1945–1949.

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UJ Archives). In 1926, Moszyński received the first in Europe chair of ethnography of the Slavs, established at the Jagiellonian University, which he headed in the years 1926–1935, 1945–1959, and the materials could be taken over by IDO together with the resources of the College of Slavic Studies.

<sup>31</sup> The stock-taking of the abandoned and post-German property in the Jagiellonian University's buildings ended in 1949 – see A UJ, S III 756.

<sup>32</sup> Szablowski (1906–1989) before the outbreak of World War II (from 1938) headed the Central Office for the Stocktaking of Art Heritage in Warsaw (CBI) at the Ministry of Religious Denominations and Public Education (MWRiOP) and the State Art Collection (from 1939). He spent the period of the Nazi occupation in Warsaw, and after the fall of the Warsaw Uprising and the capitulation of the capital went to Cracow. In the period we were interested in, between 1945 and 1946, he was the head of the Stocktaking Section at the State Institute for the History of Art and the Stocktaking of Historical Monuments, with its seat in Cracow at that time. He was an employee of the Jagiellonian University's ZHS (from February 1, 1945) and took part in the recovery of the Department's resources seized by the occupying power – see A UJ, WHm 85; he became a member of the Restoration Committee of Collegium Maius, and in 1949 he organized and directed the newly established Wawel History Museum – see Ostrowski 2000: 467, 469–470; Petrus 2009: 41–342; cf. Ochęduszek, Wolańska 2007: 28, 29.

## DESCRIPTIONS OF SUB-COLLECTIONS AND THEIR LINKS WITH THE TATRA MOUNTAINS MUSEUM IN ZAKOPANE

As it has been shown, the IDO photographic collections in the IEiAK UJ, MEK and IHS UJ were created by chance and constitute a compilation of various fragments of a large, heterogeneous IDO documentation resource. As a consequence, they are unrepresentative, and this in turn limits the scope for interpretation and drawing more general conclusions from them. The formal features of the collections are therefore important, as they provide potential guidance for possible further exploration of similar collections.

### 1. The IDO Collection at the Institute of Ethnology and Cultural Anthropology of the Jagiellonian University

The IDO photo collection in the IEiAK UJ,<sup>33</sup> as mentioned above, contains 1,243 items of photographic material, of which 1,026 is a German production. It consists mostly of a file of 709 black-and-white prints glued to cartons, 61 loose photographs and 256 plates (glass slides – 246, glass negatives – 6, celluloid negatives – 4). An integral part of the collection are the Polish postcards of the Lviv-based publishing house Książnica-Atlas and photographs of the Photographic Archives of the Tourism Department of the Ministry of Communication with a file (140 postcards and 20 photographs), a set of 51 loose photographs and six illustrations.

The file is divided into subsets according to the colour of the cards. These in turn were verified by comparing the names of the authors of the photographs with the names of the IDO employees. On this basis, it was found that the sub-collections identified correspond in general terms to the three IDO sections: Sektion Rassen- und Volkstumsforschung, Sektion Landeskunde and Sektion Kunstgeschichte. There are exceptions to this rule, but they can most probably be justified by the fact that the Sections cooperated with each other. The IDO employees, while performing their assigned tasks (e.g. carrying out racial surveys of the population in selected places in occupied Poland) or even while being on business trips, prepared photographic documentation in the field. Depending on the needs, the collected photos were duplicated

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<sup>33</sup> The IDO photographic collection and its detailed description are available in the IEiAK UJ archives. The register of photographs and a copy of the digitised photo library were transferred to the Jagiellonian University Archives in 2008 and are available upon obtaining consent of the IEiAK UJ Management (agreement between the IEiAK UJ and the Jagiellonian University Archives of October 16, 2008).

and copies transferred or exchanged between the IDO sections. This is indicated by concrete examples (also verified on the basis of the MEK and IHS UJ collections). The photographs by Plügel are in his native Sektion Rassen- und Volkstumsforschung and in the Sektion Landeskunde and the Sektion Kunstgeschichte. Similarly photographs by Behrens of the Sektion Kunstgeschichte are confirmed by the ethnological report of the Sektion Rassen- und Volkstumsforschung. In the SRV IDO collection in Washington<sup>34</sup> handwritten call slips with the information about the borrowing of 10 films were found, signed (April 30, 1942) by Gisela Hildebrandt (Rybicka 2002: 49, 53, 54, 60, 73, 123, 137; Tejchma 2005: 256, 257; A UJ, IDO 59–60) from the Sektion Landeskunde. It has been determined that the photos were taken by Plügel.

a. The Department of Ethnology of the Sektion Rassen- und Volkstumsforschung

We identify the photographs on German museum card prints as coming from the Department of Ethnology of the Sektion Rassen- und Volkstumsforschung. There are 220 of them, including 113 sealed pieces. Of the entire collection, only the latter are signed with the stamp “Institut für Deutsche Ostarbeit, Krakau Annagasse 12, Sektion Rassen- und Volkstumsforschung Sector”.

The photographic collection of this department is diversified in terms of the degree of preparation of documentation. Photographs of different formats are pasted on the cards. Apart from the photographs, the designated columns contain, among others, poorly visible, concise German descriptions.

Thanks to the access to the SRV IDO collection, the necessary data was obtained to process this set of photographs. First of all, after deciphering most of the digital codes placed on the documentation cards, it was possible to identify the photographs from the SRV IDO.<sup>35</sup> the SRV collection was directed

<sup>34</sup> The document was found by M. Maj – cf. A UJ, IDO SRV, Box 63/001/004.

<sup>35</sup> The authors used the list of contents of the IDO SRV, made for the purpose of M. Maj’s research topic. M. Maj – see the grant archives at the IEiAK UJ.

A part of the IDO photo signatures in the IEiAK UJ, MEK and IHS UJ correspond to the film or frame numbers contained in the original, ordered collection of A. Plügel, reproduced on the basis of the A UJ collection, IDO SRV, Box 63/001-Box 65/124, film wraps described from 1–132 next to the frame numbers from 1–4600, with gaps in continuous numbering. The principle of identification of these photographs is illustrated by examples: inv. no. IEiAK UJ, IDO N/33, description on the document card “7/228” – see negative A UJ, IDO SRV, Box 63/007/027, “7 Tatra Museum 7, 205–240” and inv. no. IEiAK UJ, IDO N/311 with the description “765 X”, cf. *ibid.*, Box 63/022/022, “22 Tarnow 22, 736–771” or inv. no. IEiAK UJ, IDO N/67 “36/1213”, cf. *ibid.*, Box 63/031/008,”36 Podhale 7, 1213–1248”, similar in the MEK collection, inv. no. 7318, description “2/21



to the Tatra Museum in Zakopane (MT). IDO was interested in the MT collections in connection with the creation of a source database for the needs of the racial and ethnicity studies research conducted in the Podhale region (Maj, Trebunia-Staszal 2013: 127, 128).<sup>36</sup> The result of these activities was, among others, the organisation of a photographic archive. The query conducted in the Tatra Mountains Museum has shown that we are dealing with original photographs taken by the Germans of ethnographic museum exhibits and photocopies of photographs from the photographic archives of the facility. The collection concerns the area of Podhale, Orava, Spiš and Slovakia. The originals date back to the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries<sup>37</sup> and are dominated by photographs of “folk types”. Others document local buildings, including shepherd’s huts and small sacral architecture (wooden churches and wooden and brick shrines). The set of photographs of ethnographic exhibits presents decorative wooden spoon holders, as well as single copies: highlanders’ pins (from over several hundred included in the SRV IDO collection), musical instruments, wooden dishes and clothing elements. The file also contains photographs from private collections of the Podhale residents (mainly wedding and family ones).

In total, 81 photographs from the German collection in the IEiAK UJ have negatives marked in the SRV IDO as “Tatra Museum”, and the part which lacks negatives also indicates they originated from the Tatra Mountains Museum. Most probably, the photographer was Anton Plügel, who took the photographs himself between 1940 and 1941 or supervised their taking.<sup>38</sup>

The section contains photographs of Ingeborg Sydow (Rybacka 2002: 36, 51–54, 123), described and signed with the IDO stamp, which were taken during ethnographic field research conducted in Szaflary and its surroundings

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4469”, cf. *ibid.*, Box 65/120/031, “128 Tatra Museum 18, 4551–4483” or contact sheet from the IHS UJ, no. “268”, cf. *ibid.*, Box 63/008/030, “8 Tatra Museum 8, 241–275”.

<sup>36</sup> By the way, it is worth mentioning the collection of the Tatra Mountains Museum consisting of about 3,000 pieces, although not related to the IDO action, but originating from the times of the occupation, “documenting the town-planning changes of Zakopane connected with the so-called ‘Ordnungsaktion’ (mainly photographs by Henryk Jost, as well as Dr Jędrzejewska, Stefan Żychoń, Zygmunt Jasiewicz and Henryk Schabenbeck)” (Gawąd, Darowski 1982: 41).

