

AGNIESZKA FLUDA-KROKOS

## ANTONI BROSZ'S COLLECTION OF *EX-LIBRIS*

### INTRODUCTION

One of the manifestations of book culture is the marking of its belonging to a particular book collection. For centuries, the owners of libraries have used various kinds of provenance marks, expressing not only the possession of a given volume or scroll, but also of their bibliophilic interests, that is paying special attention to books. The aim of the article is to present one of the largest Polish collections of exlibris, kept at the Jagiellonian Library in Kraków, donated, according to the will of its owner, Antoni Brosz, in 1980: general presentation of the creation and content of the resource, its form, state of cataloguing, and current form, with its location in the contemporary Polish and world culture of exlibris as a unique collection, and a proposal of its cataloguing.

The basis for the work was the archival materials provided by the widow of Antoni Brosz to the Jagiellonian Library in 2005<sup>1</sup> and the archival materials from the author's resources. Very substantial information was also provided by Kasper Świerzowski and Piotr Hordyński – former employee of the Jagiellonian Library, who for many years took care of the collection of exlibris kept at the Jagiellonian Library. In exploring the available archives,

---

AGNIESZKA FLUDA-KROKOS, PhD – Pedagogical University of Kraków, Institute of Information Sciences, Department of Information Culture; Scientific Library of Polish Academy of Arts and Sciences and Polish Academy of Sciences (PAAS and PAS); correspondence address: ul. Podchorążych 2, 30-084 Kraków or ul. Sławkowska 17, 31-016 Kraków; email: [agnieszka.fluda-krokos@up.krakow.pl](mailto:agnieszka.fluda-krokos@up.krakow.pl) or [fluda-krokos@biblioteka.pau.krakow.pl](mailto:fluda-krokos@biblioteka.pau.krakow.pl); ORCID: <https://orcid.org/0000-0002-0934-8965>.

Dr AGNIESZKA FLUDA-KROKOS – Uniwersytet Pedagogiczny w Krakowie, Instytut Nauk o Informacji, Katedra Kultury Informacyjnej; Biblioteka Naukowa PAU i PAN w Krakowie; adres do korespondencji: ul. Podchorążych 2, 30-084 Kraków lub ul. Sławkowska 17, 31-016 Kraków; email: [agnieszka.fluda-krokos@up.krakow.pl](mailto:agnieszka.fluda-krokos@up.krakow.pl) lub [fluda-krokos@biblioteka.pau.krakow.pl](mailto:fluda-krokos@biblioteka.pau.krakow.pl); ORCID: <https://orcid.org/0000-0002-0934-8965>.

<sup>1</sup> Jagiellonian Library, Przyb. 223-254/05.

the methods of sources criticism and analysis, and elements of statistical methods, were used.

The beginnings of provenance marks are deemed to be the markings with faience plates of capsules with scrolls in the library of Amenhotep III (14th century BC). In the centuries that followed, another types of marks were created to mark the ownership of scrolls or volumes: protoexlibris, gmerks or coats of arms painted on manuscript pages. The first known European mark of this type is a graphic from the year 1470, belonging to Hildebrand Brandenburg from Biberach, Wittenberg. And the oldest Polish mark is from 1373 – it is the Bogoria coat of arms<sup>2</sup>, supralibros (imprinted on the covers, usually coat of arms (14th century, the oldest known Polish one from 1466 – Belina coat of arms,<sup>3</sup> exlibris – small marks glued to the back of the cover (the first Polish one from 1516, was created in the Viennese printing house of Hieronim Wietor<sup>4</sup> for the primate Maciej Drzewicki<sup>5</sup>), stamps and provenance entries/notes. The most famous artists who created, among others, exlibris were Albrecht Dürer (1471-1528) and Hans Holbein the Younger (1497-1543).

Exlibris (from latin *ex libris* ‘from the books, from the book collection’) a small graphic and one of provenance marks. It became a collector’s item in the first half of the 19th century. A specific culture was developed around exlibris, the manifestations of which in Poland include: the marks themselves, competitions, exhibitions, publications – periodicals (including *Exlibris*, *Silva Rerum*, *Ex Bibliotheca*, *Ex libris: Co? Gdzie? Kiedy?*), catalogues (exhibitions, competitions), folders, collectors, associations (enthusiast clubs) and galleries (e.g. Podgórska Galeria Ekslibrisu, Widzewska Galeria Ekslibrisu, Warszawska Galeria Ekslibrisu). With such rich events and phenomena around it, over time this small graphic print became a subject of research.

Exlibrisology, a science dealing with the study of exlibris, is regarded an interdisciplinary science (Dunin i Fluda-Krokos 616-617). Indeed, this book

---

<sup>2</sup> The coat of arms was painted on the page verso of the first page of the *Bible*, which was owned by Jarosław Bogoria from Skotniki – advisor to Casimir III the Great, Archbishop of Gniezno; the original is kept in the library of the Gniezno Chapter (see Grońska 24).

<sup>3</sup> Stamped on a volume from a book collection of Mikołaj Belina from Leszczyce, Professor at the University of Kraków (see Grońska 25).

<sup>4</sup> Hieronim Wietor (approx. 1480-1546 or 1547) – one of the first printers on the Polish land, with Vienna and Kraków imprints; a reformer of the publishing framework, propagator and publisher of the works of Polish humanists, Royal Printer.

<sup>5</sup> Maciej Drzewicki (1467-1535) – using the Ciołek coat of arms, Archbishop of Gniezno, Primate of Poland, he held numerous state and political functions, bibliophile, and writer. About M. Drzewicki as bibliophile see Wagner.

provenance mark can be approached from the perspective of many sciences and methodologies: for bibliology, an exlibris will be an element of book culture, for sociology, a manifestation of the book-owner, author-owner (addressee) relationship, for cultural studies, the culture of exlibris and its manifestations, for linguistics, exlibris is a message, for history, e.g., the book is the most important element of book culture. The history of libraries, book collections, marks, owners, for the history of art will be interesting due to graphic techniques, artists, themes.

