

# **TEACHING THE HISTORY OF PHOTOGRAPHY IN THE FIRST HALF OF THE 20TH CENTURY: THE CASE OF THE INSTITUTE OF ART HISTORY IN POZNAŃ**

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## **ABSTRACT**

*The Audiovisual Archives of the Faculty of Arts Sciences at the University of Poznań holds an interesting collection of 104 glass slides, which were most likely used in a lecture on the history of photography. The origins of the collection and its subsequent history are linked to the complex history of the Institute of Art History in Poznań. Over its more than 100-year history, the Institute has been involved in several political upheavals, and (together with its library and teaching materials /photographs, prints and slides/) has been in the hands of both German and Polish art historians. The slide collection, which serves as the starting point for our reflections on the teaching of the history of photography, was most likely created during the Second World War at the Reich University in Poznań, but was also used in lectures by Polish teachers in the 1950s. In this text we focus on key issues: the role of photography in Poznań from the Nazi period to the teaching of Polish art history after the Second World War and, in a broader context, the history of teaching the history of photography.*

## **KEYWORDS:**

history of photography, teaching photography, photographic reproduction, history of teaching, photo archive

## **INTRODUCTION**

The starting point of our research is a set of 104 glass slides on the history of photography, which were most likely used for teaching at the Institute of Art History at the Adam Mickiewicz University in Poznań, Poland. This set of slides, or rather, a photographic lecture, consists of reproductions of photographs

and prints from the 19<sup>th</sup> and the 20<sup>th</sup> centuries, ranging from X-rays, war photography, aerial photography, still life, motion studies, animal photography and camera equipment, to portraits of scientists, photographers and other cultural figures.

The origins of this set of slides remain a mystery. The caption on the slides, *Od rozwoju do nowoczesnej fotografii* (From Development to Modern Photography), is in Polish, suggesting a Polish lecturer. It is also known that a lecture, which included a brief outline of the history of photography, was planned as part of a practical photography course taught after 1945. However, some of the diapositives date from earlier times, for example, reproductions of illustrations from German books from the early 20<sup>th</sup> century. The various configurations, which we can reconstruct from the signatures on the slides or by reconstructing their origins, point to the complex history of Poznań's art history. So, before we move on to an analysis of the history of photography, as presented in classes for art history students in Poznań, let us first try to find out when and where the collection of glass reproductions in question might have come into being.

## **HISTORY OF THE ACADEMIC TEACHING OF ART HISTORY IN POZNAŃ**

The academic teaching of art history in Poznań dates back to the beginning of the 20<sup>th</sup> century, i.e. to the time when Poznań was a German city. After the collapse of the Polish-Lithuanian Commonwealth at the end of the 18<sup>th</sup> century and the division of its territory between three neighbouring states (Prussia, Russia and Austria), Poznań became part of the Kingdom of Prussia and later the German Empire, remaining so for more than 100 years.

In 1903, the German Royal Academy, a substitute for a university, was opened in Poznań.<sup>1</sup> From the very beginning, the Academy offered courses in art history and, according to surviving sources, photography. In the summer semester of 1913, the art historian Richard Hamann, along with the chemist Emil Worner and the physicist Paul Spies, held *Photographic Exercises*.<sup>2</sup> The German art historian, best known as the founder of one of the largest archives of photographic reproductions of works of art, the Bildarchiv Foto Marburg at the University of Marburg,<sup>3</sup> spent two years in Poznań (1911–1913). On the threshold of his academic career, Hamann became involved in the teaching and cultural life of this remote town in the east of the German Empire. Together with Ludwig Kaemmerer, another lecturer at the Academy in Poznań and, at the same time, the director of the local Kaiser Friedrich Museum, he set up and developed the scientific framework of the Art History Seminar: a library and a collection of reproductions of works of art (photo library).<sup>4</sup>

The photographic exercises conducted by Hamann in Poznań were most likely of a practical nature. This is evidenced by the

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1) On the history of the foundation and functioning of the Royal Academy in Poznań, see Christoph Schutte, *Die Königliche Akademie in Posen (1903–1919) und andere kulturelle Einrichtungen der Politik zur "Hebung des Deutschtums"* [The Royal Academy in Poznań (1903–1919) and Other Cultural Institutions of the Policy for the "Hebung des Deutschtums"] (Marburg: Verlag Herder Institut, 2008). On art history classes at the Royal Academy, see Mariusz Bryl, "Königliche Akademie w Poznaniu 1903–1918" [The Royal Academy in Poznań 1903–1918], in *Dzieje historii sztuki w Polsce. Kształtowanie się instytucji naukowych w XIX i XX wieku*, ed. Adam S. Labuda (Poznań: Wydawnictwa Poznańskiego Towarzystwa Przyjaciół Nauk, 1996), 120–144.

