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The dispersal of the Lubomirski Collection from Przeworsk

Studies of art collections, their contents, as well as strategies and motivations of individual collectors have been significantly developed by Krzysztof Pomian and Tomasz F. de Rosset. In recent years, they have resulted in publications that gradually fill an acute research gap that had been caused by erasing the culture-forming role of the landed gentry and aristocracy from the public consciousness.¹ Condemned in post-war Poland to *damnatio memoriae*—to use the term used by Krzysztof Pomian, the landed gentry and aristocracy possessed the education, resources, contacts, and a distinctive sense of public mission appropriate to start collections. As Kamila Kłudkiewicz aptly pointed out, in these circles collecting was not only a choice but also a necessity, a way to demonstrate the family's prestige and wealth, while also manifesting patriotic and civic attitudes.²

- 1 See: T. de Rosset, “By skreślić historię naszych zbiorów”. *Polskie kolekcje artystyczne*, Toruń 2021; D. Rzyńska-Laube, *Zbiory artystyczne polskich ziemian na Pomorzu Nadwiślańskim od końca XVIII wieku po czasy dzisiejsze*, Gdańsk 2022 and the bibliography therein.
- 2 K. Kłudkiewicz, *Wybór i konieczność. Kolekcje polskiej arystokracji w Wielkopolsce na przełomie XIX i XX wieku*, Poznań 2016.

The artistic furnishings and library collections of manors, often accumulated over generations, were destroyed or dispersed in the wake of the Second World War and the nationalisation during the land reform. As a result, the Polish countryside was brutally stripped of vibrant cultural centres.³ The cultural benefits for rural communities resulting from land reform were illusory. This has been convincingly demonstrated, among others by Anna Wylegała.⁴

Current research into the fate of collections of noble and aristocratic families contributes to the reconstruction of these lost cultural landscapes. Furthermore, it offers a broader reflection on changing social and political attitudes and the role that visual media played in shaping them. Such studies also align with the provenance research that has been gaining momentum in global art history.

The validity of conducting such research has been confirmed, among others, by the findings made by Dobromiła Rzyńska-Laube, who studied the history of collections gathered by landed gentry in the region of Eastern Pomerania from the late 18th century to the present day. She not only described the context of their creation and the mechanisms of their disintegration, but also convincingly demonstrated the role they played in the process of creating identity by landed gentry themselves and the transfer of patriotic attitudes between different social groups.⁵ Rzyńska-Laube also emphasised the fundamental difficulties in conducting such research: the limited source base, the dispersion of exhibits, the lack of interest in their provenance sometimes demonstrated by public institutions, and even the deliberate effort to obliterate the origins of the items they have received. All these constitute a significant barrier to the reconstruction of individual collections and gaining deeper knowledge about the culture-forming role of the collectors.⁶ At this point, it is worth mentioning a team of experts appointed

3 Sources on the nearly complete destruction of the art collections gathered in manors and palaces include: S. Iwaniak, *Ziemiańskie dobra kulturowe w województwie kieleckim (1944–1946)*, Kielce 1996; J. Pruszyński, *Dziedzictwo kultury Polski: jego straty i ochrona prawna*, Kraków 2001.

4 A. Wylegała, *Był dwór, nie ma dworu. Reforma rolna w Polsce*, Wołowiec 2022.

5 D. Rzyńska-Laube, *Zbiory artystyczne polskich ziemian*.

6 D. Rzyńska-Laube, *Zbiory artystyczne polskich ziemian*, p. 23. The still relevant appeal of the Commission for Museum Collections of the Association of Polish Art Historians (SHS) may be worth mentioning, as it “emphasizes that examination

in the Department of Cultural Heritage of the Ministry of Culture and National Heritage by Minister Tomasz Merta. It was expected to draft guidelines for researching the provenance of museum items from former manorial collections, yet the team did not continue their work after the minister's tragic death in the Smolensk air crash, and only the first part of the guidelines concerning collections gathered by Jewish collectors was published.⁷ The lasting effects of nationalisation concurrent to the land reform continue to obscure this research area, often conflicting with the principle of transparency of provenance in museum collections that is well established in the culture of our region.⁸

The recent studies on noble and aristocratic collections include a large monographic publication by Beata Długajczyk and Leszek Machnik on the collection of paintings from the Lubomirski Museum.⁹ The disaster of the Second World War led to the complete dispersing of the collection of this museum, one of the most interesting Polish museums, and its disappearing from the public eye. This *status quo* is changing

of history [of items] is a primary duty in the academic study of museum exhibits", Appeal of the 2nd Museum Commission of SHS, <https://www.shs.pl/komisja-muzealna/> (07.11.2022) as well as the 7th resolution of the 1st Congress of Museum Professionals of Poland concerning provenance research.

- 7 Z. Bandurska, D. Kacprzak, P. Kosiewski, M. Romanowska-Zadrożna, B. Steinborn, M. Tarnowska, *Wskazówki do badań proveniencyjnych muzealiów pod kątem ich ewentualnego pochodzenia z własności żydowskiej*, "Muzealnictwo" 53 (2012), pp. 14–26, https://www.nimoz.pl/files/articles/88/Wskazowki,artykul_z_Muzealnictwa_53_2012.pdf (23/09/2022). This by no means indicated that a systematic investigation of provenance and restitution of such works has begun; on obstructions in implementing of the Washington Conference Principles on Nazi-Confiscated Art see N. Cieślińska-Lobkowicz, *Polskie. Żydowskie. „Pożydowskie”. Nazistowska grabież dzieł sztuki i problemy restytucji w Polsce 1945–2020*, "Zagłada Żydów. Studia i Materiały" 16 (2020), pp. 200–232.
- 8 "This report rightly reinforces how we must be transparent about the origins and nature of our collections [i.e. those of the Global North – A.W.]". Comment by Tristram Hunt, Director of the Victoria & Albert Museum, on the report by Bénédicte Savoy and Felwine Sarr concerning artworks incorporated into French collections during colonial times, T. Hunt, H. Dorgerloh, N. Thomas, *Restitution Report: museum directors respond*, "The Art Newspaper", 27.11.2018, https://www.academia.edu/37886179/Restitution_Report_museum_directors_respond (23.09.2022).
- 9 B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940. Zbiór malarstwa*, Wrocław 2019.

thanks to the intensive efforts to recreate the museum in its new headquarters at the Ossoliński National Institute in Wrocław. The exhibitions and publications dedicated to it provide insightful analyses and help to popularise the surviving elements of the collection.¹⁰

The historical furnishings of the Przeworsk Palace and the collections¹¹ owned by successive Tenants-in-Possession, who were also literary

10 See e.g.: B. Figiela, *Zbiory sztuki książąt Lubomirskich z Przeworska*, in: *Muzea – rezydencje w Polsce. Materiały sesji naukowej zorganizowanej z Muzeum Zamoyskich w Kozłówce 14–16 października 2004*, ed. by K. Kornacki et al., Kozłówka 2004, pp. 253–269; B. Figiela, *Henryk Lubomirski (1777–1850) – kolekcjoner, kurator Zakładu Narodowego im. Ossolińskich, założyciel Muzeum im. Lubomirskich*, in: *Miłośnictwo rzeczy. Studia z historii kolekcjonerstwa na ziemiach polskich w XIX wieku*, ed. by K. Kłudkiewicz, M. Mencfel, Warszawa 2014, pp. 136–168; B. Figiela, *Zbiory przeworskie w kolekcji Zakładu Narodowego imienia Ossolińskich. Dary Henryka i Jerzego Lubomirskich*, “Galicja. Studia i Materiały” 3 (2017), pp. 86–120; *Muzeum Książąt Lubomirskich. (Nie)zapomniana historia*, katalog wystawy, ed. by I. Chomyn, Wrocław 2017; K. Kenc, *Rozdarte i rozproszone – zbiory artystyczne Muzeum Lubomirskich po 1939 roku*, in: *Nowy początek. (Od)budowa polskich kolekcji muzealnych po II wojnie światowej*, ed. by J. Trupinda, A. Siuciak, Malbork 2019, pp. 360–382; A. Degler, *Wystawa stała Muzeum Książąt Lubomirskich – ogólna koncepcja a zbiór monet antycznych*, https://ossolineum.pl/wp-content/uploads/2020/10/Wystawa-MKL-koncepcja-i-Antyk_3.pdf (27.10.2020); A. Soroko, *Rysunki artystów polskich z Muzeum Lubomirskich we Lwowie*, Wrocław 2020; J. Błoch, *Historia niejednej tabakierki na tle losów Muzeum Lubomirskich*, in: *Mówią zbiory. Wykłady ossolińskie 2019–2020*, ed. by T. Sokół, Wrocław 2020, pp. 49–82; A. Degler, *Na tropach strat wojennych numizmatyki ossolińskiej*, in: *Mówią zbiory. Wykłady ossolińskie 2019–2020*, pp. 273–300; R. Forysiak-Wójcicki, *Utracone złoto*, in: *Mówią zbiory. Wykłady ossolińskie 2019–2020*, pp. 301–316 and essays in: *200 lat Ossolineum. Rozprawy i materiały*, ed. by M. Dworsatschek, Wrocław 2022; *Zmienny krajobraz. 200 lat Muzeum Książąt Lubomirskich*, ed. by W. Gruk, Wrocław 2023.

11 Referring Andrzej Ryszkiewicz’s dictionary definition of “kolekcja”, and his distinction between the Polish terms “kolekcja” and “zbiór”, Kamila Kłudkiewicz emphasised that “the clear differentiation between these terms arises not only from linguistic tradition but, above all, from the all too frequent confusion of these two phenomena by art historians, especially in reference to the items that used to be kept in aristocratic and landowner homes”. Nevertheless, due to the nature of historical exhibits gathered by the owners of the Przeworsk Entailed Estates, and their functional connections with the Ossoliński Institute and the Lubomirski Museum, both terms are used interchangeably in the present article.

curators of the Ossoliński National Institute (known in Poland as Ossolineum), deserve similar attention from researchers. The outbreak of the Second World War initiated the process of dispersing items that had survived in the Przeworsk residence of the Lubomirski family until the autumn of 1939. Worth noting is the varied ownership structure of the furnishings of the palace and its annexes, and the collections stored therein. Some items belonged to the Przeworsk Entailed Estate,¹² while some were personal property of Andrzej Lubomirski. A significant share belonged to his wife, Eleonora née Hussarzewska, and originated from her family's collection,¹³ and from a donation her husband had made in 1932.¹⁴ The outbreak of the war resulted in some items being removed to be protected elsewhere, or destroyed due to wartime activities, some were looted, while the rest remained *in situ*. Their fate during the war and the subsequent nationalisation of the Przeworsk family residence was not included in the scope of research of the study on the Lubomirski Museum.

The history of *Musaeum Lubomirscianum*, established at the Ossoliński National Institute in Lwów and constituting an integral part of it, dates back to the year 1823. It was the fulfilment of the joint will of the founder of the Ossoliński National Institute, Jerzy Maksymilian Ossoliński, as well as its first literary curator and the owner of the Przeworsk estates, Henryk Lubomirski.¹⁵ The core of the museum were the artistic collections gathered by Ossoliński, and those transferred by Lubomirski from his

See: K. Kłudkiewicz, *Kolekcja /zbiór /spuścizna – rozumienie pojęć*, <http://cennebez-cenne.pl/wp-content/uploads/2019/12/2019-3-4-KLUDKIEWICZ.pdf> (18.08.2022).

- 12 The Przeworsk Entailment of the Family Estate (Ordynacja Przeworska Lubomirskich) was successfully legalised in 1869. The Entailed Family Estate comprised Przeworsk and nearby granges and villages. Entailment meant that the estate could not be sold or otherwise divided and could only be owned and managed by only one person, the Tenant-in-Possession (Ordynat). The Entailed Estate (Entail in short) could only be inherited in its entirety by the oldest son of the Ordynat (translator's note).
- 13 She was the last of the family to inherit the excellent collection of paintings and graphic art. B. Figiela, *Zbiory sztuki ksiąg Lubomirskich z Przeworska*, p. 257.
- 14 The donation was concluded on 2 June 1932 in Przeworsk before Jan Woźniak, the deputy notary. Sz. Kozak, *Pałac Lubomirskich w Przeworsku w latach trzydziestych XX wieku (akt darowizny Andrzeja Lubomirskiego z 1932 roku)*, "Przeworskie Zapiski Historyczne" 3 (1998), pp. 101–118.
- 15 B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, p. 13.

Przeworsk residence in accordance with their agreement. The museum officially commenced its activities in 1870 when, after overcoming various difficulties, the Przeworsk Entailed Estate was finally approved. The fascinating story of the project, including collecting strategies, methods of acquisition, cataloguing, and the display of paintings became the subject of in-depth research by the authors of the aforementioned work.