<sup>37</sup> As part of the grant, photographs from the SRV IDO collection were compared with the inventory of exhibits in the MT. The query and reports were conducted by Zofia Rak and Anna Liscar, the MT employees. In addition – with the permission of the MT Management – Z. Rak from the Ethnographic Department prepared, for selected exhibits, copies of the MT card inventory – see the archives of the M. Maj grant at the IEiAK UJ.

<sup>38</sup> He included several dozen reproductions of the photographs from the Tatra Mountains Museum in a work titled “Die Burg” (eight were identified in the IEiAK UJ collection: IDO N/5, IDO N/7, IDO N/10, IDO N/12, IDO N/25, IDO N/37, IDO N/40, IDO N/73) – cf. Plügel 1942a: 95–159, Taf. XIX–XXIV.

in 1942.<sup>39</sup> the IEiAK of the Jagiellonian University took 110 photographs from Szaflary and one from Witów (the negative in the SRV).<sup>40</sup> the photographs taken by Sydow are an illustrative material for the monograph of the studied village. They depict, among others: the location of the village in relation to the lie of the land, the layout of cultivated fields, types of homesteads and local buildings, architectural details, wood and metal decoration. They inventorise farm equipment and interior furnishings, and individual items represent the garments. Church ceremonies have also been recorded. There are relatively few pictures of the local population.

Also some individual photographs<sup>41</sup> 40 taken by Elfriede Fliethmann (Rybicka 2002: 36, 51, 53–54, 123, 134; Maj, Trebunia-Staszel 2011: 553; 2013: 122–123), who participated in the racial survey of the Podhale population, have survived .

#### b. The Sektion Landeskunde

The photographic file of black and graphite cards (489 pieces) is attributed to the Landeskunde Sektion.<sup>42</sup> the photographs are glued on the face side of the card, and their simplified descriptions are supplied on the reverse side. In addition, there are 61 loose photos of various sizes and 246 glass positives. The basic team of photographers consisted of the Section's employees<sup>43</sup> (Hans Graul, Gisela Hildebrandt, Ernst Fugmann, Otto Adamski), but also of

<sup>39</sup> She published the research results and several reproductions of the photographs (the IEiAK UJ holds two copies: IDO/282, IDO/283 and a diapositive: IDO NSZ/145) – see: Sydow 1942a, Taf. IV; 1942b, Taf. VII–VIII.

<sup>40</sup> See: inv. no. IEiAK UJ, IDO/163, the negative – see: A UJ, IDO SRV, Box 70/314/031.

<sup>41</sup> See: inv. no. IEiAK UJ, IDO/435 and IDO/436, negatives: A UJ, IDO SRV, Box 70/325/017 and Box 70/325/004.

<sup>42</sup> The tasks carried out by the team of employees of the section, as well as the links of Hans Graul unions – the head of the section – with the Amt für Raumordnung of the GG government are discussed by Rybicka 2002: 34, 48–49, 60–63, 93, 125; cf. also: Kołakowska 1980: 756–759 and Piotrowski 1984: 122–123; cf. A UJ, IDO 59–60.

<sup>43</sup> The list of authors and number of photographs preserved in the IDO IEiAK UJ collections: Graul (over 300 photographs); Hildebrandt (over 170); Fugmann (over 10); Adamski (over 40; a volunteer); Haas (ca. 80; a graduated engineer, not on the IDO staff list); apart from preparing photographic documentation for IDO, he also participated in the preparation of exhibitions – cf. *Deutsche Künstler sehen das Generalgouvernement. Kunstausstellung des Generalgouvernements Krakau 1942*: 56); Plügel (approximately 30; an officer of the Sektion Rassen- und Volkstumsforschung).

Cases of errors in the description of photocopies were found. The names of authors given on prints, diapositives or published reproductions of photographs do not concur. For example, in Fugmann 1943 publications: Taf. III, No. 10, and Graula 1942b: 92, Taf. XIV, no. 14 Fugmann is mentioned as the author of the photograph, and in the IDO photo library – Graul – see, respectively, inv. no. IEiAK UJ, IDO/251 and IDO NSZ/94.

photographers working for Zeitungsverlag Krakau-Warschau (according to other sources: Zeitungs-Verlag Krakau-Warschau – Wydawnictwo Prasowe Kraków-Warszawa),<sup>44</sup> for example Paul Brandner<sup>45</sup> and Max Otton Vandrey.<sup>46</sup>

The collection of this IDO unit can be divided into several thematic blocks. Among them is a set of over 120 photographs taken during the stationary

<sup>44</sup> Zeitungsverlag Krakau-Warschau, G.m.b.H. (Press Publishing House Cracow-Warsaw, Limited) was founded on October 26, 1939, taking over the assets of Polish publishing houses: "Ilustrowany Kurier Warszawski" ("IKC") in Cracow, the Press House in Warsaw, the "Kurier Warszawski" and others. It was the publisher of all legal dailies and periodicals published in GG in German, Polish, and Ukrainian as well as addressed to Jews (in Hebrew or Polish). It implemented the press and propaganda policy of the Third Reich. It published more than 150 newspapers, most of which were richly illustrated. The archive of the Publishing House consisted of over 100,000 photographs. They were made by newspaper photographers, photo agencies or war correspondents. The photographs provided illustrative material for the press and periodicals published in the GG, including "Die Burg" and "Das Generalgouvernement". The collections of the archives after World War II were dispersed and found in various Polish institutions. The owner of approximately 19,000 press photographs was the Robotnicza Spółdzielnia Wydawnicza "Prasa", which in 1955 transferred the resources of the Archive of Mechanical Documentation – see Dobroszycki 1967: 259–260; Górecka, Herzog, Tempel 1972: 7–75; cf. also Boniecki 2005: 79–99.

In place of the Archive of Mechanical Documentation, the National Digital Archive (NAC) was established in 2008. Its collection includes the Photographic Archive of the Zeitungsverlag Krakau-Warschau. The catalogued collections of more than 17,000 photographs are available online: [www.nac.gov.pl](http://www.nac.gov.pl) (access: 10.01.2013).

<sup>45</sup> A photographer owning a photographic atelier in Cracow – cf. Górecka, Herzog, Tempel 1972: 11; B-points 2005: 84.

The IDO documents contain a list of photographs borrowed from the "Das Generalgouvernement", among others from P. Brandner – see A UJ, IDO 71.

He published in "Das Generalgouvernement" (1940, F. 2: 6, 28, 32, 33; 1940, F. 3: 18, 33, 43), 44; 1941, F. 4: 3, 4(2), 5(2), 6, 7, 8, 9, 10, 11; 1941, F. 5: 22, 37; 1941, F. 6: 20, 21, 27; 1941, F. 7/8: 8, 10, 17, 34, 39; 1941, F. 9: 6, 11(2); 1943, H. 3: 9, 20, 23; 1944, H. 1: 31). Reproductions of photographs – see also: Kurtz 1944: 42, 43, 53, 67, 71, 76–78, 87, 89, 90, 117, 119, 120.

In online NAC, 249 reproductions of photographs were found, from which the following duplicates were identified in the IDO collection of the IEiAK UJ, IDO NSZ/15, cf. P. Brandner, "Ojców. Drewniane zabudowania u podnóża skał", Wydawnictwo Prasowe Kraków-Warszawa, [www.nac.gov.pl](http://www.nac.gov.pl) (access: 7.08.2013); call no. 2-9283 and call no. 2-9284 (also published in "Das Generalgouvernement" 1941: F. 7/8, 8), and inv. no. IEiAK UJ, IDO NSZ/40 (Oil wells, Stream, Krosno district, GG), cf. P. Brandner, a close-up of "Oil shafts in the vicinity of Jasło", Wydawnictwo Prasowe Kraków-Warszawa, [www.nac.gov.pl](http://www.nac.gov.pl) (access: 7.08.2013), call no. 2-6494; inv. no. IEiAK UJ, IDO NSZ/240 and IDO NSZ/241; "Domy mieszkalne Volksdeutschow" [Gołkowice Niemieckie]. A similar shot can be found in the Wydawnictwo Prasowe Kraków-Warszawa, [www.nac.gov.pl](http://www.nac.gov.pl) (access: 7.08.2013), call no. 2-5781 and call no. 2-5780 (published in "Das Generalgouvernement" 1943, H. 3: 20).

Moreover, the set of slides in the IEiAK UJ includes two copies by Brandner (IDO NSZ/84, IDO NSZ/155), whose reproduction was identified in Graul's publication 1942b: 91, Taf. XII, No. 10.Taf. XII, No. 10.

<sup>46</sup> Vandrey is on the list of employees of the Personalbesetzung des Distrikts Lublin, Abteilung für Volksaufklärung und Propaganda – see: "Geschäftsverteilung und Personalet der Abteilung für Volksaufklärung und Propaganda", [ca. 1945] duplicated typescript, 8 pp., BJ. He is probably the co-author of the Schöller guide, Vandrey 1942.

research conducted in 1941–1942 by Hildebrandt<sup>47</sup> – supported by Adamski<sup>48</sup> and Graul – in towns inhabited by descendants of German colonists in the vicinity of Łañcut (in Markowa, Białoboki, Gać, Urzejowice, Krzec-zowice). Some of the photographs were verified in the field in the 90s of the 20<sup>th</sup> century on the basis of interviews conducted with the inhabitants of the village<sup>49</sup> and published in contemporary works on Markowa.<sup>50</sup>

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He published reproductions of photographs in the German periodical “Das Generalgouvernement” (1940, F. 2: 12, 14, 16 (2); 1940, F. 3: 6 (3), 7, 1941, F. 4: 15 (2), 17 (2); 1941, F. 5: 16, 21; 1942, H. 1: 6, 9, 22, 23, 26, 29, 30, 31, 33, 35; 1942, H. 2: 36, 37; 1943, H. 2: 19; 1943, H. 3: 11).

