

# POSZUKIWANE

Opracowanie  
MONIKA BARWIK

## KRADZIEŻ CENNYCH DZIEŁ JÓZEFA PANKIEWICZA (1866-1940)

Z prywatnej kolekcji prac Józefa Pankiewicza w Warszawie skradziono trzy obrazy i trzy rysunki pochodzące ze zbiorów artysty – malarza, grafika i pedagoga, uważanego za ojca polskiego koloryzmu. Prace pozostawione po jego śmierci w paryskiej pracowni przy rue Bonaparte 4, przewiozła do Polski w 1946 r. pasierbica artysty. Kolekcja została wpisana do rejestru zabytków w kwietniu 1972 r. Kradzież odkryto 17 października 2011 r. Poniżej prezentujemy skradzione dzieła:

## THEFT OF PRECIOUS WORKS BY PANKIEWICZ (1866-1940)

Three paintings and drawings were stolen from a private collection of Pankiewicz's works in Warsaw. They all came from the artist's own collection. Józef Pankiewicz was a painter, etcher, and pedagogue believed to have been the father of Polish colourism. After his death the works remained in his workshop at 4 rue Bonaparte in Paris. In 1946 they were brought to Poland by the artist's step-daughter. In 1972 the collection was entered in the register of historic objects. The theft was discovered on 17 October 2011. We present the stolen works below:



*Krajobraz z Cassis – widok z winnicy na wzgórze*, 1928, olej/plótno, 50 x 64 cm, sygn. p.d. „Pankiewicz”  
**KAT. PA-3252**

*Cassis Landscape – View of the Hill from the Vineyard*, 1928, oil/canvas, 50 x 64 cm, Signed bottom right “Pankiewicz”  
**CAT. PA-3252**

*Pejzaż z Cassis z domkiem*, 1928, olej/deska, 32,5 x 41 cm, sygn. l.d. „Pankiewicz”  
**KAT. PA-3253**



*Cassis Landscape with a Small House*, 1928, oil/board, 32.5 x 41 cm., signed bottom left “Pankiewicz”  
**CAT. PA-3253**



*Brzegi Sekwany w Les Andelys II*, 1920, olej/plótno, 33 x 46 cm, sygn. l.d. „Pankiewicz”  
**KAT. PA-3254**

*Banks of the Seine in Les Andelys II*, 1920, oil/canvas, 33 x 46 cm, signed bottom left “Pankiewicz”  
**CAT. PA-3254**



*Droga z piniami w Sanary (Drzewa z Sanary)*, 1929, sangwina, papier, 47,5 x 62 cm, passe-partout 56 x 71 cm, sygn. p.d. „Pankiewicz”  
**KAT. PB-411**

*Road with Stone Pines in Sanary (Trees in Sanary)*, 1929, sanguine, paper, 47.5 x 62 cm, passe-partout 56 x 71 cm, signed bottom right “Pankiewicz”  
**CAT. PB-411**



*Park przy Villa Borghese w Rzymie*, 1934, sangwina, kredka, papier, 31 x 49, passe-partout 50 x 61cm, w prawym dolnym rogu napis: „Villa Borghese 1934”  
**KAT. PB-410**

*Park near Villa Borghese in Rome*, 1934, sanguine, crayon, paper, 31 x 49 passe-partout 50 x 61 cm inscription in the bottom right corner: “Villa Borghese 1934”  
**CAT. PB-410**



*Przystań nad Sekwaną w Les Andelys*, 1920, akwarela, kredka, papier, 43,5 x 39,5 cm, sygn. p.d. „Pankiewicz”  
**KAT. PB-412**

*Jetty on the Seine in Les Andelys*, 1920, watercolour, crayon, paper, 43.5 x 39.5 cm, signed bottom right “Pankiewicz”  
**CAT. PB-412**

# SUMMARY

**page 3** KARINA CHABOWSKA  
**THE RETURN OF THE WORKS OF  
JULIAN FAŁAT**

Information that two paintings by Julian Fałat had been submitted for auction in New York made it possible to undertake a battle to recover these works for Poland, which lasted a few years. The paintings, both of which depict hunts, were stolen during the war. One of them is *Naganka na polowaniu w Nieświeżu* (*Battle at the Hunt in Nieśwież*) and the other *Przed polowaniem w Rytwianach* (*Before the Hunt in Rytwiany*). The article documents the origin of each painting and gives an account of the activities of the Polish authorities who with the help of American institutions managed to have the works return to Poland.

**page 6** MARIA ROMANOWSKA-  
ZADROŻNA  
**MEDUSA WALL SCONCE**

The bronze, repoussé, gilded three-arm wall candlestick was stolen by the Nazis in 1944 from the Water Palace in Łazienki. After 66 years it returned to its old place. On discovering that the sconce decorated with the head of a medusa had been put up for auction in London, the authorities undertook work documenting its origin. The documentation persuaded the person who was in possession of the object to return it to its rightful owner – Poland.