As the Lubomirski Museum and the collections of the Entailed Estate has the same owner, the authors investigated their interdependencies, too. Methodically following the traces of the surviving paintings from the Lubomirski Museum led, among others, to the compilation of an impressive catalogue containing references to the literature and a concordance of historical and current inventory labels of individual items. The chapter significantly titled “*Post scriptum*” and dedicated to the final stage of the Lubomirski Museum existence highlights the extent of its losses and the degree of dispersion of its exhibits. The breaking up of its historical integrity, and the erasing of provenance information together with the logical and historical connections between individual elements of the collection ultimately led to its disappearance from the public awareness as an outstanding Polish collection. As much as Ossolineum is widely acclaimed, its complementary *Musaeum Lubomirscianum* is only now regaining its rightful place. The scale of difficulties is illustrated by the fact that, as the authors concluded with regard to paintings, “slightly more than half of almost 1,600 items left on the territory of Ukraine have been identified to date (nearly 640 from own collections and fewer than 200 deposits)”.¹⁶

Similarly to the case of the Lwów collection, an examination of the post-war history of the artistic collections from Przeworsk can serve as material for further extended research aimed at reconstructing their state before the outbreak of the Second World War. Gathering data related to them, including the inventory records of individual items currently held in various museum institutions, seems appealing.¹⁷ For this reason,

16 B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, p. 578.

17 Queries in museum institutions were possible thanks to the extraordinary kindness and openness of their employees. I extend my heartfelt thanks to Przemysław Kucia, Chief Inventory Officer of the Museum-Castle in Łańcut, Katarzyna Ignas from the Museum in Przeworsk The Palace-Park Complex, Marta Bienias, Chief Inventory Officer of the National Museum in Warsaw, and Patryk Frankowski, Head of the Museum of Musical Instruments, a branch of the National Museum

this text along with its accompanying tables represents an attempt to sum up the existing knowledge regarding the post-war fate of the items that remained in the Przeworsk Palace until 1944,¹⁸ and can serve as a starting point for further detailed investigations. They include a deeper reflection

in Poznań. I also thank Łukasz Chrobak and Wojciech Krawczuk for their assistance in accessing archival materials and research. I owe words of gratitude to Maria Romanowska-Zadrożna, Tadeusz Zadrożny, and Andrzej Wąsowski, as well as to Dorota Sidorowicz-Mulak, Dobromiła Rzyska-Laube and Agnieszka Fluda-Krokos for their valuable insights that greatly contributed to the text. I also thank Bożena Mytkowicz and Bogdan Komornicki, who eagerly shared their knowledge and memories concerning the Lubomirski family from Przeworsk, and Piotr Krasnowolski and Władysław Chłopicki for translation and assistance.

- 18 It is worth noting here that the questions of nationalisation and displacement of the library and archives are the subject of interest to other researchers. See: W. Tyszkowski, *Z problematyki badań proveniencyjnych. Fragment biblioteki ks. Lubomirskich w Przeworsku w zbiorach starych druków Ossolineum. Komunikat, "Czasopismo Zakładu Narodowego im. Ossolińskich"* 12 (2001), pp. 185–187; A. Fluda-Krokos, *Disperse znaczy "w rozproszeniu" — losy biblioteki pałacowej Lubomirskich w Przeworsku*, in: *Dziedzictwo utracone — dziedzictwo odzyskane*, ed. by A. Kamler, D. Pietrzakiewicz, Warszawa 2014, pp. 433–457; A. Fluda-Krokos, *Stare druki z przeworskiej biblioteki Lubomirskich, czyli co Mieczysław Opatek w Przeworsku znalazł*, in: *200 lat Ossolineum*, ed. by M. Dworsatschek, Wrocław 2022, pp. 186–200. This list does not include a collection of miniatures and historical exhibits that were taken to Lwów (today Lviv) to be kept safe, and ones that Andrzej Lubomirski kept in the curator's quarters in Lwów, which were then nationalised by the Soviet authorities, see: B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, pp. 552, 559–560. Some of them were brought back to Poland after the Second World War. This group of exhibits includes miniatures (*Portrait of an Unknown Man* by Ch. Bechon, *Henryk Lubomirski with a Dog and a Harp* by Christian Gottlieb Greisler, *Izabela Lubomirska née Czartoryska* by J. Gillis, and *Adam, Zofia and Konstanty Czartoryski* by G.G. Jannasch, as well as *Cupid and Psyche*, *Henryk Lubomirski at the Age of 4*, *Honoré de Mirabeau*, *Human Eye*, *Knight in Armor* — currently in Ossolineum in Wrocław, and *Sigismund III Vasa on the Bier*, and *Sigismund III Vasa* by Marcin Kober — currently a deposit of Ossolineum at the Wawel Castle State Art Collections), B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, pp. 565–566. For the clandestine action of transferring Ossolineum resources to Poland, see also M. Matwijów, *Ewakuacja zbiorów polskich ze Lwowa w 1944 r.*, <http://www.lwow.home.pl/rocznik/95-96/ewakuacja.html> (07.03.2020) and M. Matwijów, *Mieczysław Gębarowicz (1893–1984). Uczony i opiekun narodowych dóbr kultury*, Warszawa 2013,

on the political and administrative mechanisms of dispersal of the original collection and the establishment of new museum collections after the Second World War. Examining these mechanisms in inventories and museum practices strongly contributes to the field of provenance research.

Yet any methodical description of the artistic furnishings of the Lubomirski residence in Przeworsk before the Second World War runs into fundamental difficulties. *Zbiory polskie* (Polish collections), a classic work by Edward Chwalewik, only offers a cursory look at Przeworsk at the time of Prince Andrzej Lubomirski, the Tenant-in-Possession, as an aristocratic residence overflowing with historical memorabilia, paintings by foreign and Polish artists, family portraits, bronzes, sculptures, antique furniture, and featuring a rich library. A description at this level of generality could apply to most aristocratic residences in Poland. The author's attention was only riveted by a commemorative trophy presented to Hetman (Commander) Czarniecki and three works of art—Titian's *Madonna* and two portraits by Élisabeth Vigée Le Brun: *Henryk Lubomirski as the Genius of Glory*, and *Portrait of Izabela Lubomirska née Czartoryska*, the latter two only mentioned in supplements.¹⁹ The rich collections of paintings and graphics had previously been displayed in part at exhibitions, mainly charitable ones organised in Lwów under the patronage of Eleonora Lubomirska. The exhibition catalogues present items from both collections of the Entailed Estate and those that were her personal property.²⁰ The pre- and post-war condition of the Przeworsk Palace and

pp. 254–259, see also: B. Figiela, *Zbiory sztuki książąt*, pp. 265–267 oraz *Muzeum Książąt Lubomirskich. (Nie)zapomniana*.

- 19 E. Chwalewik, *Zbiory polskie. Kartoteka uzupełnień*, cz. 2, p. 131, Biblioteka Narodowa, *Zbiory Edwarda Chwalewika*, manuscript 10504 I, vol. 2, <https://polona.pl/item/zbiory-polskie-kartoteka-uzupelnien-cz-2,NTk3NjExNA/69/#item> (25.10.2020). The attribution of *Madonna* is a matter of ongoing research, see footnote 272.
- 20 Titian's *Madonna with Child*, was exhibited in Kraków in 1909, J. Mycielski, *Katalog wystawy obrazów dawnych malarzy włoskich, flamandzkich, hollenderskich, niemieckich, francuskich i polskich w gmachu Tow. Przyjaciół Sztuk Pięknych w Krakowie w lipcu i sierpniu 1909 r. Serya II*, p. 3; the exhibition in Lwów in 1911 featured 19 paintings from the Entail's collection and 14 from the collection of Eleonora Lubomirska, M. Treter, *Album wystawy mistrzów dawnych*, Lwów 1911, pp. 13–20; the exhibition of miniatures in 1912 comprised 31 items that belonged to the Tenant-in-Possession of Przeworsk and 20 owned by the prince's wife, W. Bachowski, M. Treter,

its furnishings were discussed in the texts by Roman Aftanazy,²¹ Szczepan Kozak,²² Inga Sapetowa,²³ Bożena Figiela,²⁴ and Arkadiusz Wierzbiński.²⁵ With regard to the post-war nationalisation, the Przeworsk collection was most thoroughly examined by Artur Wiktor.²⁶ However, the texts mentioned here lack methodical precision. The reason for this state of affairs was best explained by Roman Aftanazy in Volume 8 of his *Dzieje rezydencji na dawnych kresach Rzeczypospolitej* (History of residences in the former borderlands of Poland). Describing the Przeworsk collections, he noted that “it is not known whether their condition from September 1939 can ever be reconstructed without any lacunae, unless some inventory is found”.²⁷

Wystawa sylwetek i miniatur we Lwowie 1912, Lwów 1912, pp. 232–233; the 1913 exhibition comprised 30 paintings from the Entail collection, M. Treter, *Katalog wystawy mistrzów dawnych*, Lwów 1913, pp. 5–10. The exhibition of prints only comprised a relatively modest collection: 7 items from the Entail’s collection and only one being property of E. Lubomirska, *Stare ryciny. Katalog wystawy urządzonej na dochód Tow. Dzieciątka Jezus staraniem Eleonory ks. Lubomirskiej we Lwowie 1918 roku*, Lwów 1918, p. 38.

- 21 R. Aftanazy, *Dzieje rezydencji na dawnych kresach Rzeczypospolitej*, vol. 8: *Województwo ruskie. Ziemia przemyska i sanocka*, Ossolineum 1996, pp. 190–209.
- 22 Sz. Kozak, *Pałac Lubomirskich*.
- 23 I. Sapetowa, *Wnętrza pałacowe w Przeworsku — stan i potrzeby muzealne*, “Przemyski Informator Kulturalny” (1997) nr 3–4, pp. 15–18.
- 24 B. Figiela, *Zbiory sztuki książąt Lubomirskich z Przeworska*, pp. 253–271; B. Figiela, *Życie i działalność ordynata przeworskiego Andrzeja księcia Lubomirskiego w latach 1939–1944. Przyczynek do biografii*, “Przeworskie Studia Regionalne” 1 (2012), pp. 96–122; B. Figiela, *Zbiory przeworskie w kolekcji Zakładu Narodowego imienia Ossolińskich*, “Galicja. Studia i Materiały” 3 (2017), pp. 86–120.
- 25 A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, “Przeworskie Studia Regionalne” 4 (2021), pp. 230–261.
- 26 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa w woj. rzeszowskim po zakończeniu II wojny światowej w latach 1944–1947*, Rzeszów 2008, <https://www.pbc.rzeszow.pl/dlibra/show-content/publication/edition/2619?id=2619> (04.02.2019).
- 27 R. Aftanazy, *Dzieje rezydencji*, p. 208. It is worth adding that the sources database for research on the Przeworsk collections continues to expand. Invaluable in this context are the iconographic materials: suffice it to mention an album with family photographs of the Lubomirski family acquired lately by the Museum-Castle in Łańcut, which includes several photographs of palace interiors, *Muzeum-Zamek w Łańcutcie, inwentarz albumów*, item 17.

On the eve of the war, the Tenant-in-Possession of Przeworsk and the literary curator of the Ossoliński Institute, Prince Andrzej Lubomirski, went to Lwów to secure the buildings of the Institute against air-raids. He used the opportunity to move some historical items and personal memorabilia from Przeworsk to Lwów.²⁸ Bożena Figiela suggests that at that time a document drawn up in 1878, after the death of Jerzy Henryk Lubomirski, Andrzej's father, or, rather, its proper copy from 1888 still played the role of inventory of the movables of the Entail.²⁹ On the incursion of the Red Army, Lubomirski was arrested in Tarnopol (now Ternopil). The details of both his imprisonment and release remain unknown,³⁰ unlike the fact that, in the first weeks of the Soviet occupation, while hiding in Lwów, he had approved the competencies of the collective

28 B. Figiela, *Życie i działalność*, p. 99. A proof that he considered Lwów a safe place is attested by his recommendations to send paintings from the Dąbski Gallery and exhibits on loan to Krzemieniec (today Kremenets) for an exhibition dedicated to Juliusz Słowacki, see: B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, p. 545.

29 Annotations regarding changes in the locations where individual items were stored were made in the notarial true copy from 1888 of the document *Inwentarz majątku ruchomego spadkowego ordynackiego, 1878*, currently stored in the Lubomirski Archive collection at the National Archive in Kraków (hereinafter ANK). Figiela identified them as being mainly drafted by Eleonora née Hussarzewska, wife of Andrzej Lubomirski, ANK, sign 29/633/1912. The reason for lack of comments for items removed to Lwów in August 1939, according to the author, was haste, B. Figiela, *Życie i działalność*, p. 99. A copy of this document was found in a fire-proof safe, in the building of the Entail, on 4 January 1948, *Protokół spisany 4 stycznia 1948 w budynku Ordynacji Lubomirskich przy ul. Krakowskiej 601 i otwarcia kasy ogniotrwałej*, manuscript, Dział Archiwalny Muzeum w Przeworsku (hereinafter AMP) MP-DA-1189, pp. 12–13. For the creation of the aforementioned inventory and the lack of significant changes in the Przeworsk collection after 1878, see: B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, pp. 125–126. According to the comment on sheet 114, the document stored at ANK lacks Section VI, containing weapons and other military exhibits transferred by the will of Jerzy Lubomirski to the Lubomirski Museum; Section V is followed by Section VII, and Section VIII is also missing (however, the continuous numbering of sheets from the time when the copy was drafted does not show any gaps).