It is assumed that the first Polish collectors were Józef Andrzej Załuski<sup>6</sup>, co-founder of the Załuski Library – the first Polish public book collection, and Gwalbert Pawlikowski,<sup>7</sup> who in his estate in Medyka, before 1848, created foundations for the Polish collecting activity. Later collections were gathered by Aleksander Konstanty Batowski<sup>8</sup> in Odnów, by Emeryk Hutten-Czapski in Stańków<sup>9</sup>, and by Stanisław Józef Siennicki<sup>10</sup> in Warsaw.

Antoni Brosz, exlibris enthusiast and promoter of those small graphics from Kraków, joined that community before World War II. Over the course of about 40 years, he accumulated a considerable resource of about 20,000 units and a rich thematic library. Tireless in his efforts, he tried to multiply the collection, and he was also active in popularizing and publishing, presenting the marks at exhibitions and publishing the files of exlibris – both his own collage attempts and those of graphic artists known in the second half of the 20<sup>th</sup> century.

In his unwritten will he recommended to his wife, Jadwiga Petecka-Brosz, and his friend, Kasper Świerzowski, to donate about 16,000 marks to the collection of the Jagiellonian Library, which, according to his will, was done in the late 1980s, two years after the collector's death. The rest, as well as the book collection, was dispersed.

---

<sup>6</sup> Józef Andrzej Załuski (1702-1774) – clergyman, politician, bibliophile, writer, man of many talents; co-founder of the Załuski Library, the first Polish public library.

<sup>7</sup> Gwalbert Pawlikowski (1792-1852) – landowner, politician, collector and bibliophile, deputy director of the Ossolineum in Lviv, carer of its collections. The collections gathered in the estate in Medyka were donated by him to the Ossolineum in Lviv.

<sup>8</sup> Aleksander Konstanty Batowski (1799-1862) – landowner, politician, historian, bibliophile, publisher.

<sup>9</sup> Emeryk Hutten-Czapski (1828-1896) – collector, scientist, Russian civil servant. The collected resources became the basis for establishment of the Emeryk Hutten-Czapski Museum in Kraków after his death.

<sup>10</sup> Stanisław Józef Siennicki (approx. 1834-1897) – librarian, bibliographer and bibliophile, collector, author of the study considered to be the first one concerning exlibris: *Recueil des éditions des imprimeurs célèbres de l'Italie, de la France et de la Belgique conservées dans la Bibliothèque de l'Université Impériale de Varsovie* (Warsaw, 1878).

ANTONI SZCZEPAN BROSZ (1910-1978)<sup>11</sup>

Antoni Szczepan Brosz was born on 25 December 1910 in Nienadowa, died on 26 December 1978 in Kraków. Attended the Public Lower Secondary School no. 2 in Przemyśl (1922/1923-1926/27) and the Public Lower Secondary School no. 1 in Sambir (1927/28-1930/31), and in 1931 passed the General Certificate of Secondary Education. He took up his first studies at the University of Warsaw, the Faculty of Medicine and at the Medical Officer Cadet School, but resigned from education at both of them. In 1932, started education at the Jagiellonian University, Faculty of Philosophy, major of Philology. He returned to education after the Second World War, which he spent in Hungary, after being interned in September 1939, at the Faculty of Humanities of the University, focusing on Slavic Literature, and starting a translation college at the Polish PEN Club.

Even before the war broke out, he took up various activities, working for example for the Polish State Railways. After returning to Poland in 1946, however, he became professionally involved in literature and editing, cooperating with, among others, the Teodor Gieszczykiewicz's Bookstore and Publishing House, Sheet Music Depository, the "Polish Radio" Broadcasting Committee, the "Nasza Księgarnia" Publishing House, the Publishing House of the National Ossoliński Institute, "Czytelnik" Publishing and Educational Cooperative, "Książka i Wiedza" Publishing Cooperative, "Prasa" Workers' Publishing Cooperative, "Śląsk" Publishing House, National Scientific Publishers PWN, Polish Music Publishing House, and editorial offices of magazines, among others, *Odra*, *Kuźnia*, *Życie Słowiańskie*, *Płomyczek*. As a translator from Hungarian and Slavic languages, he translated into Polish, for example, *Słońce już wyjrzało* by Oskar Mališ, *Wybór pism* by Jan Kollár, and *Lasy milczą* by Josef Horak; he also published his own works (under aliases) in *Zet*, *Kamena*, *Dziennik Literacki*, and *Znak*, as a publisher he published files and catalogues of exlibris.

He was active in many fields, being a member of numerous organizations and associations (for example, Academic Slavic Society, Matica Slovenska, Polish-Soviet Friendship Society, Polish-Yugoslavian Friendship Society, Polish Writers' Union, Association of Friends of the National Museum in Kraków), Danish Exlibris Selskab and Spolek Sběratelů a Přátel Exlibris v Praze. In 1971, together with Kasper Świerzowski, Henryk Kozłowski,

<sup>11</sup> Based on: Fluda-Krokos, "Antoni Szczepan Brosz" 125-141; also, "Brosz Antoni Szczepan" 34-35.

Mieczysław Rakosz and Tyrsus Wenhrynowicz, founded the Exlibris Enthusiasts Association at the Kraków Branch of the Book Friends Association. For his activity he has been awarded numerous distinctions, e.g. the Award of the Minister of Culture and Art for his translations (1949), the Silver Badge "For Social Work for the City of Kraków" (1971), "Distinguished Cultural Activist" Award (1975), and the Knight's Cross of the Order of Polonia Restituta (1975).

His adventure with exlibris began before World War II, in 1938. After the war, Brosz expanded his collection by "buying, receiving, exchanging, stealing," (Jakubiec, "Ekslibrisy" 4) and his devotion to his bibliophilic passion is most fully expressed by a sentence said in relation to the marks most valuable and closest to him: "The ones I don't have yet" (4). In 1975, the collection was as follows:

In the depths of the drawers of the huge, black wardrobe in the apartment at Topolowa Street there is a real private art gallery: over 8 thousand copies sorted by different subjects and series. Almost everything that has been created in Poland in this field – from the earliest times to the present day. (...) There's also a second wardrobe. This one holds the subject library, of approximately 300 items. (Jakubiec, "Ekslibrisy" 4)

