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**1. Autor nieznan**  
*Portret starego mężczyzny*,  
1823  
Olej, płótno  
35 x 25 cm  
Kraj kradzieży: Rumunia  
**NR REF. INTERPOLU:**  
**2008/24598-1.3**

**2. Autor nieznan**  
*Portret damy*  
60 x 40 cm  
Kraj kradzieży: Austria  
**NR REF. INTERPOLU:**  
**2008/22127-1.1**

**3. Autor nieznan**  
*Portret dzentelmena*  
60 x 40 cm  
Kraj kradzieży: Austria  
**NR REF. INTERPOLU:**  
**2008/22127-1.2**

**4. Autor nieznan**  
*Portret młodej dziewczyny*  
Olej, płótno  
Kraj kradzieży: Rumunia  
**NR REF. INTERPOLU:**  
**2008/24767-1.1**

**5. Ikona**  
*Apostołowie Piotr i Paweł*  
Deska, tempera, bez okładu,  
ryza lub basma, 100 x 60 cm  
Kraj kradzieży: Rosja  
**NR REF. INTERPOLU:**  
**2008/23794-1.1**

**6. Spitzweg**  
*Cerujący wartownik*, 1838  
Olej, płótno 38 x 30,5 cm  
Kraj kradzieży: Niemcy  
**NR REF. INTERPOLU:**  
**2008/23998-1.8**

**7. Demko**  
*Astry i melony*  
Olej na desce pilśniowej  
60 x 50 cm  
Kraj kradzieży: Słowacja  
**NR REF. INTERPOLU:**  
**2008/22137-1.5**

**8. Segall**  
*Para*, 1919  
Tektura, gwasz, 30 x 25 cm  
Kraj kradzieży: Brazylia  
**NR REF. INTERPOLU:**  
**2008/21489-1.1**

**1. Autor Unknown**  
*Portrait of an old man*,  
1823  
Oil, canvas  
35 x 25 cm  
Country of theft: Romania  
**INTERPOL NUMBER:**  
**2008/24598-1.3**

**2. Autor unknown**  
*Portrait of a lady*  
60 x 40 cm  
Country of theft: Austria  
**INTERPOL NUMBER:**  
**2008/22127-1.1**

**3. Autor unknown**  
*Portrait of a gentleman*  
60 x 40 cm  
Country of theft: Austria  
**INTERPOL NUMBER:**  
**2008/22127-1.2**

**4. Autor Unknown**  
*Portrait of young girl*  
Oil, canvas  
Country of theft: Romania  
**INTERPOL NUMBER:**  
**2008/24767-1.1**

**5. Ikon**  
*Apostles Peter and Paul*  
Wood, tempera, without, riza  
or basma, 100 x 60 cm  
Country of theft: Russia  
**INTERPOL NUMBER:**  
**2008/23794-1.1**

**6. Spitzweg**  
*Mending sentinel*, 1838  
Oil, canvas, 38 x 30,5 cm  
Country of theft: Germany  
**INTERPOL NUMBER:**  
**2008/23998-1.8**

**7. Demko**  
*Aster and melons*  
Oil on fibreboard  
60 x 50 cm  
Country of theft: Slovakia  
**INTERPOL NUMBER:**  
**2008/22137-1.5**

**8. Segall**  
*Couple*, 1919  
Cardboard, gouache, 30 x 25 cm  
Country of theft: Brazil  
**INTERPOL NUMBER:**  
**2008/21489-1.1**



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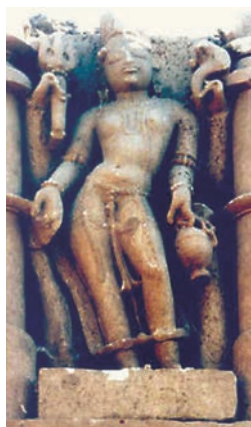
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## 9. Autor (autorzy) z Miśni

Dzbanek do kawy,  
1770-1780  
Porcelana  
Kraj kradzieży: Niemcy  
NR REF. INTERPOLU:  
2008/23998-1.13

## 10. Kielich

ok. 1840 r.  
Wys. 13 cm  
Kraj kradzieży: Austria  
NR REF. INTERPOLU:  
2008/23849-1.5

## 11. Kielich

ok. 1830 r.  
Wys. 13 cm  
Kraj kradzieży: Austria  
NR REF. INTERPOLU:  
2008/23849-1.2

## 12. Szklanka

ok. 1840 r.  
Wys. 13 cm  
Kraj kradzieży: Austria  
NR REF. INTERPOLU:  
2008/23849-1.4

