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## HENRYK SIEMIRADZKI'S PAINTING ON THE EUROPEAN MARKET OF PHOTOGRAPHIC REPRODUCTIONS OF WORKS OF ART

The invention of photography in 1839 caused a revolution in fine art publishing, and consequently in art promotion and distribution. None of the graphic techniques used in the 19<sup>th</sup> century to reproduce works of art could provide such faithful copies as the new medium. Photography was quickly accepted as a tool for obtaining perfect reproductions of works of art thanks to the great, previously unknown faithfulness of the photographic image to the original. The main advantage of photography and photomechanical printing processes (developed on the basis of photography from the early 1880s) was that they allowed for the rapid production of a large number of high-quality prints at a relatively low price, much lower than the price of traditional graphic reproductions.<sup>1</sup> Photography – as a mass medium – has democratised access to art that has become available to the broad public through it. The new medium has also become an important tool for professionals – collectors, researchers and art critics.

When Henryk Siemiradzki was beginning his painting career, photographic reproduction had already established itself and became a very important element of the art market. He came into contact with

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1] See Anthony J. HAMBER, "A Higher Branch of the Art". *Photographing the Fine Arts in England, 1839–1880*, Gordon and Breach Pubs., Amsterdam 1996.

photography as a means of promoting artistic work during his studies at the St. Petersburg Academy of Arts. Then, for the first time, a professional photographer took pictures of his paintings intended for public distribution. These were photos of two academic sketches: *The Christ Descending into Hell* and *The Destruction of Sodom and Gomorrah* taken during the presentation of these works at the annual exhibition of the Academy in the autumn of 1869. The photographer was Ivan Brandenburg who had the exclusive right to issue photographic copies from this exposition. Ivan Brandenburg (1841–1870) was a painter, graduate of the St. Petersburg Academy of Arts. He ran his photographic studio in Petersburg from 1868. He took photographs for the Academy, and in early 1870 (shortly before his death) he obtained the official title of the photographer of the Imperial Academy of Arts.<sup>2</sup>

The photos for sale were mounted on cardboard with printed titles,<sup>3</sup> information about the author of the work as a student of the Academy, the prizes he received for his work, and the photographer's signature.<sup>4</sup>

The introduction of the reproductions of his paintings into the market must have been an important event for Siemiradzki – a student. In a letter to his parents, he proudly wrote that the photographs were sold at the exhibition and “in the stores”,<sup>5</sup> which meant that his works would go to a wider audience than just professors, students and visitors to the exhibition.

Of course, the distribution scale of prints was still local. Neither the St. Petersburg Academy of Arts nor the photographer had a wider distribution system. Beyond the borders of St. Petersburg, these photographs circulated primarily thanks to social contacts, being sent privately to family and friends.

The next stage in the process of promoting Siemiradzki's work with the use of photography took place shortly after he left school, and it was at once a jump to the highest level of the European market of reproductions. In early 1872, the artist made contact with one of the most important fine art publishers – the Munich publishing house

2] Accessible online: <https://stereoscop.ru/photograph/> Бранденбург-Иван-Иванович.

3] In Russian: *Сочетствие Иисуса Христа в Адѣ; Разрушение Содома и Гоморра.*

4] Examples of these photographs have been preserved in the legacy of Henryk Siemiradzki kept in the collections of the National Museum in Kraków, Department of Old Photography, inv. nos.: XX-f-27023, XX-f-31920.

5] Henryk Siemiradzki, letter to parents, St. Petersburg, September 1869, Archivio di Pontificio Istituto di Studi Ecclesiastici, Roma (PISE), 22 – Siemiradzki Legacy, file 1, f. 211-213.