Apart from collecting, he also carried out activities popularizing exlibris – he made fragments of his collection available for exhibitions (for example, *Exlibris of graphic artists of Kraków, 1945-1976, from the collection of Antoni Brosz* – May–June 1977; *Exhibition of exlibris of Polish book workers: exhibition from the collection of Antoni Brosz* – June 1978) and published bibliophilic exlibris files (for example, Adam Młodzianowski, *Świątki ekslibrisowe*, 1967; Jan Stańda, *Ekslibrisy*, 1967; Franciszek Walczowski, *Księgoznaki Franciszka Walczowskiego*, ed. A. Brosz, 1973)<sup>12</sup>. He planned several more (for example, with the works of Alina Kalczyńska, Tadeusz Przypkowski, Zbigniew Dolatowski, Jerzy Napieracz), but he didn't manage to finish them. He was also the author of about 30 collage exlibris, which he also published in the form of files (*Antymontaże ekslibrisowe*, 1963; *Montaże ekslibrisowe*, 1964). In 1964, he was one of co-organisers of the 10th International Exlibris Congress Fédération Internationale des Sociétés d'Amateurs d'Ex-Libris (FISAE), which took place in Kraków on 10-13 September 1964.

---

<sup>12</sup> About publishing activity of Antoni Brosz see Fluda-Krokos, "Drobiazgi wydawnicze" 253-267.

He did many times emphasize the need for a Polish magazine dedicated to exlibris. At that time, the following were issued: *Österreichisches Jahrbuch für Exlibris und Gebrauchsgraphik* issued by the Österreichische Exlibris Gesellschaft since 1927, the Czech *Zprávy Spolku Sběratelů a Přátel Exlibris v Praze* (1952-1993), the French *L'Ex-libris Français: bulletin de l'Association Française des Collectionneurs et Amis des Ex-Libris et des Gravures Palais Ducal Nancy France* (1939-), the German magazine issued by the Deutsche Exlibrisgesellschaft *Exlibriskunst und Gebrauchsgraphik* (1950-1978) and *Exlibriskunst und Graphik: DEG Jahrbuch* (1979-) or the Portuguese bulletin *A Arte do Ex-Libris* affiliated by Associação Portuguesa de Ex-Libris (1956-). Unfortunately, despite several attempts made in Poland, the majority of the publications were ephemera with several issues, and the longest appearing one on the Polish press market was the guide of the Podgórze Exlibris Gallery, edited by A. Znamirowski between 1996 and 2015, 524 issues in total. The Club of Exlibris Enthusiasts, where A. Brosz was very active, issued only 11 issues of a little small print called *Kuryer Wszędziebylski*<sup>13</sup>.

In the period of 40 years, Brosz gathered about 20,000 exlibris, of which almost 16,000 were donated to the Jagiellonian Library in 1980. The remaining ones ended up, for example, in the Library of the Nicolaus Copernicus University (purchased in 1981 and 1986), and the Podgórze Exlibris Gallery in Kraków. The thematic book collection of approximately 1000 items was dispersed – 60% of the doubles were sold at a bibliophile auction at the end of 1797 (the income was credited to the account of the Citizens' Committee for the Preservation of Monuments), a part of it was purchased by the Jagiellonian Library, and the magazines by the already mentioned library in Toruń.

#### COLLECTION

The first adventure of Brosz with exlibris started before World War II. Working in Teodor Gieszczykiewicz's antique shop<sup>14</sup> in Kraków, he

<sup>13</sup> Except the pre-war *Exlibris: czasopismo poświęcone książce* (Lwów–Kraków, 1917-1929, 7 issues), in Poland were also issued: *Ex libris Śląski* (Katowice, 1964-1965, 24 issues), *Exlibris Polski / Ekslibris Polski* (Legnica, 1981-1996, 6 issues), *W Kręgu Ekslibrisu* (Wrocław, 1981-2003, 15 issues), *EL* (Warsaw, 1990-1997, 16 issues); *Ex libris: Czasopismo Twórców, Kolekcjonerów i Miłośników Ekslibrisu: Czekaając na tytuł* (Kraków, 1994-2000, 6 issues); *Ex Libris: Co, Gdzie, Kiedy?* (Kraków, 1996-2011; 524 issues), *Ex Bibliotheca: Magazyn Grafików i Kolekcjonerów Ekslibrisów* (Warsaw, 1999-2009, 20 issues).

<sup>14</sup> Teodor Gieszczykiewicz (1855-1937) – co-founder and co-owner of a publishing and bookstore company, which became his property in 1930. It specialized mainly in music prints (clas-

established contacts with bibliophiles and graphic artists. Unfortunately, the outbreak of war and internment in Hungary effectively interrupted his passion for the small graphics. After his return to the homeland, he started to gather the resources again, often using the possibilities of working in a printing house and making zincographic prints.

Thanks to the activity in Polish and foreign clubs of exlibris enthusiasts, the collection was gradually growing. He regularly corresponded with artists and collectors from Austria, Belgium, Denmark, Spain, GDR, West Germany, Sweden, Hungary, and the USSR, scrupulously noting the exchange of marks, as evidenced by detailed descriptions of each letter sent and received from the period 1962-63, which he collected in a special notebook. From that notebook results, among other things, that in those years he corresponded with 42 people, next to the names of whom, he noted down the following, e.g.: next to Hanns Heeren (Germany) – he received 84, he sent 35 exlibris, next to Norbert Lippóczy – he received wishes, a letter and 16 exlibris, he sent wishes, a letter and 18 marks. The extent and intensity of this exchange is shown by statistics summarizing those two years – he received approximately 1,375 exlibris, sent 1,392.

Brosz, when creating the collection, prepared his own way of arranging collections, grouping them according to specific criteria. Collection – 15,631 marks – was (and is) divided in two main collections – Polish exlibris (9,603 marks), representing 61% of the resource, and foreign exlibris (6,028 marks) – 39% of the resource.

Within the two main groups, the marks were written with a visible, but not named by Brosz, division into authors and teams<sup>15</sup>. In the Polish part, the names of 199 authors appeared (7,268 marks) – 76%, and 56 teams (2,335 marks) – 24%, in the foreign part: 146 authors (4,597 marks) – 76%, and 26 teams (2,335 marks) – 24%. The inventory noted a total of 245 authors 11,865 marks: 199 authors (7,268 marks) – 58%, and 146 foreign (4,597 marks) – 42%.