2) See Christoph Schutte, "Richard Hamann in Posen 1911–13," *Marburger Jahrbuch für Kunstwissenschaft*, no. 40 (2013): 7–26.

3) On Richard Hamann, see Angela Matyssek, *Kunstgeschichte als fotografische Praxis: Richard Hamann und Foto Marburg* [Art History as Photographic Practice: Richard Hamann and Foto Marburg] (Berlin: Gebr. Mann Verlag 2009).

4) On the history of the photo library in Poznań, see Kamila Kłudkiewicz, "The History and Role of Institute of Art History Photo Archive in the Art History Research and Education in Poznań. General Characteristics and the Result of Preliminary Research," *Krzysztofory. Zeszyty Naukowe Muzeum Historii Miasta Krakowa*, no. 37 (2019): 59–68.

participation of a chemist and a physicist in their execution, as well as the small number of students registered (seven students).<sup>5</sup> It is difficult to say whether Hamann also talked about the history of photography during those exercises. These subjects were certainly among his interests. He himself had been an active photographer throughout his life and was interested in the development of photographic techniques. He also took photographs during his stay in Poznań.<sup>6</sup> At the same time, his classes were the only ones dedicated to photography during the existence of the Art History Seminar at the Royal Academy in Poznań.

In 1919, the ownership of the German Academy was taken over by the Polish University of Poznań. Szczęsny Dettloff, a Polish art historian, played a key role in both organising and running the Polish Art History Seminar in the interwar period. Although he contributed significantly to the development of the collection of reproductions of works of art used in teaching,<sup>7</sup> no courses (either practical or theoretical) on photography were held during his time.

The outbreak of the Second World War marked the beginning of a new period in Poznań's art history. The property of the Polish University of Poznań was taken over by the Germans and became the basis for the organisation of the Reich University.

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5) Schutte, "Richard Hamann," 10.

6) Hamann recalled his stay in Poznań in a letter to Karl Heinz Clasen, an art historian organising the Institute of Art History at the Reich University in late 1940 and early 1941: "I had also procured photographic equipment and started taking pictures of the museum and the city" (Ich hatte auch photographische Ausrüstung beschafft und Aufnahmen aus Museum und Stadt begonnen). Quoted after: Schutte, "Richard Hamann," 24 (footnote 50).

7) On the collection of reproductions of works of art used in classes in Poznań in the interwar period, see Kamila Kłudkiewicz, "Spuścizna niemiecka, kierunek Polski. Zbiór reprodukcji Seminarium Historii Sztuki na Uniwersytecie Poznańskim (1919–1939)" [German Legacy, Polish Direction. A Collection of Reproductions from the Art History Seminar at the University of Poznań (1919–1939)], *Artium Quaestiones*, no. 33 (2022): 135–161.

Officially opened on April 27, 1941, the Reich University of Poznań was one of several universities established by the Nazis on the borders of the Reich. Like the universities in Prague (November 1939), Strasbourg (November 1941), and Dorpat (1942/43 under the name University of the East), it was established in the borderlands of the Reich and had a propaganda character. From the outset, it was intended to teach art history, with Otto Kletzl playing a key role in its establishment.<sup>8</sup>

In the 120-year history of academic art history in Poznań, Otto Kletzl can certainly be counted among the few academics most interested in photography. Before arriving in Poznań in March 1941, Kletzl had worked for many years at the Preußisches Forschungsinstitut für Photographie (Prussian Research Institute for Photography) in Marburg, under the direction of Richard Hamann. Kletzl was an active photographer and he took part in many photographic campaigns on behalf of the Marburg Institute, documenting monuments in various corners of Europe.<sup>9</sup>