30 B. Figiela, *Życie i działalność*, pp. 99–100.

body to manage the Ossoliński Institute in the new circumstances.³¹ Constantly under threat of arrest by the NKVD, he managed to cross the San River and then reach Przeworsk. Still in the autumn of 1939, Andrzej Lubomirski and his son Jerzy Rafał were detained by the Germans and imprisoned in Rzeszów Castle as part of a campaign against Polish elites.³² Even as he was released after three weeks (and his son after ten months), Andrzej Lubomirski remained under house arrest. During the owner's absence and imprisonment, German authorities managed the Entailed Estate and the sugar factory in Przeworsk.³³ His return resulted in "the withdrawal of the German administration, as the prince appointed Tadeusz Dutkiewicz as his plenipotentiary".³⁴ Lubomirski regained control over the Przeworsk Entailed Estate, which did not extend to the sugar factory and the Ossoliński Institute.³⁵ The economy of the Entailed Estate was subjected to sequestration regulations, forest estates came under the invaders' management, and the employment structure changed.³⁶ Despite this, Lubomirski actively ran charitable activities³⁷ and, to the extent possible, given the lack of recognition of his curatorial role by the invaders, he looked after the interests of the Institute and its employees.³⁸

31 M. Matwijów, *Zakład Narodowy imienia Ossolińskich w latach 1939–1946*, Wrocław 2003, p. 33.

32 He was arrested under the pretext of possessing weapons. Incidentally, having reported the presence of antique and hunting weapons in the palace to the German police outpost, Lubomirski's secretary received an official permit for their storage, J. Benbenek, *Martyrologia mieszkańców miasta Przeworska w okresie II wojny światowej, Część III Zbrodnie na ludności cywilnej i członków ruchu oporu. Przeworsk, styczeń 1969 rok*, Archiwum Państwowe w Przemyślu (hereinafter APP) 56/1522/34, f. 168.

33 B. Figiela, *Życie i działalność*, pp. 107–108; M. Wołoszyn, *Historia*, p. 97; Ł. Chrobak, *Książę Andrzej Lubomirski*, p. 239.

34 B. Figiela, *Życie i działalność*, pp. 100–101. Małgorzata Wołoszyn mentions Stanisław as Dutkiewicz's first name, M. Wołoszyn, *Historia Ordynacji Przeworskiej książąt Lubomirskich. Katalog wystawy*, Rzeszów 2017, p. 97.

35 Ł. Chrobak, *Książę Andrzej Lubomirski*, p. 239.

36 Ł. Chrobak, *Książę Andrzej Lubomirski*, p. 239; B. Figiela, *Życie i działalność*, pp. 107–108; M. Wołoszyn, *Historia*, p. 97.

37 *Przeworsk – mała ojczyzna*, vol. 3, "Kronika" ks. Romana Pencza proboszcza w Przeworsku lata 1939-1944, selected and ed. by Szczepan Kozak, pp. 94–95.

38 B. Figiela, *Życie i działalność*, pp. 111–117; M. Matwijów, *Zakład Narodowy*, pp. 145–149; Ł. Chrobak, *Kontynuator rodowego dzieła Zakładu Narodowego im. Ossolińskich*

The Przeworsk Palace, like other landed estates in the General Government, became a haven for displaced persons and refugees.³⁹ Andrzej Lubomirski's closest family found shelter there, notably his sister Maria Tyszkiewicz, daughter Teresa Sapieha with her daughter Elżbieta (Izia), granddaughters Wanda, Maria, and Jadwiga — the daughters of Stanisław and Helena Sierakowska née Lubomirska from Waplewo, whom the Germans had murdered, and great-granddaughters Barbara and Elżbieta Gniazdowska.⁴⁰ The end of the Entailed Estate came in 1944. The owners of the Przeworsk Palace shared concerns about the new political situation with relatives and acquaintances. As Helena Mauberg, residing in Łańcut at the time, noted "that Poland would be liberated from the east, and a different occupation would follow, was also quite obvious — only for how long? [...] The Lubomirskis from Przeworsk or the Sapiehas from Krasiczyn, the neighbours who often visited in Łańcut, developed different opinions. The Lubomirskis opted for leaving, the Sapiehas for waiting and seeing—after all, it was not 1939".⁴¹ In July 1944, the approaching front, the radicalisation of moods, increasingly daring banditry, and the persuasions of the family led Andrzej Lubomirski to make the long-delayed decision to leave Przeworsk.⁴² Both Andrzej Lubomirski and his son Jerzy Rafał, for whose sake he had renounced the entitlement to the tenancy of the Entailed Estate by a notarial act drawn up in Przeworsk on 3 March 1943,⁴³ had no illusions about the nature of the new authority. Leaving, the Lubomirskis managed to take some paintings and around a dozen historical memorabilia with them.⁴⁴ The family probably took some of the historical items to Kraków, to their residence at 15 Św. Jana Street.⁴⁵

we Lwowie. Rzecz o księciu Andrzeju Lubomirskim, in: *200 lat Ossolineum*, ed. by M. Dworsatschek, Wrocław 2022, pp. 477–478.

39 M. Wołoszyn, *Historia*, p. 97.

40 M. Kraiński, *Panowie na Waplewie*, Waplewo Wielkie 2010, pp. 23–24; B. Figiela, *Życie i działalność*, p. 106; information from Bogdan Komornicki.

41 H. Mauberg, *Pewna historia. Czy Alfred Potocki uratował czy zdradził zamek w Łańcutcie*, Warszawa 2001, p. 81.

42 B. Figiela, *Życie i działalność*, p. 121; Ł. Chrobak, *Kontynuator rodowego dzieła*, p. 478.

43 Notary Act, registered at 52/43, Przeworsk, 3 March 1943, <https://www.fold3.com/image/232015709> (23.09.2022).

44 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 60.

45 Information from Bożena Mytkowicz, great-granddaughter of Maria Tyszkiewicz née Lubomirska, sister of Andrzej Lubomirski.

The property of the Entailed Estate that was left in the management of custodian and plenipotentiary Józef Czepko⁴⁶ had significant economic value. The machines and other movable property of the estate survived the war in satisfactory condition, if the changes in the economic profile and occupation-time restrictions and requisitions are considered. Yet, the Lubomirski estate and personal collection was decimated. In Lwów, war losses occurred as a result of nationalisation and looting of items of historical value from the curator's apartment.⁴⁷ In Przeworsk, the German occupation authorities started the first confiscations most probably in the autumn of 1939, while both Lubomirskis were imprisoned in the castle in Rzeszów. In any case, the Polish authorities in exile in London, which recorded Polish war losses, received information about the organised robbery carried out at that time. According to *Cultural losses of Poland / Straty kultury polskiej* published in exile in 1944, "in October 1939, the Gestapo pillaged a great part of the collection, removing the table utensils, objects made from precious metals, carpets, pictures, and even holy relics. Titian's *Madonna and Child* was officially confiscated and removed".⁴⁸ A similar date of the first robberies in the Przeworsk Palace was given by the later director of the museum in Przeworsk, Józef Benbenek.⁴⁹ However, the precise circumstances of the "official seizure" of the painting attributed to Titian are difficult to determine. Governor General Hans Frank issued the "Decree on the confiscation of works of art in the General Government" only on 16 December 1939. Looting followed in its wake and was carried out by the Special Delegate for the Securing of Artistic Treasures in the Former Polish Territories, Kajetan Mühlmann, and his team. Whichever

46 M. Wołoszyn, *Historia*, p. 99.

47 B. Długajczyk, L. Machnik, *Muzeum Lubomirskich 1823–1940*, p. 552.

48 The authors of the catalogue stated that the collection "contained a picture gallery, including paintings by Breughel, Poussin, Reni, Teniers, Titian, Vernet, Vigé-Lebrun; carpets, furniture, valuable table utensils, and products of artistic industries. Property of Andrew Lubomirski" (K. Estreicher, Z. K. Witek, *Straty kultury polskiej pod okupacją niemiecką 1939–1944 wraz z oryginalnymi dokumentami grabieży = Cultural losses of Poland during the German occupation 1939–1944 with original documents of the looting*, Kraków 2003, p. 318). I sincerely thank Tadeusz Zadrozny for turning my attention to this record. The section of the text concerning German looting is based on his findings.

49 Benbenek described the confiscated items more enigmatically as "historical artworks, weapons, tableware, and many others", APP 56/1522/34, p. 169.

way the Madonna from Przeworsk took to end up in Mühlmann's warehouses in the Jagiellonian Library, the painting was included in the lists of confiscated works. It was also mentioned in the publication entitled *Sichergestellte Kunstwerke im Generalgouvernement*, which was a report on the first stage of the Special Delegate's activities.⁵⁰ It was entered there with quite a surprising annotation: *Aus der Sammlung Fürst Lubomirski, Rzeszow*.⁵¹ The losses in Przeworsk were recapitulated on 18 April 1945

- 50 *Sichergestellte in Generalgouvernement*, Breslau 1940, p. 41, for that work, see: T. Zadrożny, *Kajetan i inni (4). Adolfa darem uhonorowanie*, "Cenne, Bezcenne, Utracone" 4 (2011), p. 38–45, and T. Zadrożny, *Almanach wrocławski na rok 1495 w katalogu Sichergestellte Kunstwerke im Generalgouvernement, czyli o losach polskich zbiorów artystycznych w okresie II wojny światowej*, "Biuletyn Historii Sztuki" 53 (2018) nr 4, pp. 859–878. The seizure was documented by the proof of confiscation No. 33, of which a copy was issued to Lubomirski. Unfortunately, neither the original nor its copy has yet been found, see: *Dokumenty z czasów okupacji hitlerowskiej dotyczące dzieł sztuki*, Archiwum Zamku Królewskiego — Państwowych Zbiorów Sztuki, ref. AZK-PZS-I-188 A, item 8.
- 51 The entire note reads: "Venetian painter, 1st half of the 16th century, *Madonna with Child*. Painted to the knees. Madonna is facing left, toward the naked Infant in her lap. With her left hand she holds the Infant's hand that holds an apple. Draped curtains above their heads. The type of the painting shows strong ties to Titian. Oil on canvas, 106×87 cm. From the collection of Prince Lubomirski in Rzeszow" (transl. from German into Polish by T. Zadrożny), *Sichergestellte*, item 145, the publication also includes a reproduction of the painting. The author of the note did not support the attribution to Titian made consistently by Polish scholars, and provided different dimensions of the work, see: J. Mycielski, *Katalog*, item 3, here the dimensions are 114×91 cm, M. Treter, *Wystawa mistrzów dawnych*, p. 5, item 1, here the dimensions are 115×93 cm. Treter also commented on the provenance of the painting: "from the collection of Count Stanisław Potocki". In the Inventory of 1888, it was recorded as No. 102: "The Blessed Virgin with Infant Jesus on her arm, his right hand holding radishes, oil on canvas [...] Caution [underlined in the original — author's note] by Titian from the collection of Count Stanisław Potocki". The striking discrepancy in the description may result from the fact that the Infant was painted with an apple in the left hand and fruits that could be interpreted as radishes in the right hand. The provenance note in *Sichergestellte...* stating "from the collection of Prince Lubomirski in Rzeszow" may in a way relate to the place from which the painting was actually brought to Kraków. The truthfulness of accounts concerning the looting by the Gestapo in Przeworsk in the autumn of 1939

by Wanda Sierakowska, the granddaughter of the Tenant-in-Possession and the custodian and plenipotentiary of the collections. She considered the following stolen: “1) 38 crates of artistic silverware; 2) furnishing of two salons from the period of Louis XIV and Louis XV; 3) approximately 220 items of priceless national heritage [...]; 4) 19 paintings, 1 Titian,⁵² 1 Greuze,⁵³

cannot be ruled out. Crates with items looted from the Czartoryski family were certainly deposited in the Rzeszów headquarters of the Gestapo (Pelagia Potocka, *Dziennik wydarzeń w Muzeum XX. Czartoryskich*, entry of 6 November 1939, manuscript, a copy of the original is held in the Princes Czartoryski Library, publication on the manuscript with critical analysis by Janusz S. Nowak is in print). On the other hand, when arrested, Andrzej and Rafał Lubomirski were held in the cellars of their ancestral castle in Rzeszów along with other aristocrats from the area. In Rzeszów, there was also real estate owned by the Lubomirskis from Rozwadów. Perhaps these items of information were mixed up. According to a post-war testimony by Ernst Wilhelm von Paleziéux, the Lubomirski's *Madonna* was sent to Berlin on 13 August 1940, and deposited in the Deutsche Bank branch at Unter der Linden 27, in the name of Hans Frank or Kajetan Mühlmann, Memo, Interrogation of Ernst Wilhelm von Paleziéux [...], OMGUS, 17 June 1947, p. 5, <https://www.fold3.com/image/270107201> (23.09.2022). The painting was listed in the documentation of the deposit in the Deutsche Bank, E. Przyłuska, *Madonna japońska*, “Cenne, Bezcenne, Utracone” 1 (102)—2 (103)/2023, pp. 15—16, http://cennebezcenne.pl/wp-content/uploads/2023/12/CBU_12.23_10-17.pdf (21.01.2024). It is worth noting that according to a document signed by the Art Intelligence Officer at the Office of Military Government, United States (OMGUS), Bernard B. Taper, on 6 January 1948, Jerzy Rafał Lubomirski, son of Andrzej, turned up at the Hessian branch of the Monuments Fine Arts and Archives (MFA&A), which dealt with the recovery of art looted by the Germans. He was searching for the paintings attributed to Titian and a 15th century German master, as well as drawings by Dürer that had been looted by the Germans from his property (the claim concerning the drawings referred to the pre-war Ossolineum collection). Bernard B. Taper to the head of MFA&A OMGUS, 14 January 1948, <https://www.fold3.com/image/269904952> (18.08.2022).

52 The aforementioned *Madonna with Infant Jesus*.

53 In the 1888 Inventory, under number 166; the painting date is recorded as “in Paris 1789”. Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 15, item 43, catalogue note: “Jean Baptiste Greuze (1725—1805), French school, A figure of a reclining naked girl; beside her, a dove pierced by Cupid's arrow (oil on canvas — 37.5×45.5 cm)”, reproduced there under the title: *Reclining Girl*.