In NAC online, 80 reproductions of photographs were found, from which two prints were identified in the IDO IEiAK UJ’s collection: inv. no. IEiAK UJ, IDO/234; cf. Vandrey, “Nowa Wieś nad Bugiem – a fragment of a meadow landscape”, Wydawnictwo Prasowe Kraków–Warszawa, www.nac.gov.pl (access: 7.08.2013), call no. 2-9073 (reproduction of the same photograph in “Das Generalgouvernement” 1942, H. 2: 37), and inv.no. IEiAK UJ, IDO/258; the same author, “Fishing boats on the shore of the Siemieński pond”, Wydawnictwo Prasowe Kraków–Warszawa, www.nac.gov.pl (access 7.08.2013), call no. 2-5809.

In addition, the IDO IEiAK UJ collection includes two photographs by Vandrey: inv. no. IDO N/339 and IDO N/340 with the stamp “Institut für Deutsche Ostarbeit Sektion Landeskunde Krakau, Annagasse 12”. Another duplicate of the photograph from the IDO IEiAK UJ collection was found in the work by Fugmann 1943, H. 1, Taf. II, no. 5.

The series of records A UJ, IDO 53, among the set of photographs, most probably prepared for printing, includes a photograph bearing the author’s name stamp, described: “Malerei im alten Weinkeller”, signed with a stamp reading “Institut für Deutsche Ostarbeit KUNSTGESCHICHTE”.

<sup>47</sup> More than 20 reproductions were identified in Hildebrandt’s work discussing the research results. (out of 36 published), which have their equivalents in the IDO collection at the IEiAK UJ – see: Hildebrandt 1943: 97–172 (photographs 1–36, authors: G. Hildebrandt 1, 3–5, 7–26, H. Graul 2, 6, O. Adamski 27–36; of the published reproductions the following are missing in the IEiAK UJ: 3, 7, 9, 13, 18, 20, 25, 28, 33, 34, 35, 36).

<sup>48</sup> A pupil of a German secondary school in Cracow – see: Hildebrandt 1943: 141; Rybicka 2002: 133, 165 in annex No. 1 on the “List of the German staff of the Institute in 1940–1945” mentions Adamski as an assistant of the geographic section.

<sup>49</sup> The obtained materials are stored in the IEiAK UJ archives. Interviews with the villages’ inhabitants about the photographed objects were conducted in 1996 by ethnologist Jacek Tejchma, a graduate of the IEiAK UJ, the then employee of the Museum in Kolbuszowa. The researcher managed to establish correspondence contact with G. Hildebrandt, who was still alive at the time (she died in 1996), and to obtain some information about her work at IDO and the existing photographic documentation.

The racial research of the population was conducted by Heinrich Gottong from the Sektion Rassen- und Volkstumsforschung with the team – cf. anthropometric cards from the racial research in Markowa at the A UJ, IDO SRV, Box 07/04. Gottong established personal contacts with representatives of the local population and corresponded with some of them during World War II – see a copy of a letter from January 13, 1944, sent from Werder (Havel) in Germany to one of the families in Markowa, handed over by J. Tejchma to the IEiAK UJ archives. In the article *Markowa – ein polnisches Dorf?* (Gottong 1942: 39–43) Gottong published eight reproductions of photographs which were not included in the IEiAK UJ collection.

<sup>50</sup> See: Tejchma 2005: 257 for a mention of the IDO collection at the IEiAK UJ. Reproductions of photographs taken by Sektion Landeskunde in Markowa (23 pieces: inv. no. IEiAK UJ, IDO NSZ/134 and IDO/406, NSZ/143 and IDO/170, NSZ/182 and IDO/157, IDO/1, IDO/3, IDO/6, IDO/14, IDO/45,

The Sektion Landeskunde collection contains a relatively small set of photographs of the inhabitants of occupied Poland (several dozen photographs), and on most of them they are not the primary objects. Few present representatives of ethnic or ethnographic groups, i.e. Jews,<sup>51</sup> Lemkos, Haczów residents, the aforementioned descendants of German colonists from Markowa, young shepherds from the Waksmundzka Mountain Pasture, young highlanders from Ochotnica. On individual photographs there are researchers from IDO.

The collection contains a unique photograph showing the German-Soviet border in the vicinity of Przemyśl.

The basic part of the collection is a photographic documentation of the landscape geography, geographical settlement, spatial and geological research of the occupied territory of Poland.<sup>52</sup>

The set of slides includes 22 contour plans of maps prepared for the IDO's Sektion Landeskunde based on the Galician land registry<sup>53</sup> and reproductions

IDO/96, IDO/133, IDO/168, IDO/172, IDO/197, IDO/219, IDO/221, IDO/225, IDO/227, IDO/233, IDO/314, IDO/403, IDO/544, IDO/546, IDO/610) have been published – see: Tejchma 2008 [4, 23 – information about IDO photos at the IEiAK UJ], 6 [2 photos], 11, 19, 20, 21, 29, 33, 35 [2 Photos], 39, 40, 42, 43 [2 photos], 44, 48, 76, 110, 111, 119, 120, 185; with those published by Hildebrandt 1943: 97–172.

<sup>51</sup> The collection contains 16 photographs, including: 5 from Tarnów, 2 from Lublin, 1 from Nowy Sącz, 1 from Cracow, 1 from Ostrowiec, 6 – place unknown. Their authors are: B. Haas – 6, A. Plügel – 2, H. Graul – 7, author unknown – 1 – see inv. no. IEiAK UJ, IDO/410, IDO/604, IDO/605, IDO/606, IDO N/251–N/254, IDO N/255 (IDO NSZ/18), IDO N/256, IDO N/262, IDO N/264, IDO N/268, IDO N/295, IDO N/296, IDO NSZ/4. Several have duplicates in the A UJ, IDO SRV.

Reproductions of prints inv. no. IEiAK UJ, IDO N/255 (slide IDO NSZ/18), described “Cracow street. Cracow”, photo B. Haas, and inv. no. IEiAK UJ, IDO N/256, “The Ghetto. Nowy Sącz”, photo A. Plügel (the latter photograph was wrongly identified and described as “Cracow, Józefa Street”) are displayed at the permanent exhibition “Cracow, the time of the occupation, 1939–1945” at the Oskar Schindler’s “Emalia” Factory in Cracow and published in: Bednarek et al. 2010: 188 (photo 329), 188 (photo 330). The authors give the Archives of the Jagiellonian University as the source of the reproduced photographs, but the collection contains also a digitised copy provided by the IEiAK UJ.

<sup>52</sup> The copies of photographs reproduced in the IDO staff's publications found at the EiAK UJ are: Fugmann 1943: 36–46, Taf. I–IV; Graul 1942a: 369–406; 1942b: 54–93, Taf. VIII–XVII; 1943: 11–95; por. Hildebrandt 1943.

<sup>53</sup> They were identified on the basis of a query in the cartographic materials and technical documentation division of the National Archives in Cracow, where the preserved part of the cadastre is located, see Duszeńko-Król 2014: 226–229 (Annex III). Cf. also Müller 1943: 35–39 [published reproductions of contour cadastral maps of the following localities: Morawica, Markowa, Faliszowice, Bibica have equivalents in the collection of slides at the IEiAK UJ: TO M EA/174, TO M EA/216, TO M EA/61, TO M EA/69].

In the interwar period, the cadastral materials were divided into two parts: one was stored in the Map Archives of the Tax Chamber in Lviv, and the other in the twin archives in Cracow. In 1939, the Cracow archives and the map reproduction facility were transported to Lviv. In the same year, after the Soviet invasion of Poland, as part of the German-Soviet agreement, the entire cadastre

of 14 thematic maps showing the main directions of migration and areas of settlement of the Jewish population in Eastern Europe from the Middle Ages until the 20<sup>th</sup> century.<sup>54</sup>

### c. The robbed Polish photographic collections

The resource seems to have been created as a side activity of the Sektion Kunstgeschichte (Arend 2009b: 209–221, 2009a: 522–557; Rybicka 2002: 15, 31, 36, 46–47, 58, 67, 136; Piotrowski 1984: 111–112)<sup>55</sup> engaged in building a source material base (including exhibits) for monographs and exhibitions concerning German art in the East. The management of the section recommended its employees to acquire postcards with views of Polish monuments and works of art (Arend 2009b: 219), but also probably showing the landscape and tourist values of the conquered area.