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8) On the history of art at the Reich University in Poznań, see Sabine Arend, "Studien zur deutschen kunsthistorischen 'Ostforschung' im Nationalsozialismus. Die Kunsthistorischen Institute an den (Reichs) Universitäten Breslau und Posen und ihre Protagonisten im Spannungsfeld von Wissenschaft und Politik" [Studies on German Art Historical "Eastern Research" under National Socialism. The Art History Institutes at the ("Reich's") Universities of Wrocław and Poznań and their Protagonists Torn between Science and Politics] (PhD diss., Humboldt University in Berlin, 2009). See also Adam S. Labuda, "Instytut Historii Sztuki na Uniwersytecie Rzeszy w Poznaniu w latach 1941–1945" [Institute of Art History at the Reich University of Poznań 1941–1945], *Artium Quaestiones*, no. 13 (2002): 258–275; Adam S. Labuda, "Instytut Historii Sztuki na Uniwersytecie Rzeszy w Poznaniu i 'budowa narodowego socjalizmu' w Kraju Warty w latach 1939–1945" [The Institute of Art History at the Reich University in Poznań and the "construction of National Socialism" in Wartheland in 1939–1945], *Artium Quaestiones*, no. 14 (2003): 257–277. Most of the archival information is cited in work by Sabine Arend, on whose findings this text is based.

9) The Bildindex der Kunst & Architektur website, which makes the resources of the Deutsche Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg available online, contains almost 3,000 photographs, taken by Otto Kletzl. Most of them come from photographic campaigns organised by the Marburg Institute: in 1935 a photographic campaign in Bohemia and Moravia, in 1939 a photographic campaign in Bohemia, in 1940 a photographic campaign in

In Poznań, Kletzl pushed for the establishment of three support and partially research-focused units at the Institute of Art History: Das (Bild)Archiv für Osteuropäische Kunst (the Eastern European Art Archive); Die Forschungsstelle für angewandte Photographie (the Research Centre for Applied Photography) and Die Universitätsbildstelle (the University Photographic Agency).<sup>10</sup>

From 1943, the Eastern European Art Archive housed a collection of photographs depicting works of art from Finland to Romania.<sup>11</sup> The Archive was initially intended to be a collection of photographs depicting works of art from the East German area, including Brandenburg and Bohemia, but over time its geographical scope expanded to include the whole of Eastern Europe. In designing the Archive, Kletzl was clearly inspired by the collections of the Marburg Institute, although he limited his holdings to one region.<sup>12</sup>

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the Baltic countries. At least 128 photoprints, made during these campaigns, are also in the collection of the Audiovisual Archives of the Faculty of Arts Sciences. *Bildindex der Kultur & Architektur*, accessed September 9, 2024, <https://www.bildindex.de/ete?action=queryupdate&desc=Otto%20Kletzl&index=obj-all>.

10) Arend, "Studien zur deutschen kunsthistorischen Ostforschung," 309–324. The author worked on sources preserved in the Audiovisual Archives of the Faculty of Arts at the Adam Mickiewicz University. The collection documents the activities of the Institute of Art History at the Reich University.

11) *Ibid.*, 309–319.

12) It was a photo archive that was to "record the movable and immovable works of art in Eastern Europe, process them in picture card indexes and (...) make them permanently accessible to German research through illustrated catalogues." Letter from Otto Kletzl to the Minister in the Reich Ministry of Science, Education and National Education Reichsministerium für Wissenschaft, Erziehung und Volksbildung" dated 7 July 1941, in the Adam Mickiewicz University Archive, 78/193, 41–42. Geographically, the planned area of work initially comprised "Eastern Germany including Brandenburg-Bohemia-East Mark", and also "Eastern Europe from Finland in the north-east to Romania in the south-east, including that part of Russia that is of significance for German and European art history". Special consideration was to be given to German art and its 'emanations' in the East. The letter from Otto Kletzl to Hiltgart Keller is dated 7 July 1941, in: documentation of the activities of the Institute of Art History at the Reich University, Audiovisual Archives of the Faculty of Arts at the Adam Mickiewicz University. This documentation is not inventoried and has no reference numbers.

In February 1942, Kletzl requested that the university authorities set up the Research Centre for Applied Photography,<sup>13</sup> which was to carry out research and experiments on the use of photography and, above all, film in the teaching and popularisation of art history. In the end, the Centre did not come into being due to a lack of funding. Instead, Kletzl managed to set up the University Photographic Agency,<sup>14</sup> which aimed to document events at the university and the monuments of Poznań.<sup>15</sup>

All of Kletzl's plans and intentions at the Reich University were related to photography and its importance for teaching, art historical research or propaganda. However, there is no evidence in the surviving sources that Kletzl taught any classes on photography (either theoretical or practical). Given his wide-ranging photographic interests, it is highly likely that it was he who commissioned the production of slides illustrating the development of photography, particularly those featuring reproductions from German books in the local library's collection. It is also no surprise that the slides were neither numbered nor described by Kletzel or his assistants. To this day, the slides from the Nazi era remain in the collection of the Poznań photo library unmounted and not even removed from their original packaging.