Franz Hanfstaengl Kunstverlag, which decided to take a photograph of the painting *A Roman Orgy from the Imperial Era* exhibited at Munich Kunstverein in January of that year. The photograph was published in the series *Galerie Moderner Meister*, including reproductions of paintings of the most popular contemporary artists. It was available in two formats: the smallest, i.e. cabinet card (cardboard size – ca. 11 x 17 cm) for the price of 1 mark (fig. 89) and the average, so-called Royal-Format (cardboard size – 65 x 46 cm) for the price of 7 marks 50 pfennigs.<sup>6</sup>

The young artist could be proud that the copy of his canvas was included in the offer of the major PAN European publishing company, the more that it was the first work that he made and showed in public after graduation. He wrote to his parents in January 1872 that he received a letter from the best of Munich photographers asking for permission to take and publish photographs of *Orgy*, for which he would receive “dozens of prints and the pleasure of seeing his painting in commerce, alongside the most beautiful works of Munich painters”.<sup>7</sup>

The presence in Franz Hanfstaengl Kunstverlag's catalogue introduced the name of Henryk Siemiradzki into international circulation. However, this contract did not immediately develop into permanent cooperation. Further works by Siemiradzki appeared in Hanfstaengl's catalogue only in the second half of the 1880s, a dozen or so years after their first contact.

None of the West European art publishers decided to print the next important work by Siemiradzki – *Christ and the Harlot* (1873). For the first time, the canvas was photographed in St. Petersburg when it was exhibited at the Academy of Arts in the spring of 1873. From the reviews published in the local press, we learn that the art reproduction market in Russia was very poorly developed at that time. Art critics lamented that the Russian public quickly and completely forgot about the paintings after the exhibitions. Abroad the situation was different

6] *Franz Hanfstaengl's Kunstverlag in München, Maximiliansstrasse 7*, in: Adolph RUSSELL, *Gesamt-Verlags-Katalog des Deutschen Buchhandels. Ein Bild deutscher Geistesarbeit und Cultur. Vollständig bis Ende 1880. Buch- und Kunst-Katalog*, vol. 8: *Leisnig – Nürnberg*, Adolph Russell's Verlag, Münster i. W. 1881, columns: 545, 586. The picture was published under the German title: *Aus der Blütezeit des römischen Cäsarismus*. A sample photograph (in a cabinet card format) has been preserved in the collections of the National Museum in Warsaw, Iconography and Photography Collection, inv. no: DI 109478 MNW.

7] Henryk Siemiradzki, letter to parents, Munich, January 1872, PISE, 22, file 1, f. 296-299; as cited in: Józef DUZYK, *Siemiradzki. Opowieść biograficzna*, Ludowa Spółdzielnia Wydawnicza, Warszawa 1986, p. 124.

because good and cheap (in contrast to Russian prints) photographs of exhibited works appeared very quickly.<sup>8</sup> Given such unfavourable opinion on the Russian art reproduction market, one can assume that the photo of *Christ and the Harlot* taken in St. Petersburg did not have a large market, and the number of its buyers was also limited due to the high price of prints. We do not have any information suggesting that the prints made in Russia were distributed in Western Europe, for example during the exhibition of the painting at the World Exhibition in Vienna in the same year.

For the second time *Christ and the Harlot* was photographed in Warsaw by a famous local photographer Jan Mieczkowski (1830–1889), during a display at the Town Hall in December 1873.<sup>9</sup> However, this reproduction was never published. As the press informed, “Mr Mieczkowski [...] did not find any advantage for himself in letting it out for public view”.<sup>10</sup> In Warsaw, the distribution of the reproduction of *Christ and the Harlot* was taken by another well-known photographer Konrad Brandel (1838–1920), who in 1874 – with the permission of Siemiradzki – made a copy of a photo taken in St. Petersburg. As it was emphasized, the prints made by Brandel were sold “at a very affordable price”.<sup>11</sup>

The painting was photographed again – for the third time – in Moscow, in connection with its display at the All-Russia Art Exhibition in 1882. The author of the photograph was Ivan Diagovchenko, one of the most famous Moscow photographers. Ivan Diagovchenko (1835–1887) opened the atelier in Moscow in 1867. In the 1870s he used the title of the photographer of His Imperial Highness the Successor Tsesarevich and Moscow Imperial Theaters, and from 1881 the title of photographer of the Court of His Imperial Majesty. Diagovchenko was known primarily for portrait photography – he was the favourite portraitist of poets, artists, dignitaries, but he also photographed Moscow’s architecture, documented important events in the court and country life. He gained recognition as a producer of photographic copies of

