

Skąd pochodzą? Czyją własność stanowią?

Odzyskane zabytki



W każdym numerze „Cenne, Bezcenne/Utracone” wiele miejsca zajmuje katalog utraconych dóbr kultury. Być może już niedługo przyjdzie nam publikować katalog zabytków, których właściciele poszukujemy.



Wiele informacji prasowych świadczy o tym, że coraz większą skuteczność działania w zwalczaniu przestępczości przeciwko dobrom kultury mają organy ścigania. W marcu 2003 r. krakowska policja zatrzymała w kilku miejscach kilkaset zabytków, co do których istnieje uzasadnione podejrzenie, że mogą pochodzić z przestępstwa. Podobne informacje nadeszły z Wrocławia i Rzepina. Wiele niezidentyfikowanych zabytków pochodzi na pewno z kościołów, część z cmentarzy, a detale architektoniczne – najpewniej z zabytkowych parków, pałaców i dworów. Zatrzymane przedmioty pokazują, jak duży jest zakres zainteresowania zabytkami świata przestępczego. Kradnie się wszystko, co można zapakować do samochodu. Jedyne ograniczenie to waga zabytku i ładowność pojazdu używanego do przewozu skradzionych przedmiotów.

Czy można zapanować nad tym, co się w Polsce obecnie dzieje? Myślę, że tak, ale na pewno nie, jeśli będzie zajmować się tym tylko policja i służby konserwatorskie. Potrzeba znacznie większej powszechnej wrażliwości na to, co się dzieje w naszym bezpośrednim otoczeniu. Ogromna rola przypada samorządom

i społecznościom lokalnym. Od nich w pierwszej kolejności będzie zależało, czy rabusie dóbr kultury będą się czuć bezkarnie, czy też ich postępowanie będzie zwracało publiczną uwagę. Nie mogą się bowiem powtarzać takie sytuacje, z jakimi zetknąłem się na Mazurach, w czasie objazdu z wojewódzkim konserwatorem zabytków, który chciał pokazać kilka ciekawych, jeszcze nie okradzionych kapliczek. Z czterech wsi, w których byliśmy, tylko w jednej kapliczka pozostała nienaruszona. W pozostałych nikt z mieszkańców nie był w stanie podać informacji, kiedy mogło dojść do kradzieży, choć kapliczki znajdowały się w centrum wsi i codziennie przechodziły obok dziesiątki osób.

Kolejnym ogniwem w łańcuchu ludzi dobrej woli, od których również zależy skala przestępczości przeciwko dobrom kultury, są antykwariusze i osoby zawodowo trudniące się handlem sztuką dawną. Część osób zajmujących się poszukiwaniem skradzionych zabytków zwraca uwagę na słabo, ich zdaniem, penetrowane przez organy ścigania targi staroci i bazyry. Przykro to mówić, ale w wielu wypadkach nie jest to potrzebne, bowiem przestępcy zamiast na bazyry, kierują się do antykwariatów. W badanych aktach sprawy dotyczącej kradzieży w ponad 30 kościołach sprawca tylko w dwóch wypadkach skierował swoje kroki na targi staroci, w pozostałych korzystał z legalnie działających antykwariatów.

Oglądając zatrzymane przez policję przedmioty, z przykrością zauważyłem nalepki bardzo znanej firmy antykwarycznej na zatrzymanych aniołkach. Antykwariusze sami powinni dążyć do zmiany tego niekorzystnego wizerunku, w którym ich uczciwość może być kwestionowana. Obecna sytuacja nie wpływa pozytywnie na pewność obrotu zabytkami.

Nie tracąc z pola widzenia zasygnalizowanych problemów, skoncentrujmy się na razie na odnalezieniu miejsc, gdzie zostały zrabowane zabytki i ich powrocie na właściwe miejsce. Jeśli ktoś z Państwa rozpoznałby zamieszczone zdjęcia, bardzo proszę o kontakt z Ośrodkiem Ochrony Zbiorów Publicznych.