After the Second World War, the ownership of the Reich University was taken over by the Polish authorities. It is most likely that, at this time, the collection of slides was labelled with a Polish inscription and placed in a separate drawer of the glass

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13) Arend, "Studien zur deutschen kunsthistorischen Ostforschung," 319–322.

14) Ibid., 322–324.

15) University Photographic Agency was responsible for the day-to-day documentation of university events, but very soon the war-related activity of capturing art objects came to the fore. This could have been documentation of university artworks, but also photographs of artworks collected in Poznań by the Nazi authorities. Ibid., 324.

slide cabinet, which still exists today. From the late 1940s, the photographers employed by the Institute of Art History (first Jan Ulatowski, later Zbigniew Czarnecki) gave photography courses.<sup>16</sup> These were practical classes in which students learned how to properly photograph works of art. They also included a lecture on theory, with a brief outline of the history of photography from its origins onward.<sup>17</sup> The sixty hours of photography training consisted of ten hours of theoretical lectures, thirty hours of practical classes and twenty hours of inventory photography exercises. During the theoretical part of the course, students were expected to learn the definitions of photographic terms, to become familiar with photographic equipment and to learn the ins and outs of chemical processes in the photographic laboratory. The lecture probably also included “a brief outline of the history of photography from ancient times, through the experiments of the medieval alchemists, to the discoveries of the mid-19<sup>th</sup> century, as a result of technical achievements and realist aspirations between 1840 and 1870.”<sup>18</sup>

This is the only source-confirmed theoretical lecture on this subject in the history of academic art history in Poznań. However, the history of the Institute of Art History and the contents of the slide collection allow us to assume that, at least part of this collection was created before 1945 and that one of the Polish photographers (neither of whom was an art historian or academic) used and perhaps expanded the existing collection.

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16) See: Projekt wykładów [Lecture Project], Poznań, November 1, 1949, Folder 1949, Archives of the Institute of Art History, Audiovisual Archives of the Faculty of Arts Sciences at the Adam Mickiewicz University, Poznań [hereafter cited as Archives of the Institute of Art History]; Szczęsny Dettloff to Kazimierz Ajdukiewicz, Rector of the University of Poznań, July 11, 1951, Folder 1951, Archives of the Institute of Art History.

17) Program ćwiczeń z fotografii [Photography Course Programme], [undated], Archives of the Institute of Art History.

18) Ibid. All translations of the quotations are by the authors.

## REFLECTION ON THE HISTORY OF PHOTOGRAPHY

The beginnings of the scientific reflection on the history of photography can be traced back to the 19<sup>th</sup> century. Beaumont Newhall, in his article on the history of the history of photography, places the momentum around the 1880s and links it to the Austrian chemist Josef Maria Eder and his publications in the journal *Photographische Korrespondenz* (Photographic Correspondence), which led to the publication of the book *Ausführliches Handbuch der Photographie* (Comprehensive Handbook of Photography) in 1887.<sup>19</sup> In 1891, Carl Schiendl, a Viennese photographic scientist, published *Geschichte der Photographie* (History of Photography), which presented the scientific study of photographic processes, tracing their history from the Middle Ages to 1890.<sup>20</sup> However, as Newhall states, it was not until 1929 that professional art historians became interested in the topic.<sup>21</sup> It resulted in Heinrich Schwarz's book on the Scottish



Fig. 1. Reproduction of the photograph: Hugo Erfurth, Portrait of Elizabeth Wolf, glass slide, Audiovisual Archives of the Faculty of Art Studies at the Adam Mickiewicz University in Poznań (hereafter cited Audiovisual Archives, Poznań).

19) Beaumont Newhall, "Teaching the History of Photography," *Aperture*, no. 1 (1957): 29.

20) Ibid.; Carl Schiendl, *Geschichte der Photographie* [History of Photography] (Wien; Pest; Leipzig: A. Hartleben's Verlag, 1891).

21) Newhall, "Teaching the History of Photography," 29.