8] *Выставка в Академии художеств 1873 г. Грецизма, картина Генриха Семирадского, (An exhibition at the Academy of Arts 1873. Sinner [Christ and the Harlot], a painting by Henryk Siemiradzki), “Всемирная иллюстрация” (“World Illustration”), 1873, no. 243, pp. 136-138.*

9] “Kurier Warszawski”, 1873, no. 270, p. 2.

10] “Kurier Codzienny”, 1874, no. 28, p. 2.

11] *Ibid.* A sample photograph (in a cabinet card format) has been preserved in the collections of the Museum in Nieborów and Arkadia, branch of the National Museum in Warsaw, inv. nos.: NB Bibl.2173/1 MNW.

paintings. From the mid-1870s, he took photos of works by Russian painters commissioned by Pavel Tretyakov.<sup>12</sup>

The National Museum in Krakow preserves the print of *Christ and the Harlot* made by Diagovchenko in a large format with an inscription in French.<sup>13</sup> This indicates that the photographer had the ambition to reach foreign clients as well. However, he didn't have his own distribution network on a European scale. He could not compete with West European photography publishing companies that had their own catalogues and branches in the largest cities in Europe and in the United States, such as Franz Hanfstaengl Kunstverlag and Friedrich Bruckmann from Munich, Photographische Gesellschaft from Berlin, Adolf Braun from Dornach, Fratelli Allinari from Florence, Anderson in Rome, or Maison Goupil in Paris.

For the Polish market, photographic copies of Siemiradzki's works were published by the Warsaw publishing house of Herman Altenberg and Maurycy Robiczek (from the end of 1879, the company operated under the name of Robiczek only). In their series issued from 1876 called *Album of Photographs from Paintings of Polish Artists*, 14 of Siemiradzki's paintings were printed until the end of 1882. As the first, in 1877, *Elegy* appeared (fig. 90); then in the same year *Christ and the Harlot* and *Nero's Torches*, and in subsequent years: *View of Sorrento* (fig. 91), *Sale of Amulets*, *Shipwrecked Man (The Roman Beggar)*, *The Vase or the Woman?*, *A Dance among Swords*, *After the Example of the Gods*, *A Roman Orgy from the Imperial Era*, *He and She*, *The Era of Tiberius on Capri*, *A Patrician's Rest* and *The Vue*.<sup>14</sup> Photographs from Siemiradzki's paintings were taken in Warsaw by Konrad Brandel, partly from original canvases, partly from earlier prints made by other photographers.

The publishing project of Altenberg and Robiczek, although it didn't register on a European scale, was very important for the Polish audience. It was the first cyclic native photographic publication presenting works by Polish artists. Until then, the Polish market of art

12] Елена Бархатова, *Русская светопись. Первый век фотоконкуссии* (Yelena Barkhatova, *Russian svetopis' [photography]. The first century of the photographic art*), Альянс – Лики России, Санкт Петербург 2009, p. 365.

13] *Le Christ et la femme adultère*; National Museum in Krakow, Department of Old Photography, inv. no.: XX-f-31940.

14] Polish titles of prints: *Elegia, Jawnogrzesznica, Pochodnie Nerona, Widok Sorrenty, Sprzedaż amuletów, Rozbitek żebrzący, Wazon czy kobietę?, Taniec wśród mieczów, Za przykładem Bogów, Epizod z czasów Cezaryzmu, On i Ona, Na Kaprei za Tyberjusza, Odpoczynek Patrycjusza, Widoczek*.

reproductions, just like Russian, was very poor. The columnist of *Tygodnik Ilustrowany* wrote in 1877 with envy: “A wonderful way to disseminate works of art through photographic reproductions has long been invented abroad. These prints spread in hundreds of thousands of copies, and they are often performed in a masterly way and [...] they are extremely cheap.”<sup>15</sup> Altenberg and Robiczek, in addition to photographs from this series, published in the so-called cabinet format, also offered photos of Siemiradzki’s paintings in other sizes, also in large luxury formats Royal, Imperial and Extra and prints made in the photogravure technique.