The whole collection can also be divided into two more groups: exlibris with an author and exlibris without an author. In total, in a group of

---

sical and church music). During World War II it operated as an antique bookshop, after the war it developed its publishing production, and since 1952, only as a music bookshop and sheet music antique shop. Until the end (1960) it operated under its former name, mainly as a bookshop and antique shop. See "Gieszczykiewicz Teodor" col. 793.

<sup>15</sup> One of the more abundant groups is a collection called *Don Quixote* – 250 marks. Brosz paid special attention to marks referring to the figure of the famous knight and his squire. They are a frequent motif on the marks made for him, and he had at least 100 of them.

15,631 marks, 11,856 (76%) has an author, 3,766 marks (24%) were allocated to different groups: in the Polish part, there are thematic groups (41,1,752 marks, 75%), types of exlibris (5 groups, 258 marks, 11%), family type (4 groups, 120 marks, 5%), chronological (3 groups, 112 marks, 5%), topographic (2 groups, 51 marks, 2%), and unidentified (1 group, 42 marks, 2%); in the foreign part, only topographic (26 groups, 1,431 marks, 24%).

The highest number belongs to the following Polish authors: Zbigniew Dolatowski (466 graphics), Kazimierz Wiszniewski (292 graphics), Wojciech Jakubowski (184 graphics), Andrzej Kamiński (183 graphics), Tyrsus Wenhryniewicz and Adam Młodzianowski (181 graphics each), Jan Hasso Agopsowicz (164), Jerzy Drużycki (156), Edward Grabowski (154), Tadeusz Przypkowski (147), Janusz Tłomakowski (143), Józef Szuszkiewicz (128), Zbigniew Józwik (124), Czesław Kelma and Andrzej Bortowski (120 each), Krystyna Wróblewska (110), Tadeusz Żurowski and Ireneusz Chmurzyński (106 each); 24 artists in the group from 51 to 100 marks, 45 – group from 21 to 50 marks, and 110 in the group from 1 to 20 marks.

In turn, foreign authors with the highest number of marks in the collection are: Max Kislinger (Austria) – 174 marks, Aszot Mamadžanian (Armenian) – 163, Jaroslav Vodrazka (Czechoslovakia) – 160, Konstantin Kozłowski (USSR) – 155, Herbert Ott (Germany) – 150, Gerard Gaudaen (Belgium) – 140, Emil Kotrba (Czechoslovakia) – 137, Antal Fery (Hungary) – 119, Anatolij Kalasznikow (USSR) – 112; in addition, 18 graphic designers are represented by from 51 to 100 marks, 39 in the group from 21 to 50, and 79 from 1 to 20 marks.

6,028 foreign marks are from 25 countries, of which the most numerous are the Czechoslovakian<sup>16</sup> – 916 (15%), Soviet – 829 (14%), Italian – 624 (10%), Hungarian – 481 (8%)<sup>17</sup>, Austrian – 431 (7%), and German – 407 (7%); over 300 exlibris are from Latvia and Belgium, more than 200 are Armenian, Lithuanian and Estonian marks, more than 100 are Danish, Ukrainian, French and Dutch, less than 100 – Spanish, Swedish, Portuguese, Norwegian, English, Canadian, Japanese, Australian, Brazilian and Yugoslavian. In the group of foreign marks, there are marks without an author, defined by the collector by the names of countries (e.g. Soviet – 256, Ukrainian – 66, Norwegian – 44, Dutch – 72) and marks with an author – with the

---

<sup>16</sup> Antoni Brosz was a member of the Czechoslovakian society Spolek Sběratelů a Přátel Exlibris v Praze.

<sup>17</sup> Brosz after the beginning of the Invasion of Poland, in 1939, he was interned in Hungary, where he spent the whole war.

indication of the number of marks next to a particular author (e.g. Herbert Ott [Germany] – 150, Auno Siim [Sweden] – 18, Victor Stuyvaert [Denmark] – 6). Both groups function in a sort of a side-by-side on the list. For example, in addition to the general entry *Austria 46*, there is also Austria with eight artists and their 385 marks, in addition to *Denmark 50*, there is also Denmark, five artists and 131 marks.

#### DONATION TO THE JAGIELLONIAN LIBRARY<sup>18</sup>

In December 1980, approximately 16,000 marks<sup>19</sup> with the wardrobe, in which they were stored, and a list reflecting the layout of the collection, was, according to the collector's oral disposition, donated to the Jagiellonian Library. The executors of his will were his widow, Jadwiga Petecka-Broszowa, and the collector's friend – Kasper Świerzowski. The donor wanted the resource to remain intact for several decades and to be used. The widow also expressed her willingness to do so, writing in a letter attached to the donation also a request to seal each exlibris on the back with the following information *Zbiór Antoniego Brosza [Antoni Brosz Collection]*<sup>20</sup>.

Letter informing about the donation of the husband's collection to the Jagiellonian Library, was sent by the widow to the Rector of the Jagiellonian University, professor Mieczysław Hess, including a short biography and a description of the collection, and a request for information about the donation in the press.<sup>21</sup> In his reply of 8 January 1981, the Rector wrote:

It is hard to overestimate the value of the exlibris collection gathered by your husband, Antoni Brosz. This collection, with almost 16 thousand marks, is one of the richest donations ever received by the Jagiellonian Library. It is a comprehensive documentation of the exlibris work of Polish artists and a picture

<sup>18</sup> The collection of exlibris in the Jagiellonian Library includes approximately 20,000 marks. Apart from the Brosz collection, it also includes pre-war donations from Józef Korzeniowski, Kazimierz Piekarski, Justyn Sokulski and Franciszek Biesiadecki.

<sup>19</sup> In the Archive of the Jagiellonian University, with file number 815: *Dary – załączniki do rejestru przybytków 1980 [Donations – appendixes to the incoming collections]*, XII 1980 (p. 2) receipt of 15,880 pieces was registered, according to the author's list they were 15,631. The actual current quantitative and qualitative content will be established in the course of inventory taking, and only then the collection can be analysed.

<sup>20</sup> Letter from J. Brosz to the Administration of the Jagiellonian Library, 10.12.1980 (from the author's collection).