## 13. Ishan

X wiek  
Kamień, wys. 40 cm, szer. 20 cm  
Kraj kradzieży: Indie  
NR REF. INTERPOLU:  
2008/24364-1.1

## 14. Siedzący Budda

XII wiek  
Brąz, wys. ok. 21 cm  
Kraj kradzieży: Belgia  
NR REF. INTERPOLU:  
2008/23504-1.2

## 15. Sabol

*Kobieta Koziorożec*  
Ceramika, marmur,  
wys. 37 cm, szer. 20 cm  
Kraj kradzieży: Słowacja  
NR REF. INTERPOLU:  
2008/22137-1.19

## 16. Sztylet „Batak”

XIX wiek  
Brąz, dł. 40,5 cm  
Kraj kradzieży: Belgia  
NR REF. INTERPOLU:  
2008/23504-1.1

## 9. Autor(s): Meissen

Coffee Pot,  
1770-1780  
Porcelain  
Country of theft: Germany  
INTERPOL NUMBER:  
2008/23998-1.13

## 10. Goblet

C. 1840  
Height: 13 cm  
Country of theft: Austria  
INTERPOL NUMBER:  
2008/23849-1.5

## 11. Goblet

C. 1830  
Height: 13 cm  
Country of theft: Austria  
INTERPOL NUMBER:  
2008/23849-1.2

## 12. Glass

C. 1840  
Height: 13 cm  
Country of theft: Austria  
INTERPOL NUMBER:  
2008/23849-1.4

## 13. Ishan

10th century A.D.  
Stone, height: 40 cm, Width: 20 cm  
Country of theft: India  
INTERPOL NUMBER:  
2008/24364-1.1

## 14. Seated Buddha

12th century  
Bronze, Height approx.: 21 cm  
Country of theft: Belgium  
INTERPOL NUMBER:  
2008/23.504-1.2

## 15. Sabol

*Capricorn Woman*  
Ceramic, marble  
Height: 37 cm, Width: 20 cm  
Country of theft: Slovakia  
INTERPOL NUMBER:  
2008/22137-1.19

## 16. „Batak” Dogger

19th century  
Bronze, height: 40,5 cm  
Country of theft: Belgium  
INTERPOL NUMBER:  
2008/23504-1.1



# SUMMARY

page 3 **MARIA ROMANOWSKA-ZADROŻNA**  
**A STUDY OF CLOUD BY FRIEDRICH PHILIPS REINHOLD RETURNED TO POLAND**

The painting found its way from Moscow to Paris where it was supposed for sale in a local antique shop. Until the war the painting was in a Wrocław Museum. Works of art evacuated by the Nazis were put in storehouses where they were supposed to survive the war. One of these storehouses located in Kamieniec fell into the hands of the Red Army. It is possible that the painting was stolen or requisitioned from there and taken to Moscow. In Moscow it was bought in 1987. The markings on the painting arose the interest of a Paris antique shop owner, which led to tracing the origin of the painting. As a result of negotiations, the painting was bought by Poland and returned to the National Museum in Wrocław.

page 6 **PIOTR OGRODZKI**  
**REGISTER OF HISTORIC OBJECTS. ANOTHER CASE OF FIRE DESTROYING A HISTORIC BUILDING**

The Opoczno region lost a historic building – the church in Solki. The 17th century wooden church, invaluable in itself, also lost many precious, sacred old objects. The fire, which destroyed it in February of this year, could have been set by someone who had stolen the reliquary and kettle for blessed water from the church. The objects were not found in the charred remains, although remnants of other objects were discovered. The cause of the fire has not yet been ascertained.

page 8 **DARIUSZ KACPRZAK**  
**ANNA SACIUK-GĄSOWSKA**  
**THE COLLECTION OF JULIAN AND KAZIMIERZ BARTOSZEWICZ**

The article presents the history of the origin and setting up of the Museum of Industry, Agriculture and Art in Przemyśl. The idea to organize it goes back to 11884. An account is given of the development of the institution. A family collection had been amassed by several generations of the Bartoszewicz family and then handed over by the Cracow feature journalist, art historian and collector, Kazimierz Bartoszewicz (1852 – 1930). The Bartoszewicz's family collection comprised over 60 paintings, and about 200 drawings. These were mostly works from the turn of the 19th and 20th centuries.