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was taken over by the Germans and placed in the Vermessungsamt (the Cadaster Office) in Cracow, located at 64 Dietla Street. Information on the history of the uprising, as well as the war and post-war fate and the contents and usefulness of the cadastre are discussed: Stoksikówna 1975: 165–187.

At the established institution, the Germans “launched a map reproduction facility, enriching its equipment with a specially imported from Germany fast-track ‘Faust’ machine (with a capacity of 40 map prints)” (Stoksikówna 1975: 180). Cf. also Stoksik 1995: 46–57.

The cadastral materials were prepared and made available by Dominik Wołęciewicz who also indicated the provenance of the collection.

<sup>54</sup> See inv. no. IEiAK UJ, IDO NSZ/161– NSZ/166 and *ibid*: IDO NSZ/217–NSZ/224.

<sup>55</sup> See also A UJ, IDO 11, IDO 52, IDO 53 (e.g. photographs by Behrens), documents in the A UJ, HWU 127 series of records.

Persons connected with the section participated directly or indirectly in the pillaging of Polish cultural goods, taking part in the action of their “securing”, “adopting for temporary use” or “borrowing”, cf. footnote 208.

Materials concerning Behrens are held also in the National Archives in Cracow, in the *Der Stadthauptmann der Stadt Krakau* series of files (Starosta of the City of Cracow) 1939–1945 SMKr 182 (microfilm J 8185), SMKr 214, SMKr 215. In addition to the function of the chief officer in the Sektion Kunstgeschichte IDO from November 27, 1941, he was the commissary of the Czartoryski Museum and Library in Cracow – see Czepielowa 1998b: 26; cf. Nicholas 1994: 71; see also, for example, Behrens 1941: 45–54 (26 photographs) and the catalogue of the exhibition *Altdeutsche Kunst aus Krakau und dem Karpathenland*, Ausstellung Institut für Deutsche Ostarbeit Krakau, Krakau, 1942, Juli.

In 1963, Behrens visited Poland and visited K. Estreicher at the Collegium Maius of the Jagiellonian University: “[23 July 1963] An unexpected visit by Ewald Behrens. I received him in a rude manner (...). He came to Poland with some excursion. [On July 24, 1963] Behrens – we have known each other for 30 years and our lives went different ways (...). An old acquaintance (...) came to Cracow to see the place where he worked in Ost Institut in 1941 as an art historian. Today he came again, he wanted to stay overnight in Cracow, I refused to offer him any accomodation, I gave him 100 zlotys for a ticket to Zakopane, where the German excursion he came with went. It’s better not to deal with him” (Estreicher 2003a: 458).

On the basis of the preliminary inspection of the collection, one could only conclude that we are dealing with historical prints. Only a laborious search allowed us to obtain information about the set of photographs we were interested in. The Polish collection of postcards (140 copies) and photographs (71 copies) from the interwar period was probably included in a separate collection.

Photographic postcards published by the Książnica-Atlas in Lviv between 1937 and 1939<sup>56</sup> together with 20 photographs are a fragment of a German file. The remaining photos from this group are loose prints with original Polish descriptions supplied on the reverse side (inventory number, other digital symbols, subject and place of taking the photograph, name or surname stamp of the author with the address) and bearing a stamp of the Photographic Archives the Ministry of Communication's Department of Tourism (1932–1939).<sup>57</sup>

<sup>56</sup> The company was established in 1924 under the name of United Cartographic and Publishing Enterprises TNSW, Joint Stock Company in Lviv with a branch in Warsaw. In the discussion of the history of the company we read: "At the initiative of Professor Eugeniusz Romer, a new task was undertaken at the company in 1937 – the production of photographic postcards. This new offer was addressed to various milieus. The illustrations complemented the publishing programme 'Książnica-Atlas' in the field of sightseeing, nature and history of culture. Postcards were a school aid for high school and university students. The postcard, which was technically good, tried to replace other illustrations of worse quality. By publishing postcards, 'Książnica-Atlas' promoted photographs of the homeland and its authors (...). By September 1, 1939, 2,080 model postcards had been issued" (Maresz, Roszkowska 2006: 7–8); cf. by the same authors 2009: 6–7; cf. Furmańska, Kucharska 2000: 13; cf. Ihnatowiczowa 1990: 388.

The copies of issued postcards in the collections of the IEiAK UJ IDO bear an imprint: "Wydawca Książnica-Atlas, Ska Akcyjna Lwów, ul. Czarnieckiego 12", "Odbito w Zakł. Graf. S.A. Książnica-Atlas, Lwów, Rozwadowskiego 20" or "Wydawca a druk: S.A. Książnica-Atlas, Lwów ul. Czarnieckiego 12" and "Książnica-Atlas" or the trademark of the publishing house itself.

<sup>57</sup> The archive was created by Mieczysław Orłowicz (1881–1959) – see Kowalik 2009; cf. Orłowicz 1970; Płażewski 2003: 209.

As part of popularization and propaganda campaigns, the Department of Tourism sent duplicates of photographs to many non-governmental organizations and institutions related to tourism and sightseeing – see Kowalik 2009: 371.

In 1939, the ministerial photo archive had about 30,000 negatives, advance copies, prints, patterns of postcards and others. Immediately after the outbreak of World War II, Orłowicz secured its resources. He hid a significant part of it in his flat and cellar. During the Warsaw Uprising, most of the resources were destroyed and the rest dispersed. In the post-war period, a group of people gathered around Orłowicz tried to merge the remains of the collection. After his death, the group took over and arranged the photographic collection. In 1983–1986, the National Library (NL) acquired the photographs in batches – see Ihnatowiczowa 1990: 381–405; 2000: 5–8.

Regardless of the remains of the pre-war collection, it was possible to confirm it in the following: Centre of Sightseeing Photography of the Polish Tourist and Sightseeing Association (PTTK) in Łódź; Archive of the Polish Academy of Sciences in Warsaw in the legacy of Orłowicz; photographic



The list of photographers includes over 40 names, from well-known photographers (Jan Bułhak, Zofia Chomełowska, Henryk Poddebski and others) to amateur photographers.

The character and subject matter of this team are so interesting and multi-threaded that they require separate research. Unfortunately, the provenance of the Polish collection in the IDO collection could not be clearly determined. Some hints are indicated when we discuss the IDO resource in IHS UJ.

## 2. The IDO Collection at the Ethnographic Museum in Cracow

The IDO resources in the MEK are not consolidated and are integrated into the existing structure of the photographic archive according to the standards adopted by the Ethnographic Museum. The layout of the photographs is theme-based.

The reconstructed IDO material set consists of 573 cards and, due to the dispersion, probably does not cover the entire German collection contained in the MEK. Similar to the IDO collection in the IEiAK UJ, photographs are glued to the museum cards printed in German. We identify them with the Department of Ethnology of the Sektion Rassen- und Volkstumsforschung. Some of the cards (about 130) are filled in ink in German by hand and contain: the name of the village, the poviats and district of the GG, the subject of the photograph, the author and/or the source, the date of taking, the format and number of the negative, and some the stamp: “Institut für Deutsche Ostarbeit Sektion Rassen- und Volkstumsforschung Krakau, Annagasse 12” (photographs taken by I. Sydow, E. Fliethmann and E. Rieman) or the name of the institution from which they were borrowed. Others, filled in pencil, contain data copied from the card inventory of the Tatra Mountains Museum, and the rest is marked with numerical codes only or is not described.

It has been established that almost half of the collection in the MEK is made up of photographs of museum exhibits and photocopies of photographs

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archive of the Editorial Office of “Wierchy”, PTTK in Cracow; the Department of Tourism and Spa Management of the Institute of Geography and Spatial Planning of the Jagiellonian University in the part of the photographic collection remaining after the College of Tourism of the Jagiellonian University (1936–1939); the Department of Graphic and Cartographic Collections of the Jagiellonian Library, and online: in the photographic resources of antique shops, NAC, library and other special collections. In the interwar period, reproductions of photographs were published in the magazine “Turysta w Polsce” (Tourist in Poland), in albums and, for example, in folders promoting tourist regions of Poland, published by the Ministry in foreign language versions – for more information, see Duszeńko-Król 2014: 142–184.

from the Tatra Mountains Museum in Zakopane. They are the next segment of the split file, parts of which are located in the IEiAK UJ and the SRV IDO. 245 photographs have been identified as the SRV IDO collection, of which 220 have negatives marked “Tatra Museum”, and the others indicate a connection with the Tatra Museum. Their author or commissioner was probably Anton Plügel.<sup>58</sup> Photocopies from the MT are mainly from Podhale, the Polish and Slovak Spisz and the Polish and Slovak Orava; they date back to the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century. They present “folk types”, Tatra mountain guides, musicians, storytellers, representatives of the local community. The rich collection presents documentation of sacral architecture and local wooden and shepherd’s huts construction. A large number of the MT museum exhibits have also been preserved, mainly from the wood decoration exhibition, wooden instruments, tools and vessels, as well as elements of folk costumes and paintings on glass.