1 Van Dyck,⁵⁴ 2 Guido Renis,⁵⁵ 1 Vigee Lebrun,⁵⁶ 1 Sofinizba Anguisciola⁵⁷ [original spelling preserved – author’s note], 1 Rembrandt,⁵⁸

- 54 This presumably refers to Pieter van Zyl’s painting, *The Departure of the Prodigal Son*. Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 14, item 42, catalogue note: “Pieters van Zyl (1615–70), Dutch school, *The Departure of the Prodigal Son* (oil on wood – 60×43 cm)”, reproduced therein. In the 1888 Inventory, under number 140, it was originally identified as a work of van Dyck, corrected on the margin as “van Zyl”.
- 55 The 1888 Inventory recorded two paintings by the artist, one under number 147: “Guido Reni. Lucretia in her right hand holding a dagger she stabbed herself with, revealing her breast with her left hand, oil on canvas”. Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 13, item 35, Catalogue note: “Guido Reni (1575–1642), Bolognese school, *Mary Magdalene* (oil on canvas – 70×57.5 cm)”. Again in Lwów in 1913, M. Treter, *Wystawa mistrzów dawnych*, p. 6, item 5, catalogue note: “Guido Reni (1575–1642), Bolognese school, *Death of Lucretia* (oil on canvas, 113×91.5 cm)”. The other, under number 178: “Guido Reni. *The Blessed Virgin Mary*, oil on canvas, eyes raised upwards and hands folded on her chest”, the subject of the painting corrected on the margin to “St Magdalene”.
- 56 The 1888 Inventory recorded two paintings by the artist. The first, under number 92: “Portrait of Princess Isabella, wife of Marshal Lubomirski née Czartoryska, oil on canvas by Madam Le Brun”. Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 15, item 45, catalogue note: “Marie Louise Elise Vigee Le Brun (1755–1842), French school, Portrait of Princess Isabella, wife of Marshal Lubomirski née Czartoryska, from 1793 (oil on canvas – 93×73 cm)”. The other, under number 94: “Portrait of Prince Henry Lubomirski in the form of the genius of glory in his youth, oil on wood by Pią [i.e. Mrs – author’s note] Le Brun in Paris, made in 1779”. Presumably, the former one was reported as a war loss. *The Portrait of Elżbieta (Izabela) Lubomirska* is currently in the Lviv National Art Gallery, inventory number Ж-880, see: *Muzeum Księżąt Lubomirskich. (Nie)zapomniana historia*, pp. 116–117.
- 57 Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 19, item 53, the note reads: “Sofonisba Anguisciola (1527–1625), Lombardian school, Portrait of a lady in Spanish dress; signed top left: Sofonisba Anguisciola F. MDLYIII (oil on canvas – 114×92 cm)”, reproduced as *Sofonisba Anguisciola. Portrait of a Lady*.
- 58 Exhibited in Lwów in 1909, M. Treter, *Album wystawy*, p. 19, item 52, the note reads: “Rembrandt Harmensz van Rijn (1606–1669), Dutch school, Self-portrait of the artist (“with open mouth”) at the age of 22; signed bottom right: f. R. H. 1628. Exhibited in 1898 during the coronation of Queen Wilhelmina in Amsterdam and during the Rembrandt jubilee exhibition in 1906 in Leiden (oil on wood – 43×34 cm)”.

1 Raphael⁵⁹ and 10 paintings from Dutch and Italian schools”. According to Sierakowska, further losses in the collection followed the first confiscations: five cabinets of books (contemporary literature) were stolen in 1942 by Baudienst workers quartered in the palace. In 1944, a bomb explosion damaged *God the Father*,⁶⁰ a painting in the palace chapel. A collection of Eastern archaeological artefacts was destroyed under the rubble. Two paintings known as “Pompeian” hidden in the basement were destroyed due to poor storage conditions, and three sculptures in the park were also damaged. The winter of 1944/45 was particularly difficult for the Tenant-in-Possession’s collection, when the Red Army command billeted in the palace plundered, among others, 15 woven Buczacz wall hangings, 4 small carpets, approx. 5000 items from the numismatic collection, and 700 gramophone records. The old prints, an estimated 150 volumes, were used as cigarette papers.⁶¹ The Lubomirski family archive, according to the butler Karol Bester, who remained continuously in the palace, served as fuel at that time. As Paweł Stepkiewicz, a Przeworsk notary, wrote: “once the German troops left, the palace was occupied by the Soviet command and no one had access to the rooms at that time, and no one knows what happened there”.⁶² Some volumes from the library “came in handy” to pave a muddy road.⁶³ Ludomir Wolski noted that in November 1944, Sierakowska collected scattered and damaged archives that were “strewn

The note comes supplemented with bibliography. Reproduced as *Rembrandt Harmensz. van Rijn. Self-portrait (1628)*”.

59 Unidentified painting.

60 In the 1888 Inventory, under number 123: “A painting depicting God the Father blessing the world with his right hand, oil on canvas, round gilded frame with colourful glass”.

61 W. Sierakowska to the District Office, Department of Culture and Arts in Przeworsk, Przeworsk, 18 April 1945, copy, AMP MP-DA-336/3, document 19, B. Figiela, *Życie i działalność*, p. 104; A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 236–237, see: A. Wiktor, *Losy ruchomych ruchomych dóbr kultury ziemiaństwa*, p. 60; The author adds that the inventory of the losses in artistic crafts compiled by the Ministry of Culture and Arts included a cup “of uncoloured glass, with three short, rounded legs, with a painted, overglazed figure of a rider on a horse with the inscription: “VIVAT ANNO 1693”, p. 51.

62 A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, pp. 437–438.

63 A similar fate befell, among others, the Trzeciecki family archive in Miejsce Piastowe.

in the mud, even in the market square”.⁶⁴ The overall balance of losses from 1939–45 compiled by Wanda Sierakowska in April 1945 included the following antique furniture: 13 desks, 26 tables, 25 armchairs, 23 chaise longues, 24 cabinets, 10 chests of drawers, 13 mirrors, 8 wardrobes, 4 es-critoires, 4 jardinières, 3 carpets [sic! - author’s note], 14 vases (including 6 Chinese, 4 French, and 4 Pompeian), 43 paintings, 60 engravings, and 37 lamps, including 10 chandeliers.⁶⁵ Sierakowska also provided a list of artefacts taken away by their owner in 1944, i.e.: “8 magnate kontusz outer robes, things and chasubles from the palace chapel, and 5 paintings, including 2 by Guido Reni⁶⁶ and 3 ‘old Dutch’ ones”.⁶⁷ Undoubtedly,

- 64 L. Wolski, *O tym i o owym*, p. 74, Archiwum Fundacji im. Zofii i Jana Włodków, ref. PL_412_06_1_1, https://zbioryspoleczne.pl/jednostki/PL_412_06_1_1 (01.03.2023), see: A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 236.
- 65 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 177. In this list, she did not include the painting *Adoration of the Three Magi* by the German school stolen by the Germans. As Tadeusz Zadrożny determined, it was listed in the so-called inventory of second choice works, and was taken to Dresden at the personal request of Hans Posse, IPN Warszawa, GK – Regierung des GG I/I/5990, II. *Wahl. Kontroll-Liste (Südgruppe-Krakau)*, p. 4. In the 1888 Inventory, it was placed under number 96 and attributed to Palma Vecchio. Exhibited in Lwów in 1913, M. Treter, *Wystawa mistrzów dawnych*, p. 5, item 2, the note reads: „Nuremberg school, early 16th century, *Adoration of the Three Magi in Bethlehem* (oil on wood, 188×124 cm). This painting was the central part of a triptych that was formerly in the chapel of Wiśnicz Castle. The triptych’s wings were destroyed in the fire of the castle”. Sierakowska included in the list of looted works these appropriated by the Soviet authorities in Lwów, as she might have been unaware that they were taken away from that city. It is also possible that she deliberately reported these losses to help potential restitution efforts, e.g. of Sofonisba Anguissola, *Portrait of a Young Lady*, currently in the Lviv Gallery of Paintings, see: https://commons.wikimedia.org/wiki/File:Sofonisba_Anguissola_-_lviv_gallery.jpg (29.02.2020), Jean Baptiste Greuze, *Reclining Girl*, currently in the Lviv National Art Gallery, inventory number Ж-864, *Muzeum Książąt Lubomirskich. (Nie)zapomniana historia*, pp. 198–199, and the aforementioned portrait of Elżbieta (Izabela) Lubomirska, see: footnote 56.
- 66 This information is inaccurate at best; as mentioned in footnote 55, the 1888 Inventory only recorded two works by the artist.
- 67 W. Sierakowska to the District Office, Department of Culture and Arts in Przeworsk, Przeworsk, 18 April 1945, AMP MP-DA-336/3 copy, document 19, see: B. Figiela, *Życie i działalność*, p. 104.

one of them was Reni's *Lucrezia*, a work now in a museum in Sao Paulo,⁶⁸ another was Rembrandt's *Self-Portrait with Open Mouth*, now in a museum in Indianapolis.⁶⁹ The rest are hard to identify. She didn't mention Elisabeth Vigée-Lebrun's *Henryk Lubomirski as a Genius of Fame*, now in the Gemäldegalerie in Berlin.⁷⁰

The artistic collections in Przeworsk were decimated during the war, which naturally does not mean that the remaining items lost their value as elements of a precious collection accumulated over the years. However, from the vantage point of the new authorities, this value turned out to be their greatest defect.

The coming into effect of the PKWN (Polish Committee of National Liberation) decree of 6 September 1944, recognising the land reform as a state and economic necessity, *de facto* served as the first stage of revolutionary political changes.⁷¹ Smothering the landowners, who constituted the base of patriotic resistance and had the ability to influence other social groups, was one of the primary reasons for the "reform". Regardless of their cultural potential to resist communism, the landowners had property that classified them as enemies of the system. As Krystyna Trembicka noted, "Taking into account ideological, political, economic

68 <https://masp.org.br/acervo/obra/suicidio-de-lucrecia> (29.02.2020), <https://masp.org.br/acervo/obra/suicidio-de-lucrecia> (29.02.2020), see: J. F. Guide, *Spesso L'orrore va col diletto. Um estudo de iconografia a partir do "Suicídio de Lucrecia", de Guido Reni, do Museu de Arte de São Paulo (MASP)*, PhD dissertation defended in 2017 at the University of Campinas, http://repositorio.unicamp.br/jspui/bitstream/REPOSIP/333545/1/Guide_JulianaFerrari_M.pdf (26.10.2020).

69 <https://rkd.nl/nl/explore/images/30168> (29.02.2020), see: S. S. Dickey, *Rembrandt Face to Face*, Indianapolis 2006, and the references therein.

70 [http://www.smb-digital.de/eMuseumPlus?service=direct/1/ResultLightboxView/result.t2.collection_lightbox.\\$TspTitleLink.link&sp=10&sp=Scollection&sp=SfieldValue&sp=0&sp=0&sp=3&sp=Slightbox_3x4&sp=0&sp=Sdetail&sp=0&sp=F&sp=T&sp=1](http://www.smb-digital.de/eMuseumPlus?service=direct/1/ResultLightboxView/result.t2.collection_lightbox.$TspTitleLink.link&sp=10&sp=Scollection&sp=SfieldValue&sp=0&sp=0&sp=3&sp=Slightbox_3x4&sp=0&sp=Sdetail&sp=0&sp=F&sp=T&sp=1) (29.02.2020), see: J. Pokora, *Portret wedle zasad rebusu? Henryk Lubomirski jako Geniusz Sławy Elisabeth Vigée-Lebrun (1789)*, "Biuletyn Historii Sztuki" 69 (2007) No. 1/2, pp. 37–56.

71 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 68. Many texts concerning the land reform, its political aspects, and its social consequences have recently been published. See essays in the volume "*Rewolucja społeczna*" czy "*dzika przebudowa*". *Spoleczne skutki przekształceń własnościowych w Polsce (1944–1956)*, ed. by T. Osiński, Lublin 2016; A. Wylegała, *Był dwór*, and the references therein.

and social premises, landowners and peasants were the objective enemy in the countryside, because they not only had property in the form of land, but they also had what the communists treated as ‘the specificity of *human material*’, that is, a system of values functional in the ‘old world’, aspirations, mentality, habits, etc. By that the communists meant both tangible and intangible ‘furnishing’ of the inhabitants of rural areas, embracing property, but also family, tradition, and faith, which the communists found an obstacle to the establishment of a new state order and the creation of a new human”.⁷² The introduction of land reform in the Rzeszów Voivodeship (hereinafter, Province), situated in fact by the front line, was accompanied by a manhunt for Home Army soldiers⁷³ and an action to expel the Ukrainian population. At the same time, the Polish underground was active. The sense of imminent threat was intensified by the high level of crime committed by the Red Army. The weak power structures of the new government, completely subordinate to and yet powerless against the war commandants and the NKVD, were unable to prevent it.⁷⁴ The implementation of the reform was initially hampered by the distrust of potential beneficiaries, who rightly saw it as a preliminary stage to collectivisation. Other obstacles included traditional attachment to the Ten Commandments, burdening the population with benefits in kind to the Red Army, and an ambivalent attitude towards the rightful owners.⁷⁵ The radicalisation of moods was favoured by the aftermath of pre-war social tensions and the unfinished pre-war land reform, as well as overpopulation of the countryside. The consequences of the economic policy from the time of German occupation and the skilful fuelling of antagonisms between the manor and the countryside were clearly revealed.⁷⁶

The implementation of the reform quickened when, in the wake of Stalin’s intervention on 10 October 1944, a decision was made to speed

72 K. Trembicka, *Własność – kryterium klasyfikacji wrogów w Polsce Ludowej w latach 1944–1945*, in: “*Rewolucja społeczna*”, pp. 344–345.