page 13 **MARZENA JAWORSKA**  
**THE MUSEUM OF THE POST AND TELECOMMUNICATION IN WROCŁAW.**

The Polish Post has been working on the Polish territory for 450 years. The only museum that documents its history the Museum in Wrocław. Although the first mention referring to the need to establish a Polish museum of the history of the post goes back to 1919, it was only in 1921 that the Museum of the Post and the Telegraph was set

up in Warsaw. The Second World War interrupted the activities of this institution. Its collection was partly destroyed and the most precious items were robbed by the occupying power. The restitution of museum activities started in 1951, and the museum, transferred to Wrocław, was opened in 1956.

page 20 **HANNA ŁASKARZEWSKA**  
**THE UNKNOWN WYSPIAŃSKI**

The centenary of the death of Stanisław Wyspiański (1869 – 1907) saw the discovery of works by the artist which had either been considered lost, or nothing was known about their existence. These included the 1904 Motherhood, studies for drawings and drawings. The author provides a description of these objects. It was particularly surprising when four drawings were discovered on top of the wardrobe belonging to Prof. Anna Kuligowska – Korzeniowska, widow of the well-known theatreologist, which had been lying there for decades and were discovered in the course of preparations for the "Our Teachers" exhibition.

page 22 **MONIKA BARWIK**  
**CATALOGUE OF LOSSES**

page 26 **MARIA ROMANOWSKA-ZADROŻNA**  
**CATALOGUE OF WAR LOSSES**

page 28 **JERZY HAUSER**  
**FORGOTTEN POLISH RESIDENCES IN UKRAINE**

After several publications covering this topic in Lithuania, now the author looks at Ukraine, once under the rule of the Republic of Poland, and describes what he saw on the territory of the former Lviv voivodship. Later he goes on to write about the objects in Volyn.

page 32 **ANDRZEJ MAŁYSZKO**  
**THE WARDROBE**

Impression raised by writing from the years 1906 – 1940, which the users of his 19th century piece of furniture put on the inside of its walls. The wardrobe travelled from Vilnius to Ostróda in 1945, and in the 1980s became the property of a representative of a subsequent generation of the family, the author of the present account.

page 34 **ANDRZEJ SKOCZYLAŚ**  
**SEEN, NOTICED .....**

Is the Old Town in Warsaw a historic complex, since it emerged from the rubble of the wartime demolition in 1945. Are the reconstructed walls of historic value, since original Gothic bricks were used to build them. Do the 50 years of existence of the Old and New Town give them the status of historic objects, which is acknowledged on plaques and by including this part of the capital in the register of world cultural heritage. How is it possible that what was reconstructed is now allowed to deteriorate. These are the questions addressed by the author.

page 36 **JANUSZ MRÓZ**  
**SALVATORE DALI'S SCULPTURE IN WROCŁAW**

The Wrocław "Arkadia" store became a temporary exhibition site for Salvatore Dali's sculpture entitled Profile of Time. The sculpture was bought by the LC CORN company, which is erecting the highest building in Poland SKY POWER, where the sculpture will be located in the future.

page 38 **PIOTR OGRODZKI**  
**MODERN TECHNOLOGY FOR PROTECTING HISTORIC OBJECTS.**

A special conference will be organized in Kozłówka on the 20th anniversary of setting up the Center for Art Collection Protection. The topics under discussion will be the most important aspects protecting objects of movable and unmovable national heritage and the techniques and technology available.

page 39 **WOJCIECH PACZUSKI**  
**COPYRIGHT LAW IN THE TURNOVER OF WORKS OF ART**

The question is discussed from the point of view of *acquis communautaire*. Since the 19th century it has been possible to give works of art the legal status of the same kind as that of literary and scientific works. The author defines problems of copyright issues on the basis of European Union regulations and Polish national legal solutions.

page 42 **MIROSLAW BARWIK**  
**LOST MUMMIES OF PHARAOHS. THE MUMMY FROM ATLANTA**

Paramesse, generally known as Ramses, was a guard officer's son. As a general he became the pharaoh of Egypt and started a dynasty. The long history of the pharaohs' state is deciphered from excavations and tombs with thousands of mummies. The discoveries became commercial goods. This is how one of the mummies came into the ownership of a Canadian doctor.

page 45 **WŁADYSŁAW BIAŁEK**  
**REVIEW OF THE NEW PUBLICATION MISJA W RUINACH BABILONU.**

Fakty i dokumenty. (Mission in the Babylon Ruins. Facts and documents).

page 45 **BARBARA KALETA**  
**INTERPOL. THE MOST WANTED WORKS OF ART.**

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**KRAJOWY WYKAZ  
ZABYTKÓW SKRADZIONYCH  
LUB WYWIEZIONYCH  
ZA GRANICĘ NIEZGODNIE  
Z PRAWEM**



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