Thanks to cooperation with the Warsaw publishing house, Henryk Siemiradzki was assured of the constant presence of his art among Polish audiences, who in turn eagerly awaited further photos of the works of the famous compatriot. Unfortunately, the artist’s collaboration with the Altenberg and Robiczek publishing house ended in an unpleasant way. In the middle of 1883, Robiczek announced the publication of five new, still unknown works by Siemiradzki, including a painting depicting the martyrdom of a Christian virgin in the circus of Nero. The artist reacted violently to this news, informing through the press that the publisher wasn’t authorized to disseminate any of the announced pictures, and especially the scene from the circus of Nero, which was only in the sketch stage. The painter accused the publisher not only of dis-respecting his artistic property rights, but also of obtaining photographs of works in an illegal manner.<sup>16</sup>

Despite such a nasty finale, Robiczek had great merits in promoting Siemiradzki’s art on the Polish market. The publisher not only issued his own series of reproductions, but also brought to Warsaw photographs taken abroad. In this way, the Polish public in December 1876 received a photo of *Nero’s Torches* taken in Rome by Gioacchino Altobelli (fig. 92).<sup>17</sup> The Roman photographer photographed the canvas in the spring of 1876 in connection with its display at the Academy of Saint Luke. Gioacchino Altobelli (1814-1878) was a well-known and respected photographer in Rome in the sixties and seventies of the 19<sup>th</sup> century. He was a painter by education. He started his photographic activity around 1858 together with a friend, a painter of Spanish origin Pompeo Molins. In 1865, he founded a new photographic studio

15] “Tygodnik Ilustrowany”, 1877, no. 59, p. 82.

16] “Czas” [Kraków], 1883, no. 184, p. 2.

17] “Przegląd Tygodniowy”, 1876, no. 53, p. 592.

under the name Stabilimento fotografico Altobelli & C. Altobelli was valued above all as a portraitist and author of magnificent views of Rome, its architecture and landscapes. He also experimented in the field of photographic technology.<sup>18</sup> For Henryk Siemiradzki, he also made a photograph of *Shipwrecked Man* of 1878. However, the reproduction of works of art wasn't the speciality of Altobelli. Also the distribution range of the photographer's works, although he was popular in Italy, can be described as a local one. Altobelli couldn't provide the painter with a notable presence at the very demanding and crowded fine art market in Europe. Of course, the prints of *Nero's Torches* made in Rome and bought there by art lovers and critics circulated around Europe. But it was still rather sociable than a professional distribution network.

Only constant cooperation with a large publishing and photographic company made it possible to be taken seriously on the European market. Contact established in 1872 with the Munich Franz Hanfstaengl Kunstverlag on the occasion of the publication of the reproduction of *Roman Orgy* turned out to be, as of now, episodic. Admittedly, in August 1876 Siemiradzki informed his family that the photo of *Nero's Torches*, with reproduction rights for Germany and whole Europe, was to be taken in Munich,<sup>19</sup> but it didn't happen. Photographic copy of *Nero's Torches* was released in Germany only three years later, in 1879 by the Photographische Gesellschaft in Berlin in connection with the presentation of the painting at the annual exhibition organized by the Berlin Academy of Fine Arts. Siemiradzki's painting was among thirty works selected for a special album of reproductions from this exhibition. Reproduction was available in three formats offered by the publisher (Folio, Imperial and Extra), with prices ranging from 3 to 45 marks.<sup>20</sup>

Photographische Gesellschaft from Berlin was one of the tycoons on the European fine art reproduction market.<sup>21</sup> The company was founded in 1862 by an engineer and chemist, and art lover Albert