Another category of the collection preserved at the MEK is created by photographic documentation of trips to the area made by the IDO employees. More than 40 photographs probably come from an off-road tour (from Zakopane, Chochołów, Dzianisz, Dębno, Nowy Targ).<sup>59</sup> Against the background of a snowy mountain landscape, churches, wooden homesteads and constructions of building walls were photographed, as well as a few residents in the courtyards, in front of houses or on the road. One of the photographs shows the silhouette of a researcher,<sup>60</sup> who also appears in photographs documenting racial research. All the photographs from field research in Podhale were identified as the SRV IDO collection,<sup>61</sup> which may have been taken by Plügel himself or an accompanying researcher or an especially engaged photographer.

<sup>58</sup> The earlier mentioned publication Plügel 1942, Taf. XX No. 3, Taf. XXI No. 6, Taf. XXIII No. 1, No. 3, No. 4 [description of the photo p. 157, 158] contained reproductions of photographs of museum exhibits and photocopies of photographs from the MT, identified in the MEK: inv. no. 40694 – “*zamirek*” (a measure, a stick to measure milk); MEK, inv. no. 40708 – a shepherd’s bag; MEK, inv. no. 42939, 42940, 42945 – highlanders’ leather belts.

<sup>59</sup> In the MEK collection, e.g. inv. no. 36823 – a photograph of a fragment of a building from 1889 (a gable wall with the built-in pine bales from the original cottage of Bafia in Chochołów from 1798) – see a study from the MT in the grant archives held in the IEiAK UJ, and also cf. A UJ, IDO SRV, Box 63/017/016, “17 Podhale 2, 561–595”; Box 68/185/014. Cf. also footnote 269.

<sup>60</sup> The researcher was identified in several sets of photographs, e.g. MEK, inv. no. 36825 – see A UJ, IDO SRV, Box 63/017/015, “17 Podhale 2, 561–565”; cf. photographs from racial surveys in Podhale: A UJ, IDO SRV, Box 64/089/025, 64/089/029, 64/089/033 and Box 64/090/038 and from Witów – Box 70/327/008 and Box 70/329/003, and from the Lemkos survey in the vicinity of Krynica, cf. Box 63/030/004 and Box 63/030/005.

<sup>61</sup> A UJ, IDO SRV, Box 63/016, “16 Podhale 1, 526–560”; Box 63/017, “17 Podhale 2, 561–595”; Box 63.018, “18 Podhale 3, 596–630”.

The MEK has also preserved photographs taken by Fliethmann and Sydow, which are a part of the collection of the SRV's Department of Ethnology, extensively represented in the IEiAK UJ.

Several photographs were taken by Fliethmann<sup>62</sup> in Maruszyn in 1942, and they depict village inhabitants in daily situations. Sydow's photographs from the same year are a part of the aforementioned ethnographic documentation for the Szaflary monograph. Single residential and farm buildings, highlander families, as well as residents in the course of their daily work have been preserved on them. The set is supplemented with a dozen or so photographs from Witów, some of which have been identified as the SRV IDO collection.

Another author of photographs found in the MEK is Behrens, who in 1941 made documentation of wooden rural construction in the vicinity of Sanok, in the villages of Nowotaniec and Mymoń. These images have no equivalents in the SRV IDO.

The collection also includes over 100 photographs taken by Riemann in 1943. Several of them present urban development and street scenes from Tarnów. In the villages of Uszew and Zawada Uszewska near Tarnów, the researcher photographed mainly local buildings, with particular emphasis on ornamentation: paintings on the walls of residential and farming buildings, decoration of the gables. He also registered home manufacturing and craft products. In addition, he made photographic documentation of Christmas cribs and carol group props.<sup>63</sup> In the Jasło museum, he inventoried exhibits from the exhibition, and in villages near Jasło and Krosno, he inventoried local construction objects. A copy of none of these photographs were found in the SRV IDO.

In the case of a dozen or so photographs, including seven taken in Markowa, there is no information about the author. The IDO collection includes several photographs glued to the MEK museum cards and described according to the standard used there. The names of the authors (I. Sydow and E. Fliethmann) and the year of their taking (1942) testify to their belonging to the IDO collection.

Also A4 photographic cards were shown with affixed photographs of smaller dimensions than those of the IDO photos. The Polish description of the photographs shows that they come from the Propagandaamt in Cracow and were taken in 1942. They present old buildings of German colonists, an auction

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<sup>62</sup> The authorship of the next nine photographs is hard to determine since the documentation cards bear the name of Fliethmann, and the IDO SRV collections – the name of Sydow.

<sup>63</sup> See MEK, inv. no. 37532–37534, MEK, inv. no. 37538–37539.

of Jewish property in Wielopolska and fragments of buildings in Markowa, Gaci and Sietesza near Przeworsk.

The file also includes several dozen prints glued to the IDO museum cards, made from negatives ordered or borrowed from the Bildarchiv des DAI, Stuttgart (Das Deutsche Auslands-Institut – the photographic archives of the German Foreign Institute in Stuttgart), Museum and Institut zur Kunde des Auslandsdeutschtums und zur Förderung deutscher Interessen im Ausland<sup>64</sup> and Kaiser-Friedrich-Museum, Posen (the pre-war Wielkopolska Museum in Poznań). Most of the dated photographs from this group were taken before 1939. Most of the photographs show villages inhabited by descendants of German colonists.

The IDO collection also includes two photographs<sup>65</sup> taken by Roman Reinfuss<sup>66</sup> (a pre-war custodian of the museum, later a professor of ethnography), taken in Bieśnik (near Gorlice) in 1935, 53 photographs taken by Adam

<sup>64</sup> The “Old IDO” file contains lists of photographs requested and received from various institutions in the section documents. Negatives numbers of up to 51 photographs from the MEK IDO collection were identified among them – see A UJ, IDO 71.

<sup>65</sup> They depict decorated wooden latches and a residential cottage (as described, consisting of a chamber and a hallway) – see MEK, inv. no. 21210, 21211.

<sup>66</sup> In the publications we find information that during the German occupation, as ordered by his superiors, he took care of ethnographic museum collections, employed as a “caretaker”, and later as a “labourer” in the PAU Archaeological Museum in Cracow, taken over by the Germans – see Jamka 1964: 214; see Fryś-Pietraszkowa 2002: 249–253; cf. Ossadnik 2010: 79. He secured the exhibits from the Ethnographic Museum against the Germans, entrusting them to reliable persons for safekeeping. In the family home of J. Klimaszewska, the Cracow russet coats deposited there in 1939 survived the war (an oral account by Prof. J. Klimaszewska from 2003).

Tadeusz Zadrożny provided the author with a copy of the IPN 196 NTN 298 document, ff. 79–89, which mentions R. Reinfuss in the context of care for ethnographic collections and their movement during World War II (e-mail of July 7, 2013): “Bericht über den ‘Sonderauftrag zur Sicherung der Kunst- und Kulturgüter’ im ehemaligen Generalgouvernement submitted by Erich Meyer-Häufig on December 19, 1945 at the formal request of Professor Karol Estreicher [from the files] of the trial of Josef Bühler before the Supreme National Court”. We quote the translation of the relevant passage: “The further course of events in Cracow made it necessary to issue a special order in the field of ethnography and museums. The Cracow folklore collection was located in a side building on the Wawel Hill, in the barracks from the Austrian times. This building was requested to accommodate the SS Guard of the Governor General, so something had to be done to save the collections. The project was managed by the ethnologist Dr Otto from Wrocław (who died in 1943 in Russia) together with the assistant of the institute, Roman Reinfuß”; cf. also: Zadrożny 2011: 42–43; information from the same author, Archives of the New Records, the GG team, folder 406, ff. 110–114; he was probably not released from his obligation to work.

Polish ethnographers, known to the Germans for their pre-war research activities and publications, were in the orbit of interest of IDO. They were a local competent team of potential experts and consultants. The Germans therefore took steps to make use of their knowledge of the area. This is evidenced by the traces left in German documents, i.e. written enquiries and correspondence or

Wójcik<sup>67</sup> (a teacher and amateur folklorist) in 1934–1939 and 1941 (one item), and seven photographs taken by Stanisław Kolowca<sup>68</sup> (an outstanding pho-

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recorded unavoidable direct contacts – see materials of the A UJ, IDO SRV, Box 01/04/09/003; A UJ, IDO 71; cf. Bałuk-Ulewiczowa 2004: 87.

<sup>67</sup> Wójcik's biographical note – see online: Łuźna municipality under the tab "Historia. Poczet ludzi zasłużonych" (History. An Album of Notable People) ed. A. Wietrzyk, [www.luzna.pl/?id=69623&location=f&msg=1](http://www.luzna.pl/?id=69623&location=f&msg=1) (access: 28.02.2011). During his studies at the Higher Teachers' Course in Cracow (1929) he met R. Reinfuss, with whom he worked for many years. During World War II he took an active part in organizing the Gorlice smuggling route to Hungary under the cryptonym "Ry" and cooperated with the Resistance Movement. Among other things, he was interested in the culture of Lemkos – see: Wójcik-Bieśnicki (in other sources: Bieśnicki) 1935: 12; the photographs there: "A Typical Lemko Cottage near Dukla" and "A Chalet in Beskid Niski"; cf. Wójcik-Bieśnicki 1935a: 46–59.