Odzyskane zabytki





page 4 An Extraordinary Christmas Parcel

The Centre of Art Collection Protection received an extraordinary parcel before last Christmas. It contained carefully wrapped carvings. The mailing was anonymous and contained no information. We recognised in it two elements stolen in February 2002 from St. Mary's church in Toruń. We would like to thank the honest sender, who made it possible for us to return them to their rightful owners.

page 5 The New Tasks of the Centre of Art Collection Protection

Since the end of December 2002, the Centre of Art Collection Protection has become an institution entitled to giving out permits to take cultural property abroad permanently. Appropriate applications are submitted by voivodship art restorers. According to special regulations, library materials are directed to the National Library and archivalia to the Head Directorship of Publish Archives.

page 6 Information on the State of Threat to Cultural Property from Criminal Activities in 2002

Thefts and burglaries are the main categories of crime. The table that accompanies the note indicates the magnitude of the losses: 655 paintings, 689 coins, 328 carvings, 48 candle-sticks and chandeliers, 82 ceramic objects, 70 old prints, 154 lithographs and graphic art works, 47 clocks. The article presents some guidelines for the police on how they should prevent Internet sale offers.

page 10 Gołuchów – the History of Gathering and Scattering the Collection in the Years 1899–1939

We find out about the intention of the subsequent owner of Gołuchów, Prince Adam Czartoryski to transfer the collection to Poznań. The death of the Prince interrupted the carrying out of this intention. Realising the inevitability of war, Princess Maria Ludwika took some of the collection to her Warsaw house, and hid them there. Gołuchów was annexed to the Third Reich. The occupying power took over some of the furnishings of the castle which were being prepared for transport by Maria Ludwika, but did not leave Gołuchów in time.

page 14 Theft of Kossak

Ten years ago 13 paintings were stolen from the museum of the writer Zofia Kossak-Szatkowska, 5 of which were works by Wojciech Kossak and 7 by Juliusz Kossak. The thirteenth painting, which was recovered during a sale attempt, is the portrait of Tadeusz Kościuszko by Kuryatko. The stolen paintings have not been found.

page 17 Every Detail is Important

Story of identifying a lost painting by Kossak (Jerzy), which before the war belonged to Dr Edmund Modliński living in Wolsztyn, near the German border. An extant family photograph had a fragment of the painting in the background. The frame of the picture was found in the attic. The painting had been taken out of it and sent to southern Poland in fear of the coming war. The frame and an analysis of the photograph made it possible to specify that the painting is a version of the theme repeated by the painter, i. e. *A Cracow Wedding*. The painting was identified by the department of the Ministry of Culture.

page 18 The Collection of Arms and Historic Mementoes which Belonged to General Jan Henryk Dąbrowski

A description of militaria, works of art, books, which General Jan Henryk Dąbrowski, an outstanding soldier and patriot gathered throughout his life. The author recounts the history of the collection from the time Dąbrowski served in the Saxon and Polish army and then in the legions formed on Italian soil under Napoleon. As a result of historic events the collection of militaria were taken to St. Petersburg. Some were lost, some destroyed in World War Two.

page 22 J. H. Dąbrowski's Collection. An introduction

In 1800 the Warsaw Friends of Science Society was set up. By force of General Dąbrowski's will, the militaria he collected were included in the Society's collection. After the fall of the 1830 Uprising against Russia, the collection was taken by the partitioner to St. Petersburg.

page 23 The Specific Contents of General Jan Henryk Dąbrowski's Collection (1). An Attempt at Reconstruction

After the failure of the November Uprising which was started by Polish patriots to fight the Russian oppressor, Tsar Nicolas I ordered a pogrom of Polish culture, which the partitioner saw as a source of fighting for independence. In the 1930s collections of scientific and cultural centres were plundered, as were collections belonging to private individuals, monasteries and public institutions. 192 000 objects were taken from Warsaw University and the Warsaw Friends of Science Society which housed the collection of General Jan Henryk Dąbrowski, gathered there after his death. Although there is information that the General's collection had been inventoried, none of these records of the arms collection have hitherto been found by historians. We know that a record had been made before transporting the General's armoury to St. Petersburg. The author reconstructs the contents of the spear and bludgeon weapons on the basis of accessible sources.