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- 18] Piero BECCHETTI, *Gioacchino Altobelli, fotografo*, "Rivista di storia e critica della fotografia", vol. III, 1981, no. 2, pp. 24-43.
- 19] Henryk Siemiradzki's letter to his family, 9 August 1876, PISE, 22, file 1, f. 461-462v.
- 20] Advertisement in: *53ste Ausstellung der Königl. Akademie der Künste in Berlin*, Akademie der Künste, Berlin, 1879.
- 21] See Dorothea PETERS, *Vom Visitenkarten-Album zum fotografischen "Galeriewerk". Die Kunstreproduktionen der Berliner Photographischen Gesellschaft*, in: *Fotografien vom Alltag – Fotografien als Alltag*, eds. Ulrich Hägele, Irene Ziehe, Lit, Münster 2004.

Werckmeister, and was then run by his brothers Friedrich, a painter and engraver, and Emil, a merchant. From the beginning, the venture was of a business nature, and thanks to the perfect combination of commercial sense and artistic taste of its owners, the company quickly achieved great success. Initially, they published reproductions of old masters, made not from originals, but from engravings. These were prints in a cheap, small format called *carte de visite*. This production was very successful. Over 17 million prints of this type were sold. From about 1865 the company, as one of the first in Europe, began publishing – on a commercial scale – reproductions of oil paintings by old masters photographed directly from the originals. Collections of photocopies of works from the Berlin and Dresden Painting Galleries, from the National Gallery in London or from Italian collections, received enthusiastic reception. Critics wrote very flattering reviews about their quality and significance. The reputation of the company is evidenced by the fact that in 1869 she received permission to photograph paintings in the Louvre, in spite of the binding ban on taking photographs in this institution. In the mid-1860s Photographische Gesellschaft added modern painting to its catalogue. The company had an ambition to provide the audience, through photography, with a continuous review of the development of contemporary art. The company's success consisted in the fact that its offer was created with a view to different types of recipients. It was intended both for artists (as a kind of pattern), for connoisseurs of art, art historians and critics as well as for the general public. The headquarters of the company was located in a prestigious place – on the Museum Island in Berlin. Cooperation with such a publisher was, of course, also very beneficial for artists – not only because of the advertising that gave the opportunity to exist on the international art market, but also for financial reasons.

Contract for the publication of *Nero's Torches* in 1879 began the long-term cooperation of Henryk Siemiradzki with Photographische Gesellschaft in Berlin. In the catalogue from 1881 there were already five works by the painter, besides *The Nero's Torches* also: *A Dance among Swords*, *Shipwrecked Man* (fig. 93), *He and She* (fig. 94) and *The Era of Tiberius on Capri*.<sup>22</sup>

22] *Catalog des Kunst-Verlags der Photographischen Gesellschaft*, Photographische Gesellschaft, Berlin 1881, p. 18; as: *Die lebenden Fackeln des Nero*, *La danse des glaives (Schwertertanz)*, *Le mendiant naufragé (Der bettelnde Schiffbrüchige)*, *Elle et lui (Er und Sie)*, *Le rocher de Tibère à Caprée*.

The catalogue from 1896<sup>23</sup> offered copies of 16 paintings, apart from those mentioned above, also: *A Wandering Priest of Isis*, *The Funeral of a Rus' in Bulgar*, *Night in Pompeii (Firefly)*,<sup>24</sup> *The Victims of Svyatoslav after the Battle of Dorostolan in the year 971*, *The Song of the Slave*, *Rural Scene*, *At the Fountain*, *After the Example of the Gods*<sup>25</sup> (and also an enlargement of a fragment of this picture), *Phryne in Eleusis*, *The Vase or the Woman?*, *The Judgement of Paris*.<sup>26</sup>

In the following years one more painting was printed *A Game of Dice*,<sup>27</sup> so Photographische Gesellschaft published a total of 17 paintings by Siemiradzki. It was a comparable number, for example, with the number of reproductions of Lawrence Alma-Tadema issued by this company at that time. In the catalogue from 1896 there were 21 works by Alma-Tadema.<sup>28</sup>