The "Old IDO" series of records includes correspondence sent to Wójcik concerning the supply of information on the occurrence of old musical instruments in the eastern territories in order to purchase musical instruments for the Museum of Musical Instruments in Munich. He replied that home-made instruments had not existed in the Jasło powiat for a hundred years – see A UJ, IDO 71. In one of the documents (Text V) quoted by Bałuk-Ulewiczowa (2004: 87), a note left by the Home Army intelligence agents, who collected detailed information about IDO, read as follows: "Mr Wójcik Adam, a teacher. An amateur ethnographer, who informs about Gorlice customs, has provided some language material, which is however of little value. Resides in Gorlice".

<sup>68</sup> Stanisław Kolowca (Kolowiec), a Cracow-based photographer, before the World War II headed a photography studio at the Adrian Baraniecki Museum of the Artistic Industry in Cracow, 9 Smoleńsk Street (earlier names: Technical and Industrial Museum in Cracow, 1868–1920; Adrian Baraniecki City Industrial Museum, 1920–1934; cf. "Introduction. Inventory of the series of records of the Museum of the Artistic Industry from the years 1868–1950/1952/", ed. J. Dembiec, the National Archives in Cracow, the series of records no. 540 /MPA 1–200/, typescript, 16 pp.). He made a photographic documentation of the Wit Stwosz's altar at the St. Mary's Basilica in Cracow during the conservation carried out in 1932–1933, as well as many photographs documenting collections of works of art and monuments of Cracow and other cities – see Nowacki 1970: 133–134; Płażewski 2003: 401; Król 2006: 386–395; Arend 2009b: 213, 219; reproductions of photographs: Zadrożny 2009b: 19, 20, 22; by the same author 2011: 43; see reproduced photographs by Kolowca from post-German collections, for example, at NAC, online: [nac.gov.pl](http://nac.gov.pl) (access: 10.08.2013); call no. 1-U-5975, call no. 2-10903 (cf. photographs 1 and 9 published in the Altdeutsche exhibition catalogue, p. 17 [Abb. no. 1], 24 [Abb. no. 9]). See *ibid.*, p. 22 [Abb. no. 5], a description and reproduction of a photograph of the figure of St. Stanislaus (with traces after the removal of the reliquary) probably taken by Kolowca. Zbudniewek (1998: 22–23) writes about the history of the figure and its robbery by the IDO employees and its later disappearance, as well as about the reproduction of the photograph of the figure before the looting, still with a can with relics (the Germans allowed the relics to be kept by the Basilica before the requisition).

Kolowca published in the German periodical "Atlantis Länder/Völker/Reisen" (1942).

The IDO series of records contains information about the purchase by Behrens of hundreds of photographs (probably taken before World War II) concerning art monuments, which were to be taken by Kolowca – cf. A UJ, IDO 52.

Individual German documents concerning Kolowca can be found in the National Archives in Cracow, SMKr 182, p. 1035, 1043 et al. (microfilm J 8185). It is referred to by Arend (2009b: 220), who stated that the photographer had cooperated with IDO and other German institutions. These documents note the employment of Kolowca by Stadthauptmanns Krakau, Propaganda- und

tographer) around 1941. The collection of photographs by Wójcik concerns mainly two groups of people – Lemkos and Pogórzanie (Głuchoniemcy).<sup>69</sup> Relatively many pictures in the discussed resource present members of these communities in festive situations, dressed in folk costumes. The photographs taken by Kolowca illustrate the Hutsul folk art artefacts.<sup>70</sup>

In total, out of 573 photographs in the MEK, the number of duplicates identified in the SRV IDO collection is 327.

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Kulturamt (the Office of Propaganda and Culture). This institution took over the Municipal Museum of the Artistic Industry (the name of the Städtisches Kunstgewerbe Museum in Krakau), the National Museum (National-Museum), renamed the Collections of Art History (Kunstgeschichte Sammlungen), and the Archives of Historical Records of the City of Cracow (Stadtarchiv), and took charge of them. The German administration, due to the lack of professional human resources, to some extent used the existing Polish Staff – cf. The National Archives in Kraków: “Introduction” by Zofia Homecka to the Inventory Book 25, the “Der Stadthauptman der Stadt Krakau” series of records (Starost of the City of Cracow) from 1939–1945, SMKr 33, typescript, 17 pp., and the fascicles SMKr 215, SMKr 216.

Below we quote the translation of the document confirming the employment of Kolowca by the Germans. It is a letter of the Office of Culture and Propaganda addressed to the Labour Office in Cracow (of December 16, 1943): “You asked the photographer Kolowca Stanislaw to report to the Feldzeugdienststelle Krakau, Rakowitzerstrasse 22 as a worker. We would like to request that you withdraw this order for the following reasons: Kolowca Stanislaw is the only efficient non-German photographer of Krakow. He does not accept any private orders, but is occupied exclusively with urgent works performed for various offices, in particular for IDO, the Department of Science and Education (Office for the Care of Old Art), as well as for the Starost of the City of Cracow, whose premises house his photographic laboratory. At present, Kolowca was commissioned by the starost to create a photographic file about Cracow and its history, consisting of about 2,500 cards. Moreover, Kolowca is busy with the photographic preparation of the current exhibitions and so, among others, an architectural exhibition as part of the show “Generalgouvernement seen through the eyes of German artists” 1943, which is why we absolutely need Kolowca. a would again like to ask you to revoke the decision and inform me about it [handwritten, illegible signature]”. (SMKr) 182, p. 1035.

<sup>69</sup> Reinfuss (1971: 6) writes about the name “Pogórzanie” introduced by Wójcik in 1935; for more on the earlier name “Głuchoniemcy” – see Bystroń 1925: 103; cf. discussion of the pseudo-historical, pro-German novel *Call of Ancestors*, published under the pseudonym Emilian Haczowski in 1944 in Cracow, which Woźniakowski discusses in 1997: 344–350; cf. Jaślar 1936: 7–19; cf. Grzywacz-Świtalski 1968: 112.

In the photographic archives of “Ilustrowany Kurier Codzienny” in NAC online about 20 reproductions by Wójcik were found, from which three prints were identified in the IDO MEK collection: MEK, inv. no. 48251, cf. [A. Wójcik], “A Historical Lemko Chest”, “IKC”, [www.nac.gov.pl](http://www.nac.gov.pl) (access: 18.07.2014), call no. 1-F-313; MEK, inv. no. 30994, cf. by the same author, “A group of Pogórzanie from the vicinity of Gorlice”, “IKC”, [www.nac.gov.pl](http://www.nac.gov.pl) (access: 18.07.2014), call. no. 1-F-122; MEK, inv. no. 30995, cf. by the same author, “A music ensemble of Pogórzanie from the village of Łuźna in Gorlice”, [www.nac.gov.pl](http://www.nac.gov.pl) (accessed: 18.07.2014) call no. 1-F-120.

<sup>70</sup> See MEK, inv. no. 21006, 43683, 43941-43944 – they present a decorated chest and an ashtray, ceramic jugs, plates, bowls and figures and metal bracelets; MEK, inv. no. 36626 – presents a set of Hutsul and Polish Easter eggs; a photograph described by the Germans as an example of Hutsul folk art and Polish folk pseudoart.

### 3. The IDO Collection at the Institute of Art History of the Jagiellonian University

At the Institute of Art History of the Jagiellonian University (IHS UJ), the IDO photographic materials, similarly to the MEK collection, do not form a separate group, but have been included in the existing photographic collection. Here the arrangement of photographs is topographic, and alphabetical according to the names of villages and cities, with a division into Polish and foreign parts.

According to the estimates, the IDO collection consists of several hundred photographs. We describe it on the basis of the available selection of several dozen copies.<sup>71</sup> Most of them have the same formal features as the IDO collection in the IEiAK UJ. Apart from the file, there are also loose prints, among them with the stamp of the Photographic Archive of the Tourism Department of the Ministry of Communication, the Tourism Study of the Jagiellonian University, the “CBI” sign or the stamp of the Central Bureau for Inventorising Art Monuments in Warsaw (CBI).<sup>72</sup> So far, they have not been linked

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<sup>71</sup> It is difficult to determine the size of the collection and its character without conducting a detailed search. The IHS UJ collections are systematically digitised, processed and made available online – see [www.fototeka.ihs.uj.edu.pl](http://www.fototeka.ihs.uj.edu.pl) (access: 17.07.2014), cf. footnote 201.

<sup>72</sup> At the end of October 1939, the CBI’s resources were evacuated from the seat of MWRiOP at al. Szucha, which had already been partially occupied by the Gestapo, to the Faculty of Architecture at the Warsaw University of Technology, and later moved to the National Museum, where upon the Germans’ consent they began to be arranged. “However, at the beginning of 1940 the collection was transported to Cracow. It was put in the building of the Jagiellonian Library. Then it survived the whole occupation there in a good condition, with only a few losses” (Zachwatowicz 1970: 113–114). Referring to the above, the author managed to find a document dated July 3, 1945 confirming receipt by J. Szablowski of 11 packages with photographs from the CBI restituted from Silesia – see the Archives of the Wawel Castle, AZK PZS-II-22/1, p. 45.