<sup>21</sup> Notes were published in two magazines: *Dziennik Polski*, nr 275, 1980, p. 6; *Przekrój*, nr 1865, 1981, p. 8.

of world trends in the field of graphic miniature. Thanks to many years of work by your husband and your gracious gift, the Jagiellonian Library will pride itself on having one of the largest collections of exlibris in the country. (Letter from M. Hess to J. Brosz)

The library also thanked K. Świerzowski, who prepared the list and participated in handing over the donation (Letter from M. Hess to K. Świerzowski).

Until now, only a few hundred marks were used for exhibitions: the first one took place in Herzog August Bibliothek (Wolfenbüttel, Germany) at the turn of 1986 and 1987<sup>22</sup> (675 marks were exhibited), the second one, using the marks presented in Wolfenbüttel with small additions, took place in the Jagiellonian Library in March and April 1989 (*Polski ekslibris od XVI do XX stulecia*). The collection is also not inventoried or registered – no separate inventory was prepared. Only the files purchased are recorded.

COLLECTION OF ANTONI BROSZ  
AND OTHER COLLECTIONS OF EXLIBRIS  
OF CULTURAL AND SCIENTIFIC INSTITUTIONS

As mentioned in the introduction, the birth of Polish exlibris collecting is the end of the first half of the 19<sup>th</sup> century. Initially, purely private activity developed into institutionalised collecting, created by transferring private collections to cultural and scientific institutions. The first known examples of deposit placement are the already mentioned collections of Gwalbert Pawlikowski and Aleksander Konstanty Batowski – kept in the Ossolineum in Lviv.

A two-volume publication *Zbiory polskie: archiwa, biblioteki, gabinety, galerje, muzea i inne zbiory pamiątek przeszłości w ojczyźnie i na obczyźnie w zestawieniu alfabetycznym według miejscowości* [Polish collections: archives, libraries, offices, galleries, museums, and other collections of memorabilia of the past in the homeland and abroad, in alphabetical order by place] by Edward Chwalewik sheds some light on the collecting in the 1<sup>st</sup> quarter of the 20th century, in which the author contained, among other things, 291 descriptions recalling ownership marks, mostly exlibris. It mentions, for example, the collection of Kazimierz Reychman (Warsaw) – approx. 6000

<sup>22</sup> After the exhibition, a catalogue was issued: *Exlibris Biblioteka Jagiellońska [Exlibris of the Jagiellonian University]. Polnische Bücherzeichen aus den Sammlungen der Jagiellonischen Bibliothek in Krakau. Ausstellung im Malerbuchkabinett d. Bibliotheca Augusta vom 1. November 1986 – 1. März 1987*, Ausstellung und Katalogbearb. von Piotr Hordyński und Jan Pirożyński, Herzog August Bibliothek / Weinheim, VCH Verlagsgesellschaft, 1986.

Polish and foreign marks (Chwalewik, *Zbiory polskie* vol. II 420), his own (Warsaw) – approx. 4200 Polish marks (vol. II 381), Dominik Jeżewski-Witke (Warsaw) – approx. 2200 Polish and foreign marks (vol. II 392), successors of Maksymilian Borkowski (Lviv) – approx. 2000 Polish marks (vol. II 380), Zuzanna Rabska (Warsaw) – approx. 2000 Polish marks (vol. II 419).

The picture of this phenomenon was also influenced by the Second World War, which resulted in the excellent examples of exlibris fascinations being irretrievably lost (About war losses see Chwalewik, *Wojenne straty*). The collections of, for example, Tadeusz Leszner (over 13,000 units), Tadeusz Szpakowski (over 12,000 units), Tadeusz Wolski (approx. 5,000 units), Kazimierz Reychman (over 6,000 units), the National Library (approx. 4,200 units). As a result of the new division on the map of Europe, a large part of the collections transferred to the Ossolineum in Lviv was also lost – only a part of the very rich pre-war collection was transferred to the institution established in Wrocław.

Currently, the largest collections of historical and contemporary exlibris in Poland belong to: The National Ossoliński Institute – approx. 60,000 marks (“Zbiory Działu Sztuki.” *Ossolineum*), University Library in Toruń – over 50,000 marks (“Zbiory graficzne – charakterystyka zbiorów.” *UMK w Toruniu, Biblioteka Główna*), National Library – approx. 46,000 marks (“Zbiory ikonograficzne.” *Biblioteka Narodowa*), Raczyński Library in Poznań – approx. 38,000 marks. The post-competition collections of contemporary marks are, for example, at Malbork Castle Museum – over 21,000 marks (“Historia Biennale i Kolekcji”), Municipal Public Library in Gliwice – over 20,000 marks (“Ekslibris.” *Miejska Biblioteka Publiczna w Gliwicach*), the Silesian Library – over 14,000 marks (*Biblioteka Śląska – Strona główna – Czytelnie i wypożyczalnia*), the Municipal Public Library in Żary – approx. 6,000 marks (*Miejska Biblioteka Publiczna – Żary – Galeria Ekslibrisu*). For comparison, the largest institutional collections in the world include those at Frederikshavn Art Museum (Denmark) – approx. 450,000 exlibris, International Exlibriscentrum in Sint Niklaas (Belgium) – approx. 160,000 exlibris.

The collection of Antoni Brosz is one of the few examples of such rich and valuable collections gathered in the Polish cultural and scientific institutions. However, its uniqueness lies in the fact that it is a closed collection gathered by one person and donated to one institution as a whole<sup>23</sup>.

<sup>23</sup> While still in the process of collection, he donated several dozen signs to the National Museum in Kraków.

## CULTURAL IMPORTANCE

The collection of A. Brosz is a rare example of donating to a single institution such a large collection, created by one person and concentrated around one collector's item – exlibris – collection. An unquestionable addition that increases its attractiveness and creates a coherent whole with it, are the archives donated by the widow in 2005, and kept in the Manuscripts Section of the Library. Thanks to them, it is possible to reconstruct the way of the bibliophile, Brosz, to gathering this specific and priceless resource, which is a testimony of the culture of exlibris in the 17<sup>th</sup>-20<sup>th</sup> century, both in Poland and worldwide. It is extremely important for a collection to be preserved in its entirety, here – according to the donor's will – and also according to the typology adopted by him.