Photographische Gesellschaft must have appreciated having Siemiradzki's works on offer, since his painting *The Vase or the Woman?* represented its production in the company's advertisement placed in the catalogue of the international exhibition in Berlin in 1891.<sup>29</sup>

In a special illustrated catalogue published by Photographische Gesellschaft in 1903, showing 900 works selected from thousands of copies of the company's offering, Siemiradzki also gained an important place. His paintings were placed in the section entitled "Allegorical and mythological paintings. Ancient genre scenes", and there were six of them: *The Song of the Slave*, *He and She*, *The Vase or the Woman?*, *Phryne in Eleusis*, *A Dance among Swords*, *After the Example of the Gods* and, separately, a fragment of the latter.<sup>30</sup> Of the artists representing a similar style and theme, only Lawrence Alma-Tadema was more widely represented (as many as 17 paintings).<sup>31</sup> The criterion for

23] *Catalogue of the Berlin Photographic Company Fine Art Publisher*, Photographische Gesellschaft, New York 1896, p. 56.

24] As: *Summer Night in Old Pompeii*.

25] As: *Follow a Good Example*.

26] As: *Representation Mimique du Jugement de Paris*.

27] *Catalogue of the Berlin Photographic Company Fine Art Publisher*, Photographische Gesellschaft, New York 1905, p. 189.

28] *Catalogue of the Berlin Photographic Company Fine Art Publisher*, Photographische Gesellschaft, New York 1896, p. 21.

29] *Internationale Kunst-Ausstellung veranstaltet vom Verein Berliner Künstler anlässlich seiner fünfzigjährigen Bestehens 1841–1891. Katalog. Zweite Auflage*, Verlag des Vereins Berliner Künstler, Berlin 1891, p. 3 in the part containing advertisements.

30] *Bilderkatalog der Photographischen Gesellschaft Kunstverlag, begründet in 1862*, Photographische Gesellschaft, Berlin 1903, pp. 123-125, 145.

31] *Ibid.*, pp. 129-135.

choosing paintings for this part of the catalogue from 1903 was their decorative character, corresponding to the tastes of a wide audience. The relatively large number of Siemiradzki's paintings placed here proves the popularity of his work in the circles of mass recipients.

Thanks to cooperation with Photographische Gesellschaft of Berlin, Henryk Siemiradzki's name became known in a wide European and American art market. The company had a very well-developed network of international distribution, branches in Paris, London, Vienna and New York. It published extensive catalogues with the offer. English-language versions of catalogues were also published in London and New York. Some of Siemiradzki's paintings were also published as large-format photogravures, specially designed for wall decoration: *A Dance among Swords*, *The Song of the Slave*, *Phryne in Eleusis*, *The Vase or the Woman?*, *The Judgment of Paris* and *A Game of Dice*.<sup>32</sup> Prints could also be ordered by post, which significantly increased the number of recipients.

In the second half of the 1880s, after a break of a dozen or so years, Siemiradzki again got in touch with the Munich publishing house Franz Hanfstaengl Kunstverlag. The company was founded in 1833 as a lithographic workshop by the highly regarded German artist Franz Hanfstaengl (1804-1877). In the early 1850s, Hanfstaengl expanded his business by opening an art printing house and photography studio. He specialized in lithographic and photographic portraits and reproductions of works of art. In 1868, the son of Franz, Edgar, took over the company. He developed on a large scale and commercialized the production of photographic copies, first of all from paintings. During his leadership, the company joined the group of leading European fine art publishers. The company flourished the most at the turn of the 1880s and 1890s. The Franz Hanfstaengl Kunstverlag's offer included reproductions of old masters' paintings from great European galleries, prints from contemporary painters' works and a collection of portraits of contemporary personalities. In the catalogue from 1889, in the section called Galerie Moderner Meister [Gallery of Contemporary Masters], there were 6,000 works, 4 years later – already 8,000 items. From 1889 Hanfstaengl published his own magazine on art *Die Kunst unserer Zeit*, also illustrated with reproductions of paintings. The company exported his production to the whole world. In 1892, branches

32] *Catalogue of the Berlin Photographic Company Fine Art Publisher*, Photographische Gesellschaft, New York 1905, p. 189.

were established in New York and London (from where prints were also exported to Australia, New Zealand and South Africa).<sup>33</sup> Cooperation with such a tycoon in the field of art reproductions had to be beneficial for every artist.