The continuation of the Polish collections by the Germans is evidenced by the entries of negatives in the inventory books of the CBI and the imprints on the envelopes for negatives: “Denkmalamt der Hauptabteilung Wissenschaft und Unterricht in Krakau” (Office for the Preservation of Monuments of the Faculty of Science and Education) (information received from Jan Przytkowski from the Polish Academy of Sciences, June 18, 2013).

According to T. Zadrożny (from the Polish Academy of Sciences), Dagobert Frey (associated with the Sektion Kunstgeschichte) took over the CBI’s resources in order to administer monuments in the material, substantive and propagandist sense in the GG territory. The researcher of this subject has not found any evidence of the use of this collection by the aforementioned section (information obtained from T. Zadrożny on April 24, 2013 and June 17, 2013) – cf. Zadrożny 2009a: 36; 2012: 111, 116.

After World War II, the collection of the CBI was taken over by the National Institute for the History of Art and Stocktaking of Historical Monuments at the Ministry of Culture and Art, which was transformed into the National Institute of Art (1949), and then into the Institute of Art of the Polish



with the IDO and were treated as their own pre-war collection. On the basis of the findings it can be assumed that the indicated categories of photographs were stolen by Germans (from Polish institutions, probably from the University College of Tourism of the Jagiellonian University<sup>73</sup> and/or CBI)<sup>74</sup> and found themselves in the Sektion Kunstgeschichte IDO and/or Hauptabteilung Wissenschaft und Unterricht.<sup>75</sup> After World War II they were added, in circumstances difficult to reconstruct, to the IHS UJ resources.

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Academy of Sciences (1959). Currently, they are part of the Collection of Photographs and Measurement Drawings of the Institute of Art (PAS) in Warsaw – see Furmańska, Kucharska 2000: 11–13; see also: Ruszczuk 1996: 8.

<sup>73</sup> The College of Tourism of the Jagiellonian University (1936–1939) was established at the initiative of Stanisław Leszczycki (1907–1996) at the Jagiellonian University's Geographical Institute (Jagiellonian University IG) as a scientific research institution dealing with the issues of tourism. It was located at the Jagiellonian University's IG premises (64 Grodzka Street). It had a permanent workroom, complete with a library, photographic collections (photographs, slides, postcards) and an archive. The collection of photographs and slides was created from the gifts of the Faculty of Tourism of the Ministry of Communication, the deposit of the Voivodeship Tourist Commission in Cracow and photographs taken by the students of the College. The publishing company Książnica-Atlas is included in the list of institutions that contributed to the building of the collections. In 1937, the photographic resource consisted of 2,318 pieces, and the slides consisted of 136 pieces. The resources were consistently increased and at the end of 1938 they reached 3,015 photographs and 278 slides – see Activity Report of the College of Tourism of the Jagiellonian University for the period May 1, 1936 – September 30, 1937, *Compte rendu des travaux du Studium du Tourisme a l'Université de Cracovie pour la période May 1, 1936 – September 30, 1937*, 1937 and II. Activity Report of the UJ College of Tourism for the period October 1, 1937 – December 31, 1938, *Tätigkeitsbericht des Studiums für Fremdenverkehr der Jagiellonischen Universität für die Zeit vom 1 October 1937 – 31 December 1938*, 1939; cf. Leszczycki 1991: 13–14; College of Tourism of the Jagiellonian University (1936–1939), 1992, "Prace Geograficzne", ZN UJ, 89; Liszewski 2008: 207.

They write about the wartime fate of the collections of the Geographical Institute of the Jagiellonian University, including the takeover of most of the books and cartographic collections by the Sektion Landeskunde: Leszczycki 1946: 113–114; Szaflarski 1946: 129–131; Leszczycki 1991: 17–18, 20–21; Jackowski, Sołjan 2009: 12–14, 2010: 63–65.

<sup>74</sup> Duplicates of positives from the Photographic Archives of the Tourism Department of the Ministry of Communication could also have been found in the CBI. For many years, after the war, historical prints were glued to topographic catalogue cards. That is why it is difficult to say today which signatures they had on the reverse side. In mid-2013, the Collections of Photographs and Measurement Drawings of the Polish Academy of Sciences' Institute of Art in Warsaw completed the action of separating historical positives from the phototheque (this information was obtained from J. Przyppkowski from the Polish Academy of Sciences on June 18, 2013. Any searches would thus be simpler and would allow to confirm or exclude the hypothesis.

<sup>75</sup> One of the found photographs, taken by H. Poddębski – depicting the courtyard of the palace in Baranów Sandomierski – has various markings on its reverse side, including the stamp of the "College of Tourism of the Jagiellonian University" and the German inventory stamp:

„DENKMALAMT

d. Hauptabt. Wiss. u. Unt. [Der Hauptabteilung Wissenschaft und Unterricht]

d. Reg. d. GG.

There are also photographs (a file and slides) identified with the Landeskunde Sector. The photographers are, among others: H. Graul, A. Plügel, B. Haas, P. Brandner.

There are also – previously unprecedented, but related to the SRV IDO prints in the IEiAK UJ, the MEK and original photographs in the Tatra Mountains Museum – contact sheets with the stamp: “Institut für deutsche Ostarbeit Kunstgeschichte” and description: “Photo Plügel, Zakopane, Tatramuseum, Bildarchiv”<sup>76</sup> or others with an identical stamp signed: “Dębno, Foto Plügel”.<sup>77</sup>

## COMPARISON OF SUB-COLLECTIONS WITH THE SRV IDO COLLECTION AT THE ARCHIVES OF THE JAGIELLONIAN UNIVERSITY

As it has been stated earlier, the IDO photographic collections in the IEiAK UJ, IHS UJ, MEK and the photos of the “Old IDO” series of records held

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Kunstdenkmal ..... *Der Hof Schloss* .....

Ort; ... *Baranów* .....

Foto Nr.; .....

Nachdruck nur mit Erlaubnis”.

The latter one was the CBI collection signed by the Germans, for example another photo by H. Poddębski of the Palace in Baranów (Phototeque IHS UJ No. IHSUJ P 000036) with the seal “Central Stocktaking Office of Art Monuments” and a photograph taken by Tadeusz Przyppkowski of a wooden church (The SS. Simon and Juda Thaddeus church) in Białka Tatrzańska”. CBI’s markings are also visible on the reverse sides of other photographs and on some documentation cards created after the war at the IHS UJ (they were probably copied from original descriptions of prints).

In view of the above, it can be assumed that: (1) after the Germans left Cracow, the CBI collections that were left behind – were included in the photographic archives of Denkmalamt der Hauptabteilung Wissenschaft und Unterricht – were stored together with other photographic collections, including perhaps the IDO collections, hence the individual photographs could accidentally be transferred to the separated IDO collection; (2) or were independently included in the collection of the Sektion Kunstgeschichte IDO in connection with their cooperation with the Hauptabteilung Wissenschaft und Unterricht (as can be seen from the documents cited by Arend 2009b: 212, 219), and since February 1943 with the entry of IDO into the structure of this office.

<sup>76</sup> In the Jagiellonian University Archives, in the IDO SRV series of records, among thousands of photographs there are 36 negatives, Box 63/008, taken in the Tatra Mountains Museum, of which three prints are held in the IEiAK UJ (including one identified with a contact sheet at the IHS UJ), 26 prints at the MEK (including 12 identified with contact sheets in the IHS UJ), and at the IHS UJ all the contact sheets were identified with A UJ, IDO SRV (Box 63/008/009, 019, 022-025, 027, 028 (2x), 029–031, 033–037) – see Duszeńko-Król 2014: 257–264 (Annex V).

<sup>77</sup> Contact sheets from the Phototeque of the IHS UJ No. IHSUJ P 001242-P 001250 (22 pieces on three cards) show the surroundings and the interior of the wooden church in Dębno. The photographs were taken by A. Plügel about 1940–1941. All of them have negatives in the SRV – see: A UJ, IDO SRV, Box 68/018, “18 Podhale 3, 596–630”. (68.018.015, 018-038) and two identified prints of A UJ, IDO, Box 63/185/013, 015; up to 12 contact sheets were found in the IDO file held in the MEK, inv. no.: 31027, 31029-31033, 31037-31040, 36813, 36815.

in the Archives of the Jagiellonian University are complementary in terms of formal features, authorship of photographs and research topics and are connected with the IDO SRV collection (they are its partial copy and/or supplement). Let us recall: (1) the collection of the department of ethnology of the Sektion Rassen- und Volkstumsforschung held at the IEiAK UJ and the MEK contains copies the originals of which are held in the SRV; (2) duplicated copies of photographs taken by Plügel from the department of ethnology of the Sektion Rassen- und Volkstumsforschung appear in the collections of Sektion Landeskunde (in the IEiAK UJ and IHS UJ) and Sektion Kunstgeschichte (contact sheets in the IHS UJ), and negatives in the SRV; (3) duplicate copies of the photographs taken by Behrens of the Sektion Kunstgeschichte are in turn held in the collections of the department of ethnology of the SRV (in the MEK). Related to the above are also photographs of exhibits and photocopies of photographs taken in the Tatra Mountains Museum for the purposes of the department of ethnology of the Sektion Rassen- und Volkstumsforschung, copies of which are in the IEiAK UJ, MEK and IHS UJ, and originals in the SRV. Thus, by getting acquainted with the entire dispersed IDO collection, it was possible to partially identify and verify photographs of the individual IDO collections and sections. Each of the subcollections (constituting separate series of records of several institutions) became a key to read the remaining ones.