page 27 Wartime Losses 1939–1945

page 29 A Look from... a Satellite

The author writes about GPS equipment making it possible to find out where an object is by using satellite communication, as well as other technical means connected with securing collections

page 30 Catalogue of Losses

page 38 Traditional Book Marking

The author undertakes a topic that is not frequently presented – that of marking books. Different methods of identifying book collections have been used over the centuries. In a descriptive and illustrative way the article presents ways of marking books representing different functions: ones that identified, protected, catalogued and even decorated the book.

page 43 Historic Collections in Polish Libraries

The author discusses two kinds of library collections focusing on special ones: i. e. the oldest manuscripts, old prints, iconography, cartography etc. The caesura is the year 1800. Other collections, including those from the 19th century, are also invaluable and demand great and special care.

page 46 www.lostart.ru

The Ministry of Culture and Art of the Russian Federation opened an Internet site called „Project -Internet”, which presents wartime losses and objects transferred to the territory of the Soviet Union as a result of World War Two. The information is full of errors, so it needs to be carefully checked. The Department of National Heritage of the Polish Ministry of Culture carefully monitors the Russian Internet site, looking for objects which had been Polish property before the war.

page 48 Wooden Churches from the Małopolska (Little Poland) region on the list of the UNESCO World Cultural Heritage

The eleventh entry of Polish historic objects refers to six churches in Southern Poland. The list comprises objects which are unquestionably achievements of world culture, but they have to be in a good state of conservation and must be well maintained.

page 50 The Story of the Viaduct and the Poniatowski Bridge

The bridge named after Prince Józef Poniatowski linked the right and the left banks of the Vistula River joining the two parts of Warsaw in 1914. The bridge served the city only for a year and a half. It was blown up by Russians withdrawing from the city. The decision to rebuild it was taken already in 1916. Work was, however, undertaken only in 1920 and took seven years. Fate was not kind to the bridge. In September 1944 it was blown up again, this time by the Nazi occupying power. A year later a subsequent rebuilding project was undertaken. The history of the bridge has been commemorated on metal plaques placed on the bridge itself.

page 52 Robbery in Vincent van Gogh's Museum in Amsterdam

An account of the robbery of Van Gogh's paintings focusing on the security system of the building. The author puts forward the idea that even the best technology does not excuse anyone from exercising simple caution.

page 54 The Lost Treasures of Ancient Mesopotamia

The Euphrates-Tigris basin is the cradle of the oldest city civilisation in the world. The study of the history of Mesopotamia was started in the 19th century. Many discoveries were made and examples of material culture can now be found in museum collections all over the world. The richest collections were in the Iraqi Museum in Baghdad. It is still not known what has been plundered and what has been irrevocably destroyed. The author gives examples of the lost works of art.

page 56 Iraq: Heritage in the Line of Fire

Bombardment and military conflicts do not only threaten historic buildings and museums, but also areas which had not been explored by archaeologists, and probably conceal many objects testifying to the past. There are still several thousand such unexplored places. Wartime losses were augmented by plundering. Even before the war, there was a shortage of people and funds to undertake the conservation of many historic objects in Iraq. As an example, we can say that during the war, plundering was conducted on a large scale. In the vaults of the Central Bank, where e. g. the treasure from Nimrud had been discovered (it seems that it is still not known where it had been hidden) there was also other treasure. There had been about 7000 objects in one of the vault galleries, including gold jewellery and everyday objects made of this precious metal. Only 951 stolen objects have been recovered so far. Work on trying to assess the losses having been incurred by the country which is the cradle of great civilisation is now under way.

page 59 The Activities of Interpol after the War in Iraq.

The information gives an account of the most important recent activities of Interpol and UNESCO aimed at preventing illicit trade in works of art bought and stolen in Iraq. The <http://www.interpol.int/Public/WorkOfArt/Iraq/objetsEnDanger/Default.asp> website gives a list of objects which are in danger of being taken out of Iraq.

page 60 Where Are These Historic Objects from and Who Do They Belong to?

Many stolen objects are intercepted by the police or customs workers. It is not always possible to tell where they come from or who they belong to, however. Even very large objects, such as fragments of architecture, are pillaged. Many thefts are not noticed. It is necessary to build up public awareness at local level in order to decrease the amount of crime committed against works of art. The illustrations present the wide variety of objects that are stolen.