In 1886, Siemiradzki published with Hanfstaengl a painting *Christ in the House of Martha and Mary* painted in the same year. Until January 1892 the Munich publisher issued another 7 prints from the artist's paintings: *Bacchanals*, *Temptation of St. Jerome*, *Greek Vase Seller*, *With the Viaticum* (fig. 95), *Christ and the Woman of Samaria*, *Art Wins the Heart*, *Greek Idyll*.<sup>34</sup> In the following years he got the copyrights to next 5 paintings: *Consolation and Relief*, *The Careless Lovers*, *An Itinerant Art Dealer*, *The Little Argonaut* and *Curtain for the Krakow Theatre*.<sup>35</sup> Until 1897 Hanfstaengl issued a total of 14 paintings by Henryk Siemiradzki.<sup>36</sup>

At the beginning of 1895, Siemiradzki wrote to Stanisław Sokołowski, secretary of the Society of the Friends of Fine Arts in Lwów (Lemberg, Lviv), that he couldn't authorize him to reproduce any of his paintings, because the rights did not belong to him as almost all of his more significant works were reproduced by Hanfstaengl from Munich, or Photographische Gesellschaft from Berlin.<sup>37</sup>

On the American market, European reproductions were distributed among others by The Soule Art Company from Boston. In the catalogue of this company from 1902 there were 32 paintings by Henryk Siemiradzki – 13 published by Franz Hanfstaengl Kunstverlag,<sup>38</sup> 16 published by Photographische Gesellschaft<sup>39</sup> and three others that I could

33] Helmut HEß, *Der Kunstverlag Franz Hanfstaengl und die frühe fotografische Kunstproduktion. Das Kunstwerke und sein Abbild*, Akademischer Verlag München, München 1999.

34] *Verlags-Katalog von Franz Hanfstaengl Kunstverlag A.G. München. I. Theil*, Franz Hanfstaengl Kunstverlag, München Januar 1892, p. 113; as: *Bacchanale*, *Die Versuchung des heil. Hieronymus*, *Griechischer Vasenverkäufer*, *Die Wegzebrung*, *Christus und die Samariterin*, *Kunst bringt Gunst*, *Griechische Idylle*.

35] *Trost und Hilfe*, *Die Unvorsichtigen*, *Ein Hausirer*, *Der kleine Argonaut*, *Theatervorhang in Krakau*.

36] *Franz Hanfstaengl Kunst-Verlag A.-G. in München*, in: Adolph RUSSELL, *Gesamt-Verlags-Katalog des Deutschen Buchhandels und des mit ihm im direkten Verkehr stehenden Auslandes*. 16. Ergänzungsband 3,1: *Leisnig – Rybnik*, Adolph Russell's Verlag, Münster i. W. 1894, columns 699-700; Franz Hermann MEISSNER, *Henri de Siemiradzki. Ein polnisches Künstlerleben*, "Die Kunst unserer Zeit", vol. VIII, 1897, pp. 93–112.

37] Henryk Siemiradzki's letter to Stanisław Sokołowski, Rome, February 17, 1895, manuscript, in the collection of The Stanisław Fischer Museum in Bochnia, inv. no. MB-H/3010.

38] All previously mentioned except *Curtain of the Krakow theatre*.