73 R. Szajnar, *Łańcut i powiat łańcucki. Przemiany społeczno-polityczne i kulturalne w latach 1944–1956*, Rzeszów 2019, pp. 126 and ff.

74 R. Szajnar, *Łańcut i powiat*, pp. 73–78.

75 G. Miernik, *Ewolucja poglądów chłopów na kwestię własności pod wpływem polityki społeczno-gospodarczej władz (1944–1956)*, in: “*Rewolucja społeczna*”, p. 314.

76 M. Chorążki, *Majątki ziemskie jako ośrodki szczególnego znaczenia dla niemieckiej polityki wojennej na przykładzie dystryktu krakowskiego*, in: “*Rewolucja społeczna*”, p. 73.

it up by applying a more powerful repression system.⁷⁷ It was precisely the time when intentionally ambiguous guidelines regarding the confiscation of cultural assets were issued. Excluded from the decree were personal possessions specified as “clothing, underwear, household equipment, paintings, carpets, historical items, pet dogs and hunting dogs, etc.” Yet at the same time objects of historical significance associated with a particular locality remained subject to seizure. The historical significance associated with a particular locality was validated by the District National Council acting in concert with the Ministry of Culture and Arts.⁷⁸ The acceleration of the reform spelt actual doom for the collections located in almost every manor. Franciszek Kotula, who was a curator of the Municipal Museum in Rzeszów at the time, noted in his diary, “I’ve read that the implementation of the land reform was accelerated and must be carried out immediately. At the same time, you heard from everywhere that the owners had already been expelled from the manors: men were mostly arrested and kept in the dungeons of the Security Service. I immediately understood what a threat this was for the works of art and culture gathered from the manors. [...] as, after the landlord was removed, power in every manor was taken over by the grange committee led by a plenipotentiary. The committees comprised various people, and the same was true for the plenipotentiaries. There were no clear instructions, different interpretations, and plenty of latitude and arbitrariness on the part of both the committees and the plenipotentiaries. There was yet another factor, however: the Soviet troops quartered in almost every manor. [...] It therefore solely depended on the good or ill will of the plenipotentiary, the attitude of the Soviet commandant, and the reputation of the owner and his shrewdness whether much, little, or nothing was permitted to be taken away from the manor”.⁷⁹ Stripping landowners of their property was intended to bring about a very specific sociological effect on the local population:

77 L. Jakubowska, *Między ideologią i praktyką reformy rolnej: pamięć ziemiaństwa*, “Polska 1944/45–1989. Studia i Materiały” 4 (1999), pp. 22–23.

78 Quoted from A. Łuczak, *Utracone decorum. Grabież dóbr kultury z majątków ziemiaństwa polskiego w Wielkopolsce w czasie okupacji niemieckiej w latach 1939–1945*, Warszawa–Poznań 2011, p. 280.

79 F. Kotula, *Diariusz muzealny 1942–1948*, Rzeszów 1999, pp. 77–78.

the severance of ties, often of many-centuries-long patriarchal nature, with the wealthy neighbour.⁸⁰

The acceleration of the reform and the burden placed on local authorities for the protection of historical treasures certainly mobilised the Przeworsk Municipal Board. On 24 October 1944, it sent a petition to the Provincial Committee for Land Reform in Rzeszów, requesting the allocation “for the use of the community” of “the palace park with palace gardens and the garden known as Pastewnik for a municipal park, and the Palace itself for a regional museum. For which reason, the petition further requested that the valuable collections and library located in the palace were safeguarded”.⁸¹

On 30 October, “two vehicles that belonged to the palace but were now municipal property”⁸² were taken over by the municipal council. As the reform accelerated in mid-November 1944, the chairmen of the Provincial National Councils in Lublin, Rzeszów, Białystok, Sandomierz, and Otwock received an order from the Head of the Department of Culture and Arts of the PKWN to immediately (that is within three days) instruct subordinate District Starosts to appoint plenipotentiaries for the protection of objects of artistic and historical value. These plenipotentiaries were expected to participate in subdividing the estates and, in theory, had a fairly broad scope of competence. Their main task in each district was to select the manor most abundant in historical treasures and free from military billeting for the purpose of establishing a temporary district museum there. Valuable items from other homes of the landed gentry were to be amassed in such a manor. The plenipotentiary was also obliged to designate an employee “responsible for the entirety and integrity of the collections entrusted”, whose task was to inventory them.⁸³

80 The mechanism that enabled the dehumanisation of victims, diagnosed in the case of Aryanization of properties owned by German citizens of Jewish origin. Its origins and significance in Nazi politics were researched by Stephan Marks in: *Dlaczego poszli za Hitlerem? Psychologia narodowego socjalizmu w Niemczech*, Warszawa 2009.

81 Reproduced document: M. Wołoszyn, *Historia*, p. 100.

82 The mayor requested to have a police officer delegated to collect vehicles stored at the grange known as Podzamcze, S. Michalik, to the MO Station, Przeworsk, 30 October 1944, copy, AMP MP-DA-336/reforma rolna 1944–46.

83 W. Rzymowski to the Chairs of the Provincial National Councils in Lublin, Rzeszów, Białystok, Otwock, and Sandomierz, State Archives in Rzeszów (hereinafter

Despite the quite harsh tone of the order and the short, ten-day deadline for implementation, district plenipotentiaries, if at all appointed,⁸⁴ were not in a hurry to submit the mandatory reports.⁸⁵ In light of information about the plunder of historical furnishings from manors by local residents, major reservations concerning the effectiveness of the activities of the plenipotentiaries can be made. The intensity of that plunder made the Head of the Department of Culture and Arts of the Province Headquarters Office in Rzeszów request intervention from the police force (MO) to recover the looted items.⁸⁶ Quite likely, the limited effectiveness of their actions was the combined result of various factors, including ones as mundane as lack of means of transport, just like in the Kielce Province.⁸⁷

The palace in Przeworsk and its furnishings formally remained in the care of Wanda Sierakowska, the former owner's granddaughter. According to what her sister Jadwiga remembered, she "invented a museum in Przeworsk, and the role of a curator that would protect the family collections of the Lubomirski princes. She had Warsaw authorities issue a document establishing a museum in Przeworsk. She would then stick an official paper with a large ministerial seal right in the eye of any soldier seeking to plunder the place, which cooled their desire to rob".⁸⁸ Indeed, Wanda Sierakowska had the power of plenipotentiary that Rzymowski⁸⁹ had issued in Lublin on 22 September 1944 to take over the care of the palace with its furnishings and park on behalf of the ministry. Its provisions made her directly responsible to the Department of Culture and Arts of the PKWN for the "entirety and integrity of the items entrusted to her".⁹⁰

APRz), ref. 36/2109, p. 2, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 104–105.

84 J. Wroniecki to the District Office, Rzeszów, 11 December 1944, APRz, ref. 36/2109, p. 5.

85 J. Wroniecki to the District Office in Przeworsk, Rzeszów, 18 January 1945, APRz, ref. 36/2109, p. 7.

86 A. Graziadio to the Provincial Police (Milicja Obywatelska) Headquarters in Rzeszów, Rzeszów, 13 March 1945, APRz, ref. 36/2109, p. 20.

87 S. Iwaniak, *Ziemiańskie dobra kulturowe*, pp. 86–87.

88 M. Kraiński, *Panowie na Waplewie*, p. 23, see: A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 241.

89 Wincenty Rzymowski (1883–1950) — writer, journalist, and politician, Minister of Culture in 1944–1945.

90 W. Rzymowski, *Pełnomocnictwo dla ob. Wandy Sierakowskiej*, Lublin 22 September 1944, copy, APRz, sygn. 36/2109, p. 1, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 105.

Thus, in fact, Sierakowska performed a role identical to the later appointed district plenipotentiaries. As the above-mentioned testimonies demonstrate, this unfortunately failed to protect the collections from damage and robbery, even if it reduced their scope. Sierakowska's primary duty in the initial period was to protect "eight rooms intended for the future National Museum" against takeover for other purposes and to "watch over" the exhibits found there—the remaining furnishings of the Lubomirski palace and hunting lodges. As indicated by the Department of Culture and Arts of the Province Headquarters Office in Rzeszów, the civilian and military authorities of Przeworsk were to assist her in this mission.⁹¹ At this stage of the land reform in the Rzeszów Province, the stay of displaced persons and relatives of expropriated owners in the manors was the rule rather than the exception.⁹² However, the permission granted to the granddaughter of the former owner to supervise the artistic resources of the palace was undoubtedly an unusual, though not isolated case. As Longina Jakubowska realised, "organisational chaos, unclear administrative status of dispossessed owners, and the lack of qualified personnel sometimes made landowners administrators of their own, already nationalised, estates".⁹³ The awareness of the value of the historical items that had survived in nationalised manors and the hasty way of carrying out the reform made the Head of the Department of Culture and Arts of the Province Headquarters Office in Rzeszów issue the following instruction to the District National Councils: "Had the aforementioned items not been plundered by the owners of the manors [sic! — author's note], they must be strictly separated from the items of daily use and gathered in a single room. For that effect, people of some education, such as priests and teachers, should be taken

91 J. Wroniecki to the Polish Military and Civil Authorities of the City of Przeworsk, Rzeszów, 14 December 1944, APRz, ref. 36/2213, p. 1., see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, s. 177. It remains unknown whether Sierakowska consulted her decision to obtain official authorisation to protect the property of the owners with Andrzej Lubomirski. See: A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 241.

92 F. Kotula, *Diariusz muzealny 1942–1948*, p. 79.

93 L. Jakubowska, *Między ideologią*, p. 32. See: T. Osiński, "Klika obszarnicza". *Ziemiaństwo w polityce personalnej Państwowych Nieruchomości Ziemskich (1946–1949)*, "Pamięć i Sprawiedliwość" 11/2 (20) (2012), pp. 232–233.

as helpers and advisors; the same applies to the owners, clerks, and servants”.⁹⁴

Thus, Wanda Sierakowska, who fashioned herself as a student of the Academy of Fine Arts in Warsaw in the bio she submitted at the request of the Provincial Department of Culture, was able to act as an “expert”.⁹⁵ In safeguarding the collections she was aided by the elderly butler of Andrzej Lubomirski, Karol Bester, who saved, among other things, a part of the family’s private archive. As indicated by the surviving documents, Włodzimierz Dzieduszycki, the owner of Zarzecze adopted a similar strategy, that is on-site vigilance over the collections. After leaving the palace in 1944, he attempted to find employment in the office of the Provincial Heritage Preservation Officer in Rzeszów in order to carry out his intention to transform the residence in Zarzecze into the Dzieduszycki Museum and become its director.⁹⁶ His attempt, however, failed.

For the lack of archival evidence, it remains a matter of speculation whether the idea of protecting collections from destruction by establishing a museum, called “national” in recognition of its national value,⁹⁷ was a unique concept or part of a broader strategy.⁹⁸ In the view of the owners, such a label, did not have to determine the character

94 R. Pilarz to the District National Councils of the Rzeszów Province, Rzeszów 26 October 1944, APRz, ref. 36/2109, p. 3. The lack of adequately educated individuals who could take over and classify nationalised cultural assets was a widespread problem; the situation was quite likely similar in the Kielce Province, and probably throughout the country, S. Iwaniak, *Ziemiańskie dobra kulturowe*, p. 108.

95 W. Sierakowska to the Department of Culture and Arts at the Province Headquarters Office in Rzeszów, 30 September 1945, APRz, 36/2213, p. 13. Sierakowska’s biography published by M. Kraiński mentions that she began but did not complete her studies in art history in Kraków, M. Kraiński, *Panowie na Waplewie*, p. 24. A. Wierzbński compiled this information, stating that she had embarked on her art history studies at the Academy of Fine Arts and underwent an internship at the Ossoliński Institute, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 239.

96 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 33.

97 This beyond any doubt does not refer to the present understanding of this term, i.e., assigning it a supra-regional status.

98 A similar strategy was applied and proved initially successful in Kozłówka, K. Kot, *Muzeum w Kozłowie. Początek*, in: *Muzea – rezydencje w Polsce*, p. 102. I am grateful to Maria Romanowska-Zadrożna for turning my attention to this text.

of the ownership of the historical items in the museum, at least initially. The display of signs stating in Polish and Russian that it was a “National Museum” effectively protected the Potocki residence in nearby Łańcut from being billeted by the army,⁹⁹ something that did not succeed in Przeworsk. The particulars of saving Łańcut Castle have not been fully explained. According to one of the less-known accounts, this involved the clandestine structures of the Education and Culture Commission of the Government Delegation for Poland (Delegatura Rządu RP na Kraj).¹⁰⁰

As indicated by the findings of Arkadiusz Machniak, when the Red Army took over the control over the entire Przeworsk District from 23 to 29 July 1944, “militia posts were established in all localities from which Germans had been removed. They were manned by uniformed and armed soldiers of the Home Army under the command of the former deputy of the security service, Lieutenant Józef Krupa, *nom de guerre* Dzięwanowski, formerly deputy commander of the Home Army District. Despite the lack of cooperation from the Soviets, the administration associated with the Polish Government-in-Exile continued to operate more or less normally until the first days of August 1944”.¹⁰¹ That state of neutrality ended a few weeks later when the Soviets and the Office of Public Security (UB) began arresting members of the Polish underground, which particularly intensified in mid-November 1944. Dozens of people were detained daily, with neither side hesitating to use force.¹⁰² The fighting against the Polish independence underground continued until 1947.¹⁰³

99 H. Mauberg, *Pewna historia*, pp. 91–93.

100 The Delegation was the clandestine representation of the Polish Government-in-Exile operating in Poland, R. Szajnar, *Łańcut i powiat*, pp. 445–446. It is worth mentioning Wanda Sierakowska’s activity in the structures of the National Military Organization, A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 239–241. According to researcher Grzegorz Ostasz, there is no archival evidence to support the issuance of orders regarding cultural assets by the command of the Rzeszów Sub-District of the Home Army or the Government Delegation for Poland during the Operation Tempest (*Burza*) in the area. I extend my sincere thanks to Grzegorz Ostasz for this information.