The invaluable value of the collection also lies in the possibility of its use in many fields – from its placement in the general concept of culture and its history, to the history of book collections and individuals (owners and creators). In contrast to the author's graphics, normally limited to a few copies, usually numbered and signed by the author, which are a rarity due to the uniqueness, exlibris is a graphic print reproduced in a much larger number, which is also due to its original, etymological meaning, but also reduces the attractiveness of the mark as a collector's item, present on the market in many copies<sup>24</sup>. However, it has a narrative and cognitive advantage over marks, built around the creator, owner, collector, book collection, or even a single volume. Each mark is therefore a comprehensive story about people – heritage creators, and things – that are both the result of their activity, and passion.

The creation of a specific culture of the mark around exlibris, consisting of competitions, exhibitions, publications (catalogues, files, magazines, brochures), societies, also built cultural identity of the lovers of exlibris, identifying their interests with the heritage of provenance marks.

## PREPARATION, SHARING, AND PROMOTION PROPOSAL

The collection of A. Brosz is a closed example of bibliophilic passion. Grouped into smaller units, according to the categorization key created

---

<sup>24</sup> The most valuable for collectors are, as in the case of author's graphics, numbered and signed prints.

by the collector, it is an invaluable unit – a testimony of Polish and foreign exlibris culture. This closed nature of the resource is another reason why it should be prepared and made available.

The collection, currently stored as it was received in 1980, requires the preparation of an appropriate, detailed plan of action, the intended final outcome of which should be a database with standardised descriptions,<sup>25</sup> applicable for iconographic collections, with the relevant keywords/tags. The most appropriate form in the era of digitisation seems to be a digital library, where the sheet of each individual mark will consist of an illustration and a description, including the following elements:

- author – name, surname, alias + name heading with a biogram;
- owner – name and surname/institution + extended personal/corporate heading;
- inscription – full text from the mark, with abbreviations explained;
- year created;
- technique – verbal and symbolic markings;
- colours – for colourful exlibris;
- dimensions – base  $\times$  height (mm);
- signature – yes/no;
- artist sign – yes/no, scan;
- keywords/tags – max. 5;
- *Iconclass*<sup>26</sup> markings;
- document reference number in the collection – an individual identification mark for each exlibris, preferably with an indication of provenance (e.g. CAB – Collection of Antoni Brosz, CAB), individual number (e.g. 1234) and format (I, II, III) → CAB 1234 II;
- bibliography – concerning the author, owner, use of the mark;
- rights – information on the right to use (public domain, copyrights, possibilities of use, any cost).

In addition to the creation of a digital database accessible on the Internet, resource inventory is created for the collection.

After the preparation, each mark should be kept in a separate envelope made of acid-free paper, with the basic description elements (author, owner,

---

<sup>25</sup> For example, Filipek, “Dublin Core” 50-58; *Format MARC 21*; *Opis bibliograficzny – Część 4*.

<sup>26</sup> *Iconclass* – classification of graphic representations, used primarily for describing painting, graphics and photography, established in the 1950s in the Netherlands by Henri van de Wall. It currently consists of three parts: a classification system (28,000 records), an alphabetical index (14,000 keywords) and a bibliography (40,000 items) – see “Home.” *Iconclass*.

text, year of creation, technique, dimensions, document reference number) printed on it, under the conditions provided for the paper graphic arts collections (appropriate air humidity and temperature).<sup>27</sup>

It is crucial for each collection to be made available to its audience. Enabling the use during the preparation – on site, in the reading room of the Graphic and Cartographic Collections Section, and in digital form – on the website of the Digital Jagiellonian Library or a special, dedicated platform.

The planned inventory works may be an introduction to the next stage – a monographic study in the form of a volume of studies on the collection, and a few, more than a dozen or so, catalogue (descriptions, illustrations) and index volumes. After the preparation, the exlibris will be a ready-made exhibition, educational and illustrative material, as well as a source for further research.

A procedure to promote or inform about the existence of a collection in general, apart from its presence on the Internet, can be a competition for a collection exlibris.

Antoni Brosz built his exlibris collection for over 40 years. It consisted of approximately 20,000 exlibris and was one of the largest private collections of this kind in Poland. Numerous contacts with both artists and collectors have made it possible to create a unique resource which is a testimony to the cultural heritage of Polish and, to a lesser extent, foreign exlibris bookplates. Brosz's passion also helped him to create a rich thematic book collection of about 1,000 volumes and popularize art (exhibitions, files, bibliophile societies).

According to the collector's will, about 16,000 exlibris were donated to the the Jagiellonian Library graphic art collection; they have been there intact to this day, in accordance with the list attached to the donation. The resource has not been researched, and so far has been used only for two exhibitions to a small extent. Nevertheless, it is unique and has great potential. First, it was collected by one person. Second, it is a priceless collection illustrating the history and culture of exlibris from the 16th century to the 1970s. Third, it is exceptional research material related to authors, owners, techniques, graphic art, a variety of motifs, symbols, and representations.

---

<sup>27</sup> See, for example: *Aktualne tendencje*; Łonicka 374-377; *Ochrona zbiorów bibliotecznych; Przeszłość i przyszłość papieru* ; *Zasady postępowania*.

## ACKNOWLEDGEMENTS

The author would like to thank to the Director of the Jagiellonian Library, Prof. Dr. hab. Zdzisław Pietrzyk – for the support in the works on the collection of Antoni Brosz. I would also like to thank Kasper Świerzowski – for the kindness and invaluable assistance in the form of provided source materials and memories regarding Antoni Brosz, and Piotr Hordyński – for answering questions related to the collection.