**page 9** WOJCIECH KOWALSKI  
**LEGAL GROUNDS FOR THE RESTITU-  
TION OF CULTURAL PROPERTY LOST  
DURING THE WAR**

The article gives an estimate of the losses incurred by Poland in the area of cultural property. Precise figures can not be given due to the lack of complete or even partial documentation. The losses of every kind of historic objects are huge. Next, there is a discussion on the internationally binding laws relating to the restitution of the cultural property of a nation, or substitute restitution which makes perpetrators compensate for the losses by returning an object of equal value from their own resources. The publication gives examples of objects which have been restituted.

**page 15** MONIKA KUHNKE  
**POLISH DIPLOMATS AND POLISH HIS-  
TORIC OBJECTS**

An interesting account of the activities of Polish diplomatic posts aimed at finding and then restituting works of art which were stolen from Poland. These efforts started during the interwar period, when as a result of implementing the Riga Treaty of 1921 Polish diplomats undertook efforts to recover works of art from Russia. After World War Two stolen works were usually found in the USA, but also in Western Europe. The author gives examples of many successful cases of the work of Polish diplomatic posts, who managed to recover many objects of great value for Polish national culture.

**page 20** KAMIL ZEIDLER  
**THE PHILOSOPHY OF RESTITUTION**

The author points out that in every restitution case not only facts but also arguments play a vital role. He discusses those arguments which can be used to oppose the right of ownership.

**page 22** PIOTR OGRODZKI  
**WILL WE RECOVER THE MONSTRANCE  
FROM SĄDLÓWO?**

The publication is devoted to examples of stealing objects from sacred buildings. In 2010 alone 102 liturgical objects, 76 sculptures and 42 paintings were stolen. Many of the stolen items were found abroad. As a result of the arduous work of the authorities and law enforcement agencies many precious objects have been recovered, but many, such as the monstrance from around the year 1600, are still missing.

**page 27** TOMASZ SZKARADNIK,  
OLGIERD JAKUBOWSKI  
**DISPUTE ABOUT THE OWNERSHIP OF  
THE KOSSAKS' FANS**

A discussion of how difficult it may be to prove the ownership of cultural property in cases when after many years it is found in the possession of people who had nothing to do with the theft, or when perpetration of the crime has reached the period of limitation. The problem is shown using the example of the stolen fans belonging to the Kossaks, whose ownership right was claimed by the Museum of the Cieszyn Silesia.

**page 31** ANNA ŻAKIEWICZ  
**ANNA IWASZKIEWICZ'S TEETH  
– THE RECOVERED PORTRAIT OF ANNA  
AND JAROSŁAW IWASZKIEWICZ**

In October 2005 one of the most precious paintings was stolen from the Anna and Jarosław

Iwaszkiewicz Museum in Stawisko, their former family home. It was their double portrait painted in 1922 by Stanisław Ignacy Witkiewicz – Witkacy. The title of the publication refers to the teeth of Anna Iwaszkiewicz, visible in the portrait, which had been painted over during restoration work. In the article the author explains the trends during the period of Young Poland to present the image of women as "femme fatales". After a few years, the police found the stolen painting and its authenticity was confirmed when UV examinations revealed the teeth of Anna Iwaszkiewicz in the lower layer of paint.

**page 33** PIOTR MAJEWSKI  
**THE PARIS WORKS BY TYTUS DZIE-  
DUSZYCKI-SAS**

A publication devoted to the work of Tytus Dzieduszycki-Sas (1934-1973) in connection with the retrospective exhibition of his works. The exhibition is being prepared by the Lublin Museum in conjunction with the Lublin Society for the Encouragement of Fine Arts – Zachęta. The event will feature objects from the 1960s, i.e. the time when the artist lived in Paris (since 1959), which have hitherto not been exhibited and were thought to have been lost.

**page 38** TADEUSZ ZADROŻNY  
**KAJETAN AND OTHERS (4)**

An account of how the Germans collected works of art which had been taken away from Jews or confiscated after Austria had been annexed by Nazi Germany in March 1938. The author describes the furnishing of the Museum of Hitler located in his home town of Linz.

**page 46** ANNOUNCEMENT OF THE  
**WARSAW POLICE HEADQUARTERS.  
STOLEN IN FRANCE – RECOVERED IN  
POLAND**

As a result of the cooperation of French and Polish Police it was possible to find some of the antiques that had been stolen from a manor house in Southern France. Attempts were made to sell them in Polish galleries. The theft was perpetrated between 2009 and 2010. Investigation is still underway.

**page 47** MONIKA BARWIK  
**WANTED**



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