101 A. Machniak, *Urząd Bezpieczeństwa i Ludowe Wojsko Polskie wobec podziemia niepodległościowego na terenie powiatu przeworskiego w latach 1944–1947*, “Zeszyty Naukowe Uniwersytetu Jagiellońskiego. Prace Historyczne” 141 (2014) z. 3, p. 724.

102 A. Machniak, *Urząd Bezpieczeństwa*, p. 733.

103 A. Machniak, *Urząd Bezpieczeństwa*, p. 739.

In such circumstances, it is hard to imagine that the instruction to protect the rooms for the future museum in Przeworsk were a priority for the municipal authorities and the outposts of the People's Army.

Andrzej Lubomirski certainly hoped that the unique nature of the Entailed Estate functionally linked to the Ossoliński Institute could once again help to protect it from being divided. After all, its exceptional status for national culture resulted in its exemption from the provisions of the law on the abolition of family entails adopted in 1939.¹⁰⁴ Late in September 1944, Andrzej and Jerzy Rafał Lubomirski made efforts to preserve the estate's economic potential and exempt it from being broken up, citing its unique nature and the statutory obligation to maintain the Ossoliński National Institute.¹⁰⁵ Similar steps were taken by the Lubomirski's custodian and plenipotentiary, Józef Czepko. However, disregarding Wanda Sierakowska, who was entrusted with the role of the steward of the collections, deaf to all petitions regarding the financial integrity of the Entailed Estate, the authorities had nationalised the industrial enterprises and subdivided all the land in all its granges by the end of 1944.¹⁰⁶ Wanda Sierakowska also quite likely hoped that the connection between the Entailed Estate's collection and the Ossoliński Institute could serve as an argument for protecting the Lubomirski collections. Almost a year later, in November 1945, when submitting a report on the activities of her institution operating under the name of "National Museum", she defined its status as follows: "The Museum is property of the State and is subject to the statute of the Ossoliński National Institute".¹⁰⁷ At this time, Sierakowska was managing

104 Dz.U. ["Dziennik Ustaw" — Journal of Laws] 1939 No. 63 item 417, see: A. Cholewianka-Kruszyńska, *Łańcut Romanostwa i Alfreda Potockich*, in: *Muzea — rezydencje w Polsce*, p. 223, see: K. Kłudkiewicz, komentarz do Statutu Ordynacji Czartoryskich na Gołuchowie, in: *Muzeum w kulturze pamięci. Antologia wczesnych tekstów*, vol. 2: 1882—1917, ed. by T.F. de Rosset, M.F. Woźniak, E. Bednarz Doiczmanowa, p. 62, <https://wydawnictwo.umk.pl/upload/files/OPEN%20ACCESS/Muzeum%20w%20kulturze%20pami%C4%99ci%202.pdf> (18.08.2022).

105 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 90.

106 M. Wołoszyn, *Historia*, pp. 100—104. The real estate owned by the Ossoliński Institute in Mielec District also underwent subdivision, A. Wiktor, *Losy ruchomych ruchomych dóbr kultury ziemiaństwa*, pp. 71—72.

107 Importantly, in this case, "narodowe" (national) was equated to "państwowe" (state-owned), also in reference to nationalised property. W. Sierakowska, *Sprawozdanie*, Przeworsk, 25 November 1945, APRz, 36/2213, p. 16.

an institution that was already in a sense formalised, and, beginning with January 1945, she herself was paid a salary from the Department of Culture and Arts of the Province Headquarters Office in Rzeszów.¹⁰⁸ In fact, the actual state “custody” over the collections was illusory, and its consequences that threatened their integrity became increasingly evident.

In December 1944, the Department of Culture and Arts issued an order to transfer full control over the libraries that were abandoned, confiscated, and seized “in the course of land reform” to school inspectors.¹⁰⁹ Antoni Knot, an archivist and librarian from Lwów associated with the Ossoliński Institute, arrived at the library, which was in absolute disarray after the departure of the Soviet front-line troops, around 25 January 1945. He began organising and cataloguing it, although certainly not with the intention to keep it in its original place. Knot’s mission was continued from 10 February 1945 by Mieczysław Opalek, also a librarian associated with the Lwów library community. In his diary, Opalek noted that the library had been disintegrated during the German occupation, and many volumes of popular literature were found outside the palace. The most significant threat to the library came from troops searching for quarters and casual “guests” eager to use the cozy ground-floor rooms, who stole books and small items.¹¹⁰ The palace building was inhabited by the granddaughters of the Tenant-in-Possession, but they certainly did not have sufficient means to control all the rooms. With considerable effort, Opalek completed the cleanup work and stocktaking of the remaining library collections of the Entailed Estate.

In February 1945, Tadeusz Dawidowicz, a fifty-year-old theatre orchestra conductor, assumed the post of the head of the Department of Culture and Arts of the Przeworsk District Office.¹¹¹ Very soon, mid-

108 J. Wroniecki to W. Sierakowska, Rzeszów, 19 January 1945, APRz, 36/2213, p. 4.

109 St. Lorentz do the Department of Culture and Arts of the Province Headquarters Office in Rzeszów, Lublin, 12 December 1944, APRz 36/2109, p. 14; see: A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, pp. 439–440.

110 See: A. Wierzbiński, *Placówki muzealne w województwie rzeszowskim. Rodzaje i formy działalności (1944–1989)*, MA thesis, AMP MP-OP-346, p. 60; A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 235.

111 T. Dawidowicz, *Szkic sprawozdania miesięcznego*, Przeworsk, 5 marca 1945, APRz, 36/2249, p. 1. A. Wiktor mentions that Dawidowicz only assumed this position in April, A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 180. Dawidowicz’s CV, APRz, 36/2115, p. 68.

way through the following month, on 15 March, he was harshly reprimanded by the Provincial Office, for the failure to properly stocktake the historical items from the subdivided manors in the district and informed that “no further delay shall be tolerated”.¹¹² Dawidowicz had to react immediately to this reproof. As a result, just five days later, on 20 March 1945, Wanda Sierakowska compiled an inventory of the remaining Lubomirski Collection, itemising all the historical pieces.¹¹³ Then, on 22 March, Mieczysław Opalek submitted a report on the works carried out in the library. He emphasised the library’s connection to the “future museum” and stressed the need to stocktake and reorganise the collection, highlighting its high historical value. According to Opalek, transformed into the “Museum of the Przeworsk Region”, the museum was to be expanded so as to include an ethnographic section. He also proposed his own candidacy for the position of director of such an institution, with no mention of Wanda Sierakowska.¹¹⁴ Back in February 1945, Wanda Sierakowska had been “suspended from her duties” by the Government Plenipotentiary for the Land Reform upon an oral request of the Minister of Agriculture and Land Reform. As reported by Dawidowicz, the premises of the future museum were secured by sealing.¹¹⁵ Wanda Sierakowska was reinstated in her role as curator on 30 March 1945 by a decision of the Rzeszów Provincial Office, with the authority for “exclusive stewardship of the Lubomirski

112 F. Lipiński do T. Dawidowicza, Rzeszów, 15 marca 1945, APRz, 36/2249, p. 2.

113 See: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 179, the author provides a detailed list of items inventoried by Wanda Sierakowska. This may be the same list as the undated document titled “Spis przedmiotów Muzeum Narodowego w Przeworsku – mieszczących się w pałacu Lubomirskich” (List of items of the National Museum in Przeworsk – located in the Lubomirski Palace), AMP MP-DA-336/3, document 21 and 24, the signature under the document reads: “Kustosza [this is the spelling – author’s note] Zbiorów Muzeum Narodowego z ramienia Resortu Kultury i Sztuki przy Zarządzie Tymczasowym w Lublinie” (Custodian of the Collections of the National Museum on behalf of the Ministry of Culture and Arts at the Provisional Management Board in Lublin). The list includes the following columns: item, style, total quantity, condition, description.

114 M. Opalek, *Sprawozdanie*, Przeworsk, 22 March 1945, copy, AMP MP-DA-336/3, document 18, p. 3.

115 T. Dawidowicz and J. Niemczycki to F. Lipiński, *Sprawozdanie Referatu Kultury i Sztuki za marzec 1945 r.*, Przeworsk, 6 April 1945, APRz 36/2100, p. 2 verso.

summer residence in Przeworsk, along with all its furnishings and fittings, known as the Museum of the Przeworsk Region”. She subsequently made a new inventory of the historical items and submitted it to the Provincial Office.¹¹⁶

The Przeworsk Municipal Board faced prolonged delays after submitting a petition requesting the transfer the ownership of the palace and park to the town in October 1944. In April 1945, Stanisław Lorentz, the Main Director of Museums and Heritage Protection, who made the decision to subsidise the building’s renovation in monthly instalments, demanded the “act of nationalisation” of the museum to be presented to him.¹¹⁷ At the time, the Provincial Office still referred to the institution as the “National Museum”. Although the District Office in Przeworsk had already decided to transfer the Lubomirski family estate to the Municipal Board on 13 December 1944, the formal confirmation of that takeover only occurred on 5 April 1945. By a resolution of the Municipal Council, the palace was designated as a regional museum.¹¹⁸ It’s worth noting that the term “National Museum” was merely a label indicating the ownership status (i.e., the nationalisation of the collections) rather than the institution’s status. This is especially evident in the report on the District Department of Culture and Arts’ activities for April, where Sierakowska’s position is defined as “a curator of the National Museum”, and the institution itself is referred to as the “Museum of the Przeworsk Region”.¹¹⁹

Sierakowska notified local authorities that “Lubomirski residence has essentially survived and has been transformed into a museum”, with its collections complemented with items from three hunting lodges

116 T. Dawidowicz and J. Niemczycki to F. Lipiński, *Sprawozdanie Referatu Kultury i Sztuki od dnia 1.IV. br do 30.IV. br.*, Przeworsk, 7 May 1945, APRz 36/2100, p. 4 verso.

117 F. Lipiński do the Board of National Museum in Przeworsk, Rzeszów, 19 April 1945, APRz 36/2213, p. 5.

118 Przeworsk Municipal Board to the District Administration Office in Przeworsk, Przeworsk, 6 April 1945, AMP MP-DA-336/1, document 7.

119 T. Dawidowicz and J. Niemczycki, *Sprawozdanie Referatu Kultury i Sztuki od dnia 1.IV. br do 30.IV. br.*, Przeworsk, 7 May 1945, APRz 36/2100, p. 4 verso. It is impossible to agree with the interpretation of A. Wierzbiński, who assumed that the authorities initially intended to create an actual supra-regional museum in Przeworsk, A. Wierzbiński, *Placówki muzealne*, p. 60; A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 237.

owned by Prince Lubomirski.¹²⁰ Nevertheless, Dawidowicz was critical of the measures Sierakowska had taken as a curator. He claimed that the inventory she had made was imprecise, with many items listed in the inventory having disappeared.¹²¹ It is, however, essential to remember the economic constraints that led to the sale of some items. Sierakowska and other members of the family had virtually no other sources of income.¹²² While she maintained the status quo of the rooms and remnants of the Przeworsk collection, various institutions and private individuals began to claim its specific elements. In July 1945, the returning wave of the Red Army threatened the collections once again.¹²³ Thorough looting and destruction of expropriated manors and palaces was commonplace. "After the departure of the Soviet forces, the buildings were left without windows, doors, floors, and even roof structures. Such internal fixtures as furniture, paintings, carpets, textiles, bronzes, porcelain, crystals, and libraries were entirely removed, partially sold, and/or destroyed. Any intervention on the spot proved ineffective", Józef Kluss, the Heritage Officer for the Rzeszów Provincial Office reported to the central authorities.¹²⁴

This is perhaps why, in July, he appealed to the Ministry of Culture and Arts for formal approval of Sierakowska as the museum's curator, even though he was becoming increasingly suspicious of both her qualifications and the quality of the collections.¹²⁵ Having conducted an audit of Lubomirski's former residence in August 1945, Kluss sent a letter to the Main Museums and Heritage Protection Board (NDMiOZ), stating that the palace rooms lacked historical character and had a residential air.

120 B. Trojnar, *Rzeźba w Muzeum-Zamku w Łańcucie. Dzieje kolekcji, ekspozycja, katalog*, Łańcut 2006, p. 92, footnote 237.

121 T. Dawidowicz and J. Niemczycki to F. Lipiński, Przeworsk, 26 April 1945, APRz 36/2249, p. 3.

122 Information from Bożena Mytkowicz.

123 W. Sierakowska do the Budget Department of Rzeszów Province Headquarters Office, Przeworsk, 18 July 1945, APRz 36/2213, p. 7.