## BIBLIOGRAFIA

- Aktualne tendencje ochrony zbiorów bibliotecznych i archiwalnych: materiały z ogólnopolskich warsztatów konserwatorskich, Warszawa, 13-14 czerwca 2002 r.*, edited by Barbara Drewniewska-Idziak, Wydawnictwo Stowarzyszenia Bibliotekarzy Polskich, 2002.
- Biblioteka Śląska – Strona główna – Czytelnie i wypożyczalnia, [www.bs.katowice.pl/pl/dla\\_czytelnikow/czytelnie\\_i\\_wypozyczalnia/czytelnia\\_zbiorow\\_specjalnych](http://www.bs.katowice.pl/pl/dla_czytelnikow/czytelnie_i_wypozyczalnia/czytelnia_zbiorow_specjalnych). Accessed 2.12.2019.
- Chwalewik, Edward. *Wojenne straty polskich zbiorów exlibrisów*. Zakład Narodowy im. Ossolińskich, 1949).
- Chwalewik, Edward. *Zbiory polskie: archiwa, biblioteki, gabinety, galerje, muzea i inne zbiory pamiątek przeszłości w ojczyźnie i na obczyźnie w zestawieniu alfabetycznym według miejscowości*, vol. 1-2, Wydawnictwo J. Mortkowicza, 1926-1927.
- Dunin, Janusz, i Agnieszka Fluda-Krokos. “Ekslibrisologia”. *Encyklopedia książki*, vol. 1: *Eseje, A–J*, edited by Anna Żbikowska-Migoń and Marta Skalska-Zlat, Wydawnictwo Uniwersytetu Wrocławskiego, 2017, pp. 616-617.
- “Ekslibris.” *Miejska Biblioteka Publiczna w Gliwicach*, [biblioteka.gliwice.pl/ekslibris/](http://biblioteka.gliwice.pl/ekslibris/). Accessed 2.12.2019.
- Exlibris Biblioteka Jagiellońska [Exlibris of the Jagiellonian University]*. *Polnische Bücherzeichen aus den Sammlungen der Jagiellonischen Bibliothek in Krakau. Ausstellung im Malerbuchkabinett d. Bibliotheca Augusta vom 1. November 1986-1. März 1987*, Ausstellung und Katalogbearb. von Piotr Hordyński and Jan Pirożyński, Herzog August Bibliothek / Weinheim, VCH Verlagsgesellschaft, 1986.
- Filipek, Agnieszka. “Dublin Core, czyli metadane w nowej formie.” *Zagadnienia Informatyki Naukowej*, nr 2, 2006, pp. 50-58.
- Fluda-Krokos, Agnieszka. “Antoni Szczepan Brosz (1910-1978) – bibliofil, kolekcjoner, tłumacz.” *Biuletyn Biblioteki Jagiellońskiej*, t. 65, 2015, pp. 125-141.
- Fluda-Krokos, Agnieszka. “Brosz Antoni Szczepan.” *Słownik Pracowników Książki Polskiej. Supplement IV*, edited by Hanna Tadeusiewicz and Agata Walczak-Niewiadomska, Wydawnictwo Stowarzyszenia Bibliotekarzy Polskich, 2016, pp. 34-35.
- Fluda-Krokos, Agnieszka. “Drobizgi wydawnicze Antoniego Brosza”. *Ekslibris: znak własnościowy, dzieło sztuki. Tradycja, współczesność, perspektywy*, edited by Agnieszka Fluda-Krokos, APWN, 2018, pp. 253-267.

- Format MARC 21 rekordu bibliograficznego dla dokumentu ikonograficznego*, edited by Krysztyna Sanetra, Beata Górecka, and Anna Graff, Wydawnictwo Stowarzyszenia Bibliotekarzy Polskich, 2011.
- "Gieszczykiewicz Teodor." *Encyklopedia wiedzy o książce*, edited by Aleksander Birkenmajer, Helena Więckowska, Jan Trzynadłowski, Bronisław Kocowski, Mieczysława Adrianek, Stanisław Pazyra, and Alodia Kawecka-Gryczowa, Ossolineum, 1971, col. 793.
- Grońska, Maria. *Ekslibrisy: wiadomości zebrane dla kolekcjonerów*. Biblioteka Narodowa, 1992.
- "Historia Biennale i Kolekcji". Muzeum Zamkowe w Malborku, [biennale.zamek.malbork.pl/index.php?p=historia](http://biennale.zamek.malbork.pl/index.php?p=historia). Accessed 2.12.2019.
- "Home." *Iconclass*, [www.iconclass.nl/home](http://www.iconclass.nl/home). Accessed 2.12.2019.
- Jakubiec, Danuta. "Ekslibrisy." *Dziennik Polski*, nr 153, 1975, p. 4.
- Letter by J. Brosz to the Administration of the Jagiellonian Library, 10.12.1980 (from the author's collection).
- Letter of M. Hess to J. Brosz, 08.01.1981 (from author's collection).
- Letter of M. Hess to K. Świerzowski, 08.01.1981 (from author's collection).
- Łonicka, Hanna. "Potrzeby w zakresie przechowywania zbiorów na podłożu papierowym i ich konserwacji na przykładzie Biblioteki Polskiej w Paryżu." *Ochrona Zabytków*, nr 3-4, 2002, pp. 374-377.
- Miejska Biblioteka Publiczna – Żary – Galeria Ekslibrisu, [www.mbp.zary.pl/biblioteka/dzialy-filii-i-agendy/galeria-ekslibrisu.html](http://www.mbp.zary.pl/biblioteka/dzialy-filii-i-agendy/galeria-ekslibrisu.html). Accessed 2.12.2019.
- Ochrona zbiorów bibliotecznych: praca zbiorowa*, edited by Ryszard Nowicki, Joanna Gomoliszek, and Katarzyna Wodniak, Wydawnictwo Uniwersytetu Kazimierza Wielkiego, 2016.
- Opis bibliograficzny – Część 4: Dokumenty ikonograficzne*, PN-N-01152-4:2009.
- Polski ekslibris od XVI do XX stulecia w zbiorach Biblioteki Jagiellońskiej. Informator o wystawie, Kraków 16 marca – 27 kwietnia 1989*, edited by Piotr Hordyński, Biblioteka Jagiellońska, 1989.
- Przeszłość i przyszłość papieru*, edited by Barbara Drewniewska-Idziak, Biblioteka Narodowa, 2006.
- Wagner, Arkadiusz. *Prymas Maciej Drzewicki jako bibliofil: w pięćsetlecie powstania pierwszego polskiego ekslibrisu*. WBP – Książnica Kopernikańska, 2016.
- Zasady postępowania z obiektami zabytkowymi na podłożu papierowym*, edited by Dorota Okrągła, Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, 2012.
- "Zbiory Działu Sztuki." *Ossolineum*, [ossolineum.pl/index.php/muzea/muzeum-ksiazat-lubomirskich/gabinety/zbiory-gabinetu-grafiki/#ekslibrisy](http://ossolineum.pl/index.php/muzea/muzeum-ksiazat-lubomirskich/gabinety/zbiory-gabinetu-grafiki/#ekslibrisy). Accessed 2.12.2019.
- "Zbiory graficzne – charakterystyka zbiorów." *Uniwersytet Mikołaja Kopernika w Toruniu, Biblioteka Główna*, [www.bu.umk.pl/graficzne](http://www.bu.umk.pl/graficzne). Accessed 2.12.2019.
- "Zbiory ikonograficzne." *Biblioteka Narodowa*, [www.bn.org.pl/o-nas/zbiory-bn/zbiory/zbiory-ikonograficzne](http://www.bn.org.pl/o-nas/zbiory-bn/zbiory/zbiory-ikonograficzne). Accessed 2.10.2019.
- "Zbiór ekslibrisów przekazano Bibliotece Jagiellońskiej." *Dziennik Polski*, nr 275, 1980, p. 6; *Przekrój*, nr 1865, 1981, p. 8.