The IDO files at the IEiAK UJ, MEK and IHS UJ (selection available) complete the collection of the department of ethnology of the SRV IDO: (1) inform about the existence of a collection of several hundred so far mostly unknown photographs; (2) describe photographs of the SRV IDO; almost the entire photographic body of the SRV's department of ethnology, with the exception of slides and a small number of prints, consists of rolled up rolls of films or cut films; individual units of the collection bear only a fiche with concise captions; only the information from documentation cards (files) on which the prints were placed, provide more information on the photographed objects; (3) confirm for the SRV and the Tatra Mountains Museum the existence of complementary data sources (this applies to about 2,000 photographs of exhibits, which would require on-site identification and description at the MT).

## FINAL REMARKS

The photographic collections of the IEiAK UJ, IHS UJ and MEK are a unique – as yet unknown – legacy of the photographic activity of the Sektion Landeskunde and Sektion Kunstgeschichte. We have no information

about the other collections available in these sections.<sup>78</sup> With the collection of the department of ethnology of the Sektion Rassen- und Volkstumsforschung, we complete, verify and broaden our knowledge of the SRV photographic resource and discuss the ways and methods of carrying out one of the main tasks of the IDO, namely searching for, confirming and documenting traces of “fuzzy German blood” in the East.

It is therefore reasonable to conclude that the photographic material collected by the IDO was much larger than that represented by the SRV collection and the department of ethnology of the Section Rassen- und Volkstumsforschung, Section Landeskunde and Section Kunstgeschichte of the IEiAK UJ, the IHS UJ and the MEK. Even this accessible part gives an idea of the scale of the project and the momentum with which the Germans conducted the documentary photographic action on the territory of occupied Poland. The inventory was carried out during planned stationary research, field penetrations, as well as during business trips. In addition, it was completed by borrowing, ordering or purchasing negatives and thematic photo collections from photographers, museums, photographic archives, press publishers and other German institutions, as well as by looting Polish collections and appropriation of private collections.

It is significant that only one section, namely the SRV IDO (according to the available data), created, in the years 1940–1943, a photographic collection of comparable size or even larger than the one that found its way to the photographic archives of the pre-war Poland’s Ministry of Communication (in 1939 it counted about 30,000 items) and was collected for several decades. During the occupation, only a German institution was able to carry out such extensive photographic field research. It was impossible to practise as a photographer without the supervision and approval of the competent German authorities (Department of Folk Education and Propaganda at the Office of the Generalgouvernement or at the Office of the competent district chief).<sup>79</sup>

<sup>78</sup> A small collection of photographs, probably of the Sektion Kunstgeschichte, is located in the Archives of the Jagiellonian University – see: A UJ, IDO 53.

<sup>79</sup> “Regulation on cultural activities in the General Government of 8 March 1940” and “Second implementing provision of the Regulation of 8 March 1940 on cultural activities in the General Government of 18 August 1940” – see: Weh 1941: B 700, B 702 (Polish edition); cf. also Wroński 1974: 84, 112, Department Folk Education (according to other sources: Public) and Propaganda in 1941 was renamed the Main Department of Science and Education, and its units supervised all cultural undertakings: – see Weh 1941: B 700, B 702 (Polish edition); cf. also Wroński 1974: 84, 112, Faculty of Folk Education (in other public sources) and Propaganda in 1941 was renamed the Main Faculty of Science and Education, and its units supervised all cultural undertakings: “Every sculptor, musician, journalist or photographer had this institution above them” (Estreicher 2003b: 140).

Some bias and selectivity in the selection and photographing of people and objects can be observed. This is particularly evident in the case of presenting the Jewish community in comparison with the representatives of other groups of the population. Similarly, the image of the Polish village and its inhabitants was contrasted with that of its neighbours – descendants of German colonists. The lists were to show differences in the civilisational level of “sorted” communities.

Preserved photographs show objects, most of which no longer exist, landscapes that have changed and people that were killed or passed away (only a few are still alive). Paradoxically, contrary to the original intentions of the German occupying power, from the perspective of time it can be said that the photographic documentation created on the one hand is a testimony of the Nazi actions aimed at segregation and extermination of the conquered population, as well as categorization of the Polish territory with the intention to implement racist settlement plans, and on the other hand – it reconstructs and creates a picture of cultural reality from 70 years ago. Thus, the IDO photo archives contain documentary material for use by anthropologists, ethnologists,<sup>80</sup> historians, art historians, museologists, geographers of various spe-

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<sup>80</sup> As mentioned, the IDO photographic collection inspired the ethnologist M. Maj and S. Trebunia-Staszal from the IEiAK UJ to undertake research in the Podhale region. Let us give the floor to the authors of the project: “The main task (...) is to broaden the knowledge about the activities of the SRV in Podhale in 1940–1942, based on a rich collection of previously unknown documents. At the same time, referring to the testimonies of the surviving people undergoing an anthropological and medical examination (then school-age children), we try to show how the action of the Nazi anthropologists is remembered by them. It turned out that by presenting our interviewees with documentation concerning them, such as questionnaires with detailed descriptions of their family farms, palm prints and, above all, photographs, we bring back events which still arouse a lot of emotion. Referring to this particular episode from the Nazi occupation years, almost everyone in their stories returned also to many other, most often dramatic events from the period of the World War II” (Maj, Trebunia-Staszal 2013: 129).

According to the authors, the research will enrich the reflection on memory, including memory of World War II, which is alive in cultural anthropology – see by the same authors 2011: 560. This reflection accompanies also the research work being continued in the vicinity of Cracow, Mielec, Nowy Sącz, and Krosno (Dr Małgorzata Maj), Podhale (Dr S. Trebunia-Staszal) and in the Lemko land (Prof. Dr Zbigniew Libera and Dr Patrycja Trzeszczyńska) – see Trzeszczyńska 2013: 39.

During the field research among others in Podhale M. Maj and S. Trebunia-Staszal identified situations, persons and objects appearing in the photographs of the Sektion Rassen- und Volkstumsforschung IDO from the collection of the IEiAK UJ: IDO/82, IDO/89, IDO/91, IDO/162, IDO/436 (for negatives see A UJ, IDO SRV, Box 70/325/002-004), IDO/473, IDO/525 and others, as well as the MEK and see the grant archives at the IEiAK UJ. The researchers have included several reproductions of photographs from the IEiAK UJ IDO collection in the aforementioned publications.

cialties, urban planners, architects, historians of photography and regionalists. For the latter, it is a database of information about their “little homeland”.<sup>81</sup>

Photographs of ethnographic exhibits taken at the Tatra Mountains Museum constitute a source of the history of the museum’s collections<sup>82</sup> and the institution itself. It is also necessary to point out that the above findings concerning the photographic collection collected or produced by IDO are in part hypothetical and serve as advance findings. The caution of the wording results, among other things, from the fact that we are dealing with significant source material, but at the same time it is both fragmented and incomplete. The IDO legacy has been divided and scattered, and its fragments are found in various places, in other series of documentation, in several countries. Some of them are waiting for “discovery”.

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<sup>81</sup> Cf. an example concerning Markowa: footnotes 242, 243 and Dróżdź-Szczybura 2005: 276 (photo 4); see inv. no. IEiAK UJ, IDO NSZ/134 and IDO/406 (a slide and a print) – the door and the door frame visible in the photograph from the house photographed by G. Hildebrandt in 1942 were transferred to the Museum of the Homestead in Markowa.

<sup>82</sup> The collection of photographs makes it possible, among other things, to compare the state of the ethnographic museum resources from the beginning of the 1940s with the present (although after World War II relatively few ethnographic exhibits were lost – 49 out of the total of over 5,000; see: Wesołowska 1999: 52) and to verify the information on the objects presented in the IDO photographs in the collections of other institutions. The issue is illustrated by the following example. As it was established, photographs of printing blocks for canvas printing from the IDO photographic collections in the MEK, inv. no. 40053, 40054, are prints from negatives of A UJ, IDO SRV (Box 65/123/004, Box 65/123/005, Box 65/122/037), and the photographed exhibits come from the Tatra Mountains Museum, inv. no. E/1175/MT, E/1284/MT, E/1287/MT, E/1293/MT, E/1289/MT. The Tatra Mountains Museum registered a loss of one block in an old inventory card file (old inv. no. 1291) and a supplied remark reads: “stolen by a German 15 or 16.9.1942”. The photograph of the lost exhibit was identified in the MEK collection among the others made by the IDO and coming from the MT, and the reproduction with reference to the source in the MEK was found by Z. Rak in the publication by Małeta, Fryś-Pietraszkowa 2000: 161.