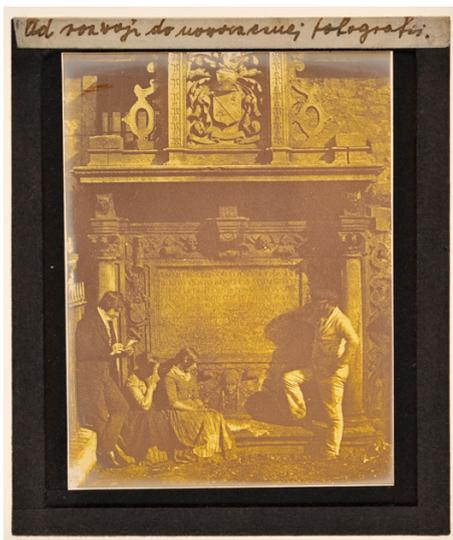


Fig. 2. Reproduction of the photograph: Robert Adamson and David Octavius Hill, Monument of Sir Robert Denniston of Mountjoy at the Greyfriars' Churchyard in Edinburgh, 1843–1847, glass slide, Audiovisual Archives, Poznań.

painter and photographer David Octavius Hill, the first monograph on a photographer.<sup>22</sup> Our Poznań set of slides also recognized Hill's particularly important position in the history of photography – it contains 12 reproductions of Hill's sepia portraits, which stand out among other black and white reproductions. Another portraitist of note in our set of slides is the German photographer Hugo Erfurth (**Fig. 1**), an admirer of the work of David Octavius Hill (**Fig. 2**).<sup>23</sup>

The connection between the two allows us to follow the development of the genre – from the painting-like portraits, heavily influenced by Hill's *mise-en-scène*, to the simplicity of Erfurth's photographs, reflecting German realism.

At the same time that Austria was beginning to reflect on the history of photography, Germany was developing anthropological research, using photography to study the Bantu and the Maasai peoples of East Africa. The area historically known as *Deutsch-Ostafrika* was a German colony from 1885

22) The book was first published in 1931 in Leipzig. Heinrich Schwarz, *David Octavius Hill. Der Meister der Photographie* [David Octavius Hill. The Master of Photography] (Leipzig: Insel-Verlag, 1931).

23) It is worth noting that there are no monographs on either artist in the collections of the Poznań University Library. It is very likely that the reproductions were made from the plates of one of the early books on the history of photography.



Fig. 3. Reproduction of the photograph: Carl Georg Schillings, Three lionesses, 1904, glass slide, Audiovisual Archives, Poznań.

to 1918 and thus a popular travel and safari destination for photographers and scientists. One of them was Carl Georg Schillings, who published *Mit Blitzlicht und Büchse* (With Flashlight and Rifle) in 1905,<sup>24</sup> including the photographs of people, and most importantly, early photographs of animals in the wilderness, and an overview of bird species collected by Anton Reichenow, an ornithologist working at the Humboldt Museum. The author of our photographic lecture placed the emphasis on the studies of animals, portrayed in the dark and in their habitats, caught in the act of running, eating or simply resting. The startled group of lionesses (**Fig. 3**), and the stiffened herd of wildebeests (**Fig. 4**) reveal Schillings' presence in front of

24) Carl Georg Schillings, *Mit Blitzlicht und Büchse: neue Beobachtungen und Erlebnisse in der Wildnis inmitten der Tierwelt von Äquatorial-Ostafrika* (Leipzig: R. Voigtländer, 1905); English edition: Carl Georg Schillings, *With Flash-Light and Rifle: Photographing by Flash-Light at Night the Wild Animal World of Equatorial Africa*, translated and abridged by Henry Zick (New York: Harper & brothers, 1905).



Fig. 4. Reproduction of the photograph: Carl Georg Schillings, Wildebeest (Gnu), 1904, glass slide, Audiovisual Archives, Poznań.

them, armed with both a camera and a rifle. In fact, Schillings was very explicit about the hunting part of his travels, mentioning in his journals all the technicalities involved in the craft. In addition to the collection of six slides by the photographer, the University Library in Poznań (founded in Prussian times as Kaiser Wilhelm Bibliothek / Emperor Wilhelm Library) houses several albums by Schillings, published between 1906 and 1910. The fact that the source material for our reproductions was available in Poznań at that time further supports our hypothesis that most slides of the set in question were created before 1945.<sup>25</sup>

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25) In addition to Schillings' photo albums, the University Library in Poznań holds multiple books from the turn of the 19<sup>th</sup> century on German colonialism in Africa. For example, *Deutsch-Ostafrika: das Land und seine Bewohner, seine politische und wirtschaftliche Entwicklung*, an early study by Paul Reichard, a German explorer; and an edition of five volumes on expedition by Heinrich Fonck (*Deutsch-Ost-Afrika: eine Schilderung deutscher Tropen nach 10 Wanderjahren* part 1-5 with illustrations). For more information about the collection of Schillings' photo albums in Poznań visit our blog. Text available in Polish: <https://archiwum.wnos.amu.edu.pl/blog/4>.