124 J. Kluss to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 17 August 1945, APRz 36/2109, p. 30.

125 J. Kluss to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 23 July 1945, APRz, 36/2194, p. 6.

Therefore, they were to be considered more of a “furniture storehouse”.¹²⁶ Apart from revealing a lack of sensitivity to the stylistic merits of the preserved furnishings, his statement betrayed either an ideological bias or the simple opportunism of a conservator who intuitively sought to avoid preserving a testimony to the former grandeur of a class doomed to be erased from history. *Toutes proportions gardées*, a similar problem of excessive similarity of a museum arrangement to aristocratic residences became an issue for the founders of the museum in the Louvre after the French Revolution. The admiration these interiors raised among visitors prompted them to a hasty transformation of the ideologically dangerous exhibitions.¹²⁷ The same line of thinking was decisive in the case of changes in the residential section of the Czartoryski Palace in Kraków, taken over by the National Museum after the Second World War. Ironically, soon Kluss himself was made head of the museum that had newly been created in the former von Pless-Hochberg Pszczyński family residence in Pszczyna, whose furnishings survived despite the premises being transformed into a Red Army hospital.¹²⁸ As Kotula diagnosed, “there are no true minds among the culture and art officials; there are clerks trudging through their official duties”.¹²⁹ The ministry’s response to Kluss’s letter was nearly immediate; on 25 August, the ministry demanded explanations as to who had considered the Przeworsk Palace a museum storehouse, on what grounds subsidies were being collected, and who was the legal owner of the collections.¹³⁰

In his August 1945 activity report, Dawidowicz directly accused Sierakowska of limiting her activities solely to overseeing “the property

126 J. Kluss to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 18 August 1945, APRz, 36/2213, p. 8, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, s. 180.

127 A. McClellan, *Inventing the Louvre. Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris*, UCLA Press, 1999, p. 108.

128 Józef Kluss, in 1944 Heritage Protection Chief and acting Department Director at the PKWN Ministry of Culture and Arts in Lublin, from 1 April 1945, the Conservation Officer of the Rzeszów Province, from 1 June 1945 to retirement, the Director of the Museum in Pszczyna. For more information, see: http://www.zamek-pszczyna.pl/o_muzeum/kluss (15.03.2020).

129 F. Kotula, *Diariusz muzealny 1942–1948*, p. 136.

130 J. Grabowski to J. Kluss, Warsaw, 25 August 1945, APRz 36/2213, p. 9.

of former owners”¹³¹ and failure to take any action serving the organisation of the museum. In early October 1945, the District National Council in Przeworsk reported to the Provincial National Council in Rzeszów that most of the historical items left after the land reform “remained in the former Lubomirski palace in Przeworsk”. They also noted that “appropriate works” were being carried out in the library. The description of this collection was undoubtedly based on Opałek’s work, but the authorities did not subscribe to his high opinion of the historical value of the museum’s collections. While it was confirmed that the inventoried collection of old furniture in assorted styles was to remain in Przeworsk as a resource for the future Museum of the Przeworsk Region, yet, following Kluss, the collection was considered to have little historical value. It was also added that it was “under the care of the ‘curator’ of the Museum – although a museum in the strict sense it was not, as it was rather a preserved former private residence of the Lubomirski family – who was a relative of the former owners Wanda Sierakowska, acting on the orders of the Ministry of Culture and Arts”. The statement that these items should be professionally screened and the ones that fail to meet museum criteria should be “put to practical use” directly challenged Sierakowska’s competence in managing thus construed institution. It also made it clear that the preserved furnishings would be dispersed further.¹³²

Despite Sierakowska’s appointment to the post of curator, Kluss returned to the questions the ministry asked, and demanded explanations regarding the designation of the Przeworsk Palace as a museum storehouse and clarification of its legal status,¹³³ and also announced an inspection of the collections.¹³⁴ Furthermore, he more consistently began referring to the institution in Przeworsk as a museum storehouse, not a museum. In a report sent to the Main Museums and Heritage Protection Board on 22 October 1945, he stated, disregarding the resolution passed

131 Report of the District Office (Starosty) in Przeworsk for August 1945, APRz 36/2249, pp. 13 and 13a.

132 District National Council in Przeworsk to Provincial National Council, Przeworsk, 5 October 1945, APRz, 36/2249, p. 22, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 178.

133 J. Kluss to the Przeworsk Museum Board. Palace, Rzeszów, 8 October 1945, APRz, 36/2213, p. 14.

134 J. Kluss do the State Museum Storehouse in Przeworsk, 27 October 1945, APRz, 36/2213, p. 15.

by the Przeworsk Municipal Board, that “after the departure of the owner of the Lubomirski palace, there are currently no legal owners of the building and museum collections”.¹³⁵ Nevertheless, he did not request the withdrawal of the subsidy the ministry had granted. Following central orders,¹³⁶ this heritage officer sought greater control over museums in the province. He demanded the return of items “loaned” by various institutions and private individuals to the palace.¹³⁷ Due to the lack of archival evidence, it is difficult to determine whether Lubomirski consciously distributed certain items among trustworthy Przeworsk residents and what they were, and also whether Sierakowska continued such activity. As has been mentioned, she sold some items. Many others were removed from the palace by individuals and institutions who took advantage of the situation. The heritage officer also ordered grant settlements to be submitted, threatening to withdraw it in case of non-compliance,¹³⁸ inventory books to be established, and monthly reports on the items entered to them to be sent to him.¹³⁹ It seems certain that the authorities did not intend to tolerate Sierakowska’s strategy of waiting out and retaining stewardship over the remaining collection. In November 1945, in the report referred to above, Sierakowska accounted for the amount of 43,520 zlotys received from the ministry since September 1944. Most of these funds had been spent on replacing broken windows, masonry works, cutting keys for 18 doors, refurbishing furniture, etc.

Sierakowska’s last hope for preserving Lubomirski’s collections was to fall back on the Ossolineum statute, as mentioned above. She explained that “before November 1945, the museum’s activities were limited to protecting and securing collections, as well as to conserving the building and

135 J. Kluss to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 22 October 1945, APRz 36/2194, p. 13.

136 J. Grabowski to State, Local and State-funded Museums, Warsaw 27 January 1945, APRz 36/2194, p. 19.

137 J. Kluss do State Museum Storehouse in Przeworsk, Rzeszów, 27 October 1945, APRz, 36/2213, p. 15. The slips for loaned items have been preserved in the museum archive in Przeworsk, see: A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 251.

138 J. Kluss to museums in Przemyśl, Łańcut, Przeworsk, Rzeszów, and Sanok, Rzeszów, 17 November 1945, APRz 36/2194, p. 17.

139 J. Kluss to museums in Łańcut, Przeworsk, Jarosław, Przemyśl, and Sanok, Rzeszów, 17 December 1945, APRz 36/2194, p. 18.

the items. She presented plans to open the “State Museum of the Przeworsk Region” to visitors in January 1946.¹⁴⁰ The museum, or rather the State Museum Storehouse, opened to the public in February 1946.¹⁴¹ The inclusion of Przeworsk in the system of such storehouses, being established in each province in order to gather and preserve historical items (mainly from manor houses in case of the Rzeszów Province) formed the grounds for the payment of the aforementioned modest subsidies. It also implied that Sierakowska was to make monthly reports on her activities¹⁴² and authorised her to carry out what was known as “collecting campaigns” that involved securing and gathering collections from other homes of the landed gentry in Przeworsk Palace.¹⁴³ Alas, this did not guarantee the integrity of the collection. The storehouses were in principle temporary, and only some were transformed into full-fledged museums.¹⁴⁴ At the end of March 1946, Henryk Cieśla, the newly appointed Provincial Heritage Officer, replaced Kluss.¹⁴⁵ He asked the ministry to take over the ownership of the “former Lubomirski palace”, where a Museum Storehouse open to the public operated, and by that dint to clear the legal status of the buildings.¹⁴⁶

140 W. Sierakowska, *Sprawozdanie*, Przeworsk, 25 November 1945, APRz, 36/2213, p. 16a, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 180.

141 W. Sierakowska, *Sprawozdanie*, Przeworsk, 1 June 1946, APRz 36/2214, p. 10. Regarding museum storehouses, see: L. M. Kamińska, *Powojenne składnice przemieszczanych dóbr kultury w Polsce. Przyczynek do szerszego opracowania*, “Muzealnictwo” 57 (2016), pp. 74–80.

142 L. M. Kamińska, *Powojenne składnice*, p. 76.

143 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 178; A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 245. As part of this campaign, armour and military equipment were brought from Stefan Turnau’s estate in Mikulice.

144 L. M. Kamińska, *Powojenne składnice*, p. 76, The State Museum Storehouse had a repository in the palace in Zarzecze too, as mentioned in A. Wiktor’s work, *Losy*, p. 113. A proof to the temporary nature of this arrangement are cases of dispersing the resources collected in regional storehouses, i.e., manors with preserved rich furnishings, which occurred, e.g. in the Kielce Province, S. Iwaniak, *Ziemiańskie dobra kulturowe*, pp. 125–126.

145 Henryk Cieśla, former head of the Municipal Industrial Museum in Lwów, was later appointed Head of the Nicolaus Copernicus Museum in Frombork, and from 1955 to his retirement, Head and Curator of the Elbląg Museum, see: <http://www.muzeum.elblag.pl/s/9/historia> (15.03.2020).

146 H. Cieśla to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 26 March 1946, APRz 36/2259, p. 17.

Wanda Sierakowska was temporarily deprived of her position, from mid-February to May 1946 to be precise.¹⁴⁷ Appointed in her place was Józef Matheis.¹⁴⁸ The handover report drafted on that occasion and dated 15 February 1946, contained highly general descriptions of the collected items, along with their quantity and type.¹⁴⁹ The inconsistencies of the system used indicated that it was created in haste. For instance, one entry read “3 elephants”¹⁵⁰ while others mentioned “porcelain in a cabinet around 35 pieces” and “1 lying ‘Empire’ cabinet with 10 heritage items inside”. Material was used in the description of some items, e.g., “a marble vase with a pedestal”,¹⁵¹ while descriptions of others included technique and theme, as in “watercolour interior of an apartment”¹⁵² or the time when they were made, as in “2 paintings from the American Revolution 1775”¹⁵³, and the style, as in “2 ‘Empire’ consoles”.¹⁵⁴ Nonetheless, imperfect as it was, the inventory served as a reference for the subsequent one prepared after Wanda Sierakowska’s final removal from her post. Despite the local

- 147 T. Dawidowicz to the Department of Culture and Arts of the Rzeszów Province Headquarters Office, Przeworsk, 23 February 1946, APRz, APRz 36/2214, p. 2, J. Matheis to Rzeszów Province, Jarosław 1946, APRz 36/2214, p. 3.
- 148 T. Dawidowicz, L. Żygadło, *Sprawozdanie miesięczne z działalności Referatu Kultury i Sztuki za czas 1.II do 28.II. 1946*, Przeworsk, 9 March 1946, APRz 36/2100, p. 30, A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 251–252.
- 149 Delivery and Acceptance Protocol, Przeworsk, 15 February 1946, copy APP 56/1522/38, pp. 14–16.
- 150 Probably an incense burner in the form of an elephant with a two-storeyed tower, bronze, iron, China, late 18th c., currently in the Museum-Castle in Łańcut, inv. No. S1580 MŁ, along with two elephant figurines, ebony, ivory, China, 19th century, currently in the Museum-Castle in Łańcut, inv. Nos S5768 MŁ and S5769 MŁ.
- 151 Probably a krater, alabaster, 20th c., currently in the Museum-Castle in Łańcut, inv. No. D322 MŁ, see: B. Trojnar, *Rzeźba w Muzeum-Zamku*, p. 187.
- 152 Probably Józef Hussarzewski, *Interior of a Room in Adolf Hussarzewski’s Palace*, 1860, watercolour, currently in the Museum-Castle in Łańcut, inv. No. S6079 MŁ.
- 153 Probably the etchings *The Battle at Buckers’s Hill near Boston* and *The Death of General Montgomery*, John Trumbull, engraver J. T. Clemens, London 1775, currently in the Museum-Castle in Łańcut, inv. Nos S5784 MŁ and S5785 MŁ, respectively.
- 154 Perhaps a mahogany console table with a female bust motif, inlaid with plum and sycamore wood, in an Egyptian-style, 19th c., currently in the Museum-Castle in Łańcut, inv. No. S2995 MŁ, and a mahogany console table inlaid with light wood in Empire style, 19th c., currently in the Museum-Castle in Łańcut, inv. No. S1010 MŁ.

Head of the Culture Unit's enthusiastic attitude towards Matheis,¹⁵⁵ Wanda Sierakowska managed to return to her position and fulfil her duties, despite numerous difficulties, minimal ministerial subsidies,¹⁵⁶ and various accusations levelled at her by Dawidowicz.¹⁵⁷ The position of Sierakowska, who was allegedly unpopular due to her young age and "close kinship with the former owner",¹⁵⁸ which must have been uncomfortable for local authorities, certainly deteriorated sharply after the buttressing of the communist system in the wake of the June referendum. Although Dawidowicz once again managed to have the allegedly incompetent curator dismissed on 1 July,¹⁵⁹ she succeeded in regaining her position.

In principle, the Ministry of Culture and Arts attempted to control the transfers of cultural assets which were under the jurisdiction of provincial authorities, by allowing them to offices or institutions solely upon written permission from the NDMiOZ, by virtue of a circular from 10 July 1946.¹⁶⁰ In reality, maintaining the integrity of former manorial collections was not a priority for either central or local authorities.¹⁶¹ The executive bylaw to the "Decree on the Registration and Prohibition of Export of Works of Visual Art, and Items of Artistic, Historical, and/or Cultural Value"¹⁶² issued on 1 March of the same year and the subsequent regulation of the

155 T. Dawidowicz, L. Żygało, *Sprawozdanie z działalności Referatu Kultury i Sztuki za czas 1.III. do 31.III. 1946*, Przeworsk, 9 April 1946, APRz 36/2100, p. 32 verso.