#### ANTONI BROSZ'S COLLECTION OF *EX-LIBRIS*

##### S u m m a r y

*Ex-libris* or bookplates, as markers of ownership, are an expression of the bibliophilic interests of the owners of book collections, and of the special care taken of each marked volume. For

centuries, they have fulfilled their basic function, namely, to indicate that the volume belonged to a particular person, but over time they have also become an object of collection. *Ex-libris* peeled off the insides of covers, ones custom-made to be exchanged, individual markers, and whole collections exhibited at auctions and in antique shops have all lost their original function in order to enrich those collections centred on these small markers of ownership. One of the largest private collections in Poland was gathered by Antoni Brosz (1910-1978) – a Kraków bibliophile, collector and translator. Over the course of about 40 years, he accumulated a collection of about 20,000 *ex-libris*, as well as a rich selection of books on the topic. In 1980, his collection of almost 16,000 marks by both Polish and foreign authors and owners was donated to the Jagiellonian Library. Apart from information about the collection, this article also includes a proposal for its development and description.

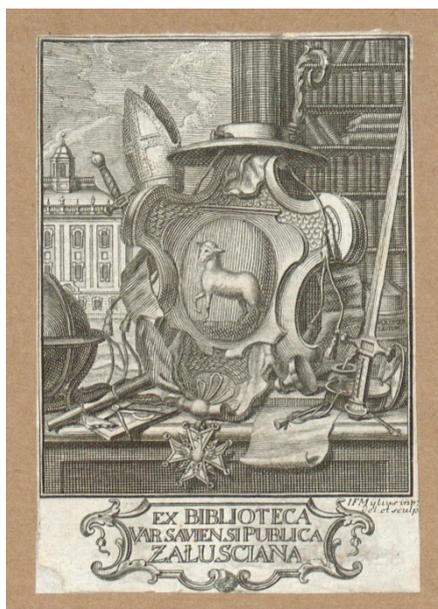
**Keywords:** *ex-libris*; bookplate; Antoni Brosz; collection; Jagiellonian Library; Kraków.

## KOLEKCJA EKSLIBRISÓW ANTONIEGO BROSZA

### Streszczenie

Ekslibrisy jako znaki własnościowe są wyrazem bibliofilskich zainteresowań właściciela księgozbioru oraz jego szczególnej troski o każdy oznaczony wolumin. Przez wieki spełniały swą podstawową funkcję – wskazania przynależności tomu do konkretnej osoby, jednak z czasem stały się także obiektem kolekcjonerstwa. Odklejane z drugiej strony okładek, wykonywane na zamówienie w celach wymiany, pojedyncze znaki i kolekcje wystawiane na aukcjach i w antykwariatach – zatraciły swą pierwotną funkcję, by wzbogacać zbiory sprofilowane na małą grafikę własnościową. Jedną z największych prywatnych polskich kolekcji stworzył Antoni Brosz (1910-1978) – krakowski bibliofil, kolekcjoner, tłumacz. W ciągu ok. 50 lat zgromadził zasób ok. 20 000 ekslibrisów oraz bogatą literaturę tematyczną. W 1980 r. zasób niespełna 16 000 znaków zarówno polskich, jak i zagranicznych autorów i właścicieli, został przekazany do Biblioteki Jagiellońskiej. Artykuł poza opisem kolekcji zawiera także propozycję jej opracowania.

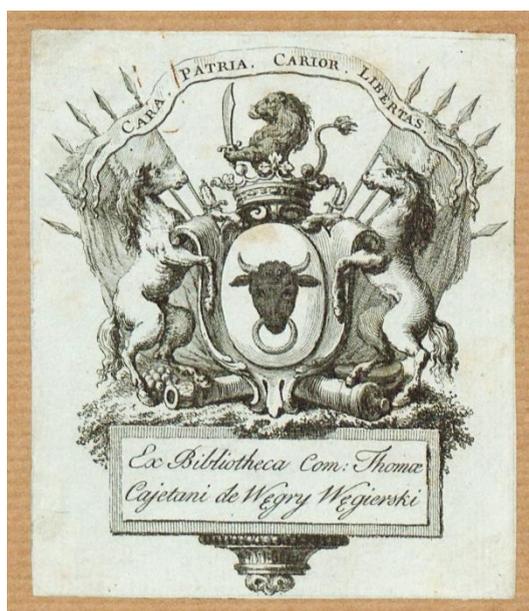
**Słowa kluczowe:** ekslibris; Antoni Brosz; kolekcja; Biblioteka Jagiellońska; Kraków.



1. Johann Friedrich Mylius, *Ex Bibliotheca Varsaviensi Publica Zalusiana*, ca 1746, copperplate engraving, 110x73 mm



2. NN, *Ex bibliotheca ducali Radivilliana Nesvisiensi*, ca 1750, copperplate engraving, 143x104 mm



3. Johann Martin Weiss, *Ex Bibliotheca Com: Thomae Cajetani de Węgry Węgierski*, before 1799, copperplate engraving, etching, 93x80 mm



4. Kajetan Wincenty Kielisiński, *Ze Zbioru Gwalberta Pawlikowskiego*, 2<sup>nd</sup> quarter of the 19<sup>th</sup> century, etching, 95x98 mm



5. Rudolf Mękicki, *Biblioteka Publiczna Miasta Lwowa*, 1938,  
zincotype, 72x52 mm