39] All previously mentioned except *A Game of Dice*.

not identify with the titles: *Waiting and Watching*, *In Arcadia* and *A Grecian House*.<sup>40</sup>

We can conclude that constant cooperation with the two leading German fine art publishers – Photographische Gesellschaft and Franz Hanfstaengl Kunstverlag, lasting from the end of the 1870s, provided Henryk Siemiradzki with the comfort of a permanent presence on the artistic market, not only European, but also global. The number of reproduced works of the artist also shows that Siemiradzki's painting was an attractive commodity for producers and distributors of photographic reproductions. The benefit was mutual. The photography supported the artistic success of the painter. The more artist's paintings were reproduced, the more recognizable he was. The growing reputation of the painter, in turn, caused an increase in the demand for reproductions of his works. The art market and the photographic industry influenced each other, benefiting publishers as well as artists and the public.

40] *Complete Art Reference Catalogue*, Soule Art Company, Boston 1902, pp. 1166–1167.



89. Henryk Siemiradzki, *Blütbezeit des römischen Cäsarismus* [A Roman Orgy from the Imperial Era], photograph from the series *Galerie Moderner Meister*, ed. Franz Hanfstaengl Kunstverlag, München, 1872, National Museum, Warsaw (© Copyright by Ligier Piotr/Muzeum Narodowe w Warszawie).



90. Henryk Siemiradzki, *Elegia*, photograph by Konrad Brandel, from the series *Album of Photographs from Paintings of Polish Artists*, eds. Hermann Altenberg & Maurycy Robiczek, Warsaw, 1877, National Museum, Warsaw (© Muzeum Narodowe w Warszawie).



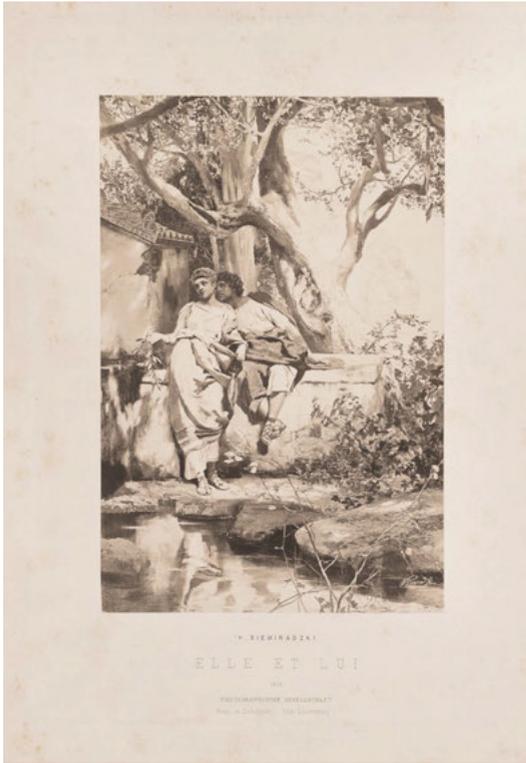
91. Henryk Siemiradzki, *View of Sorrento*, photograph by Konrad Brandel, from the series *Album of Photographs from Paintings of Polish Artists*, eds. Hermann Altenberg & Maurycy Robiczek, Warsaw, 1878, National Museum, Warsaw (© Copyright by Ligier Piotr/Muzeum Narodowe w Warszawie).



92. Henryk Siemiradzki, *Le Luminarie di Nerone* [*Nero's Torches*], photograph by Gioacchino Altobelli, Rome, 1876, National Museum, Warsaw (© Copyright by Ligier Piotr/Muzeum Narodowe w Warszawie).



93. Henryk Siemiradzki, *Der Bettler* [*Shipwrecked Man*], photograph, ed. Photographische Gesellschaft in Berlin, 1880, National Museum, Warsaw (© Copyright by Ligier Piotr/Muzeum Narodowe w Warszawie).



94. Henryk Siemiradzki, *Elle et lui* [*He and She*], photograph, ed. Photographische Gesellschaft in Berlin, 1880, National Museum, Warsaw (© Copyright by Ligier Piotr/Muzeum Narodowe w Warszawie).



95. Henryk Siemiradzki, *Die Wegzebrung* [*With the Viaticum*], photograph from the series *Galerie Moderner Meister*, ed. Franz Hanfstaengl Kunstverlag, München, ca 1890, National Museum, Kraków.