Fig. 5. Reproduction of the photograph: Ottomar Anschütz, Storks in flight, 1884, glass slide, Audiovisual Archives, Poznań.

Schilings' studies of animals in nature are not the only ones in the collection. The author of the lecture also acknowledged the importance of works of Ottomar Anschütz, a German inventor, photographer, and chronophotographer, born in Prussia (Lissa/ Leszno). His famous pictures of flying storks were part of a series of motion studies and early experiments with instantaneous photography. Anschütz's untitled photograph from 1884 (**Fig. 5**) depicts a stork (probably a mother bird) captured as it lands in its nest, with its wings outstretched and its head turned towards the small baby birds in the left corner of the frame. Furthermore, the photographs of storks inspired Otto Lilienthal's glider flights in the late 1880s. Although the Poznań lecture does not feature an exact reproduction of Lilienthal "flying", it does include several photographs of aeroplanes and balloons.<sup>26</sup> In view of the title of the lecture *Od rozwoju do nowoczesnej fotografii*

26) For example, slides AA WNoS\_Dia\_3682 and AA WNoS\_Dia\_3592.



Fig. 6. Reproduction of the photograph: unknown author, X-ray of the frog, 1890–1900, glass slide, Audiovisual Archives, Poznań.

(From *Development to Modern Photography*), one could imagine comparisons between the photographs by Anschütz and Schillings, or studies of birds and planes, projected onto the classroom wall.

As research into history of photography progressed, the medium soon celebrated its centenary, and the avant-garde debate on the technical progress and new visions, as well as Benjamin's reflections

on the photographic reproduction, began to emerge.<sup>27</sup> The Poznań set of slides reflects this in many ways, encompassing reproductions of Carl Zeiss' aerial camera equipment, Julius Gustav Neubronner's invention of cameras for pigeons, and snapshots taken from aircraft. It indicates that, throughout history, the medium of photography has been used not only as a tool for exploring new ways of capturing reality but also as a highly political tool for exploring the topography, conducting investigations, and, during the First World War, espionage.<sup>28</sup>

One of the most interesting jubilee books that came out in 1939 was *A Hundred Years of Photography 1839–1939* by Lucia

27) See: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in Walter Benjamin, *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969), 217–251. German edition of Benjamin's essay was published in 1935.

28) See: Nicolò Degiorgis and Audrey Solomon, eds., *The Pigeon Photographer. By Julius Neubronner & His Pigeons* (Bolzano: Rorhof, 2017); Marta Bogdańska, *Shifters / Zmiennekształtne* (Kraków: Fundacja Sztuk Wizualnych, 2021).



Schillings, an X-ray of a frog<sup>30</sup> (**Fig. 6**), forensic photography (**Fig. 7**), and the study of splashes capturing motion with high-speed photography.

All in all, the possible narratives surrounding the history of photography of the Poznań lecture include notions of progress, technical and scientific advances, the development of the portrait genre, and animal studies, among many other tropes. This collection of slides seems to reflect the photography's involvement in colonialism, the medium's engagement with scientific discourse, as well as the new angle of looking, particularly the aerial viewpoint associated with world wars.

## **CONCLUSION**

What kind of history of photography was taught in Poznań in the first half of the 20<sup>th</sup> century? Although the set of slides contains art photography that explores the artistic values of the medium, the technical approach to the visual material suggests that photography was seen by the creator of the lecture as a tool used primarily in the field of science. Such a description would suggest an active practising photographer rather than an art historian. In the history of our institute, we can point to art historians who were deeply interested in the development of photography, such as the Germans Richard Hamann and Otto Kletzl. We can also point to Polish post-war photographers, without a degree in art history, who taught students how to photograph works of art, and probably provided a brief outline of the history of photography. Finally, perhaps our set of slides, most likely intended for a lecture on the history of photography, is the result of historical changes in the long history of art history

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30) The author of the reproduced X-ray is not known, although it is possibly one of the early experiments by Josef Maria Eder.

in Poznań. The collection may have been built up in German times, but it was only in the post-war period and in teaching at the Polish University that it was fully used.