156 Approximately 2000 zloty a month.

157 See: documentation stored in the State Archive in Rzeszów, the Przeworsk Museum (activity reports, allocations and settlement of subsidies, 1946), APRz 36/2215, pp. 1–15. See: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 180–181; A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 250–251.

158 T. Dawidowicz and L. Żygadło to the Rzeszów Province Headquarters Office, Department of Culture and Arts, Przeworsk, 15 May 1946, copy APRz 36/22154, p. 8.

159 A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 250. The report on the activities of the District Department of Culture and Arts for July 1946 informs that the repository "after being taken over by the Department of Culture and Arts is open to visitors under the supervision of the Department", and Sierakowska was not listed as an employee. L. Żygało, *Sprawozdanie z działalności Referatu Kultury i Sztuki za czas 1.VII. do 31.VII. 1946*, Przeworsk, 4 August 1946, APRz 36/2100, p. 35.

160 Circular of the Ministry of Culture and Arts of 10 July 1946, No. 20, copy, APRz 36/2259, p. 2.

161 L. M. Kamińska, *Powojenne składnice*, p. 76.

162 Dz.U. 1946 No. 14 item 99.

Prime Minister, state authorities of all levels were made to report any such items to the relevant central authorities. They were required to segregate such items based on their museum value, and those failing to meet the criteria were to be earmarked for “the purposes of decorating offices of state and territorial government institutions”.¹⁶³ This opened the door to further dispersion of the collections.

In July 1946, the music school in Przemyśl applied for allocation of the Pleyel piano that had remained “uselessly” in the storehouse.¹⁶⁴ Citing the exemption of personal property from the land reform, Józef Czepko, the authorised representative of Jerzy Rafał Lubomirski, protested against the release of the instrument.¹⁶⁵ Only in 1957, did the piano eventually find its way to the Museum of Musical Instruments, a branch of National Museum in Poznań, where it was transferred to by the Przeworsk Music Centre.¹⁶⁶

In the light of research conducted by Agnieszka Fluda-Krokos, the library collections hitherto kept in the Przeworsk Palace were sent in three instalments to the Protected Book Collections at the Jagiellonian Library in the autumn of 1946.¹⁶⁷ A significant share of books from the Lubomirski collections also made its way to the Municipal Public Library in Rzeszów, and 79 literary works augmented the collection of the District Public Library in Przeworsk.¹⁶⁸ Yet the by far largest and most valuable part of the library, about 10,000 volumes, ended up in Kraków, from where, most (but not all) of them were transferred to the Ossoliński Institute in 1949.¹⁶⁹

163 E. Osóbka-Morawski, Directive of the Prime Minister agreed with the Minister of Culture and Art on 25 March 1946, APRz 36/2259, p. 14.

164 W. Gołębiowski to the Department of Culture and Arts of the Province Headquarters in Rzeszów, 22 July 1946, APRz 36/2214, p. 16.

165 Czepko protested on the same grounds against the inclusion of the Bechstein piano owned by Andrzej Lubomirski in the inventory of the storehouse. J. Czepko to the Province Headquarters Office in Rzeszów, 28 August 1946, APRz 36/2213, pp. 10–11.

166 Pleyel grand piano from the 1920s, inv. No. MNP I 406. I would like to thank the head of the department, Patryk Frankowski, for information about the instrument. See: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 181, A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 257.

167 A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, p. 447.

168 A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, p. 451.

169 A. Fluda-Krokos, *Disperse znaczy “w rozproszeniu”*, p. 449.

According to Artur Wiktor, Wanda Sierakowska finally resigned from her position as curator in November 1946.¹⁷⁰ Her post was taken by Tadeusz Dawidowicz, who demanded an increase in the ministerial subsidy for the needs of the storehouse.¹⁷¹ His takeover of duties as acting director was followed by what was essentially nationalisation of the collections. On 10 May 1947, citing the directive of the Minister of Agriculture and Land Reforms on the protection of historical monuments during the land reform of 13 March 1945,¹⁷² Przeworsk District Starost, Leon Żygało, appointed a commission tasked with inventorying and formally transferring the ownership of works of art and culture as well as manorial equipment to be found in the district.¹⁷³ Composed of Tadeusz Dawidowicz, a representative of the Culture and Arts Department, and Jan Rzeszutko of the Agriculture and Land Reform Department of the District Administration in Przeworsk, on 13 May 1947, the commission formally split “works of art and culture and the furnishings of the Museum Storehouse from the former moveable property of the Lubomirski manorial estate in Przeworsk”, officially transferring them to the Storehouse.¹⁷⁴ An inventory was compiled based on the aforementioned handover record from February 1946, whose content was now supplemented with current inventory numbers. The list also included the “furnishings of the Storehouse”, that is the items relocated earlier by Sierakowska to the cellars. They might have been included because an increasing number of tenants who used to “borrow” palace furnishings moved into the rooms of this small building.¹⁷⁵ The list also included items that were in the possession of private

170 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 181, the same date is given in A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 252. However, it seems to have taken place earlier, in September, see: T. Dawidowicz to the Main Museums and Heritage Protection Board, Przeworsk, 16 December 1946, APRz 36/2214, p. 22, and T. Dawidowicz to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Przeworsk, 5 November 1946, APRz 36/2214, p. 20.

171 T. Dawidowicz to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Przeworsk, 5 November 1946, APRz 36/2214, p. 20.

172 See: A. Łuczak, *Utracone decorum*, p. 280.

173 L. Żygało, *Zarządzenie*, Przeworsk, 10 May 1947, AMP MP-DA-1189, p. 11.

174 T. Dawidowicz, J. Rzeszutko, *Protokół*, Przeworsk, 13 maja 1947, AMP MP-DA-1189, pp. 3–10.

175 The specifications for the palace building, drafted in March 1947, indicate that, besides the library and chapel, two apartments for employees of the District Office

persons and various institutions, including those located on the first floor of the palace: the Music Centre and Dawidowicz's office.¹⁷⁶ In the case of damaged items, a commission determined the percentage of the damage taken. Based on this protocol, an inventory book was to be set up for the storehouse. Paper stickers with the relevant current inventory number were placed on individual items. The work on the inventory had been completed by 5 July 1947.¹⁷⁷ As Dawidowicz reported, "all items [...] come from the manors (formerly the property of the Lubomirskis' in Przeworsk). In total, the inventory consists of 529 lines, comprising 651 items". However, the inventory book, supposedly divided into the following columns: serial number (also the inventory number), item name, condition, and comments¹⁷⁸, has not been found yet. The list did not include all the data that, in the understanding of the regulation of 25 March 1946, the Ministry of Culture and Arts recommended including when registering works of visual art, and items of artistic, historical, and/or cultural value.¹⁷⁹ It can be assumed that the persons preparing the document lacked the professional knowledge necessary to fulfil the

were arranged on the ground floor, one of them Dawidowicz's. On the first floor, Wanda and Maria Sierakowska with two children occupied three rooms. In addition to Dawidowicz's office, two large rooms, whose purpose was not described in the specifications, were used for the Music Centre. Three apartments and two "studios" on the second floor were set up, *Specyfikacja*, Przeworsk, March 11, 1947, AMP MP-DA-336/1, document 8.

176 A list of what items were loaned and where to is provided by A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 182–183. See: the slips preserved at the AMP in the folder *Wykazy eksponatów wypożyczonych ze Składnicy Muzealnej Instytucjom Państwowym i osobom prywatnym*, AMP MP-DA-1190.

177 See: T. Dawidowicz, *Sprawozdanie Składnicy Muzealnej w Przeworsku za czas 16 marca 1947 do 15 maja 1947*, which records expenses for the purchase of an inventory book and gum arabic, APRz 36/2215, p. 6, and T. Dawidowicz, *Sprawozdanie Finansowe Składnicy Muzealnej w Przeworsku za czas 16 czerwca 1947 do 15 lipca 1947*, which includes payment for stocktaking and tickets to exhibitions, APRz 36/2215, p. 20. Some items still have stickers from the Przeworsk Museum Storehouse, and some were sealed with a long seal reading "SKŁADNICA MUZEALNA/W PRZEWORSKU", A. Wierziński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 246.

178 T. Dawidowicz to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Przeworsk, 8 July 1947, AMP MP-DA-1189, pp. 1–2.

179 The following data were envisaged: name and type of the item, material and technique, dimensions, signatures, and the time when the item was made, location

ministerial recommendations. More precise information was provided by Wanda Sierakowska in her “Inventory of Items in the National Museum in Przeworsk”, which also accounted for style and technique. During ongoing clarifications concerning the inventory of the storehouse, the District Starost requested the return of *God the Father*, a painting commissioned by the Provincial Heritage Protection Officer for restoration and taken away from the palace chapel.¹⁸⁰

In August 1947, in the wake of the decision of the Ministry of Agriculture and Land Reform, the administration of the palace and its surrounding buildings was transferred to the Przeworsk District Office. For a time, the option to close down the storehouse and possibly relocate its collections to Łańcut was given consideration. The building was earmarked for conversion into a veterinary hospital.¹⁸¹ Defending the palace as the headquarters of the regional museum to be, the Provincial Heritage Officer, Henryk Cieśla intervened by notifying the central authorities.¹⁸² He was promptly seconded by General Heritage Officer, Jan Zachwatowicz, who sent a strong protest to the Rzeszów Provincial Governor (Wojewoda).¹⁸³ The intervention was successful, and by the decision of the District Starosty Office, the palace was eventually designated exclusively for cultural purposes.¹⁸⁴ The handover protocol from the Municipal Administration to the District Office was signed in December 1947.¹⁸⁵ Back in November 1947, a hidden compartment was accidentally discovered, in which paintings and photographs had been hidden, quite likely placed there by the Lubomirskis. Unfortunately, the list of items found made on the occasion has not been

of storage. Attachment to the Directive of the Prime Minister as agreed with the Minister of Culture and Art on 25 March 1946, APRz 36/2259, p. 15.

180 L. Żygało to the the Rzeszów Province Headquarters Office, Department of Culture and Arts, Przeworsk, 23 May 1947, APRz 36/2215, p. 8.

181 H. Kowalewski do the Province Headquarters Office, Department of Agriculture and Land Reform, Warsaw, 18 August 1947 APRz 36/2233, p. 2.

182 A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 253.

183 J. Zachwatowicz to J. Mirek, Warsaw, 14 June 1947, APRz 36/2215, p. 14.

184 T. Budziński to Przeworsk Municipal Board, Przeworsk, 8 September 1947, AMP MP-DA-336/1, document 8.

185 Delivery and acceptance protocol of a palace building used heretofore by Przeworsk Municipal Board, Przeworsk, 11 December 1947, APRz 36/2233, p. 3, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 183.

found.¹⁸⁶ The activities of the museum remained beyond the scope of interest of either the local authorities or the head of the Storehouse, who, due to his professional background, leaned towards using the palace for a music school or library.¹⁸⁷ As repeatedly pointed out by Kotula, “various music schools have ‘spread wildly’. There is one in almost every town of the district, with numerous students. [...] The future will show the results of the activities of these schools.”¹⁸⁸ As Aleksander Wierzbiński found out, efforts to take over the entire contents of the storehouse had started as an initiative of Przeworsk and Jarosław municipal authorities, and the Society for the Protection of Nature and Culture of Poland in Przeworsk. The Association of Friends of Jarosław was the most vocal in negotiating the matter with the town authorities. The local museum sought to acquire all the artifacts from the storehouse in Zarzecze and made attempts to take over those from Przeworsk as well. Ultimately, despite the support and relevant resolutions of the Jarosław town authorities, the fate of the Przeworsk collections took a different turn.¹⁸⁹

The Przeworsk District Office showed no interest in the Museum Storehouse in the palace. By the order of the Ministry of Culture and Arts dated 30 April 1948, it was closed on 10 May of the same year. The historical items remaining in the Lubomirski residence were distributed between the State Museum Centre in Łańcut, the National Museum in Warsaw, and local institutions and private individuals.¹⁹⁰ The process of dispersing the collection continued at least until the mid-1950s¹⁹¹ Initially, it appears that general inventories of items taken by various institutions or specific

186 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 184; A. Mazurkiewicz, *Sprawozdanie z Oddziału Muzeów i Ochrony Zabytków za mc listopad 1947*, APRz 36/2005, p. 162 v.

187 T. Dawidowicz, *Sprawozdanie z działalności Muzeów i Ochrony Zabytków za czas od 1 lipca do 31 lipca 1947*, APRz 36/2215, p. 21.

188 F. Kotula, *Diariusz*, p. 136.

189 A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, pp. 253–255.

190 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 184, see: T. Dawidowicz to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Przeworsk, 15 May 1948, APRz 36/2216, pp. 15–16.

191 The latest document bearing the stamp of the Museum Storehouse in Przeworsk is a letter from the Management Board of the Przeworsk Regional Museum confirming the receipt of ceramic objects, Przeworsk, 10 November 1955, AMP MP-DA-1190, p. 60.

individuals were drawn up.¹⁹² The first major transfer of historical items from the palace to a museum institution included ancient art objects sent to the National Museum in Warsaw (further referred to as NMW). Following the resolution to centralise Polish collections of ancient art agreed by the Polish Museum Association at the conference in Nieborów, items from Wilanów, Łańcut, Nieborów and Jabłonna, works found in Silesia and Pomerania, as well as items from various manors were removed to the Gallery of Ancient Art at NMW.¹⁹³ This was an expression of centralisation tendencies of the toughening political system and a consequence of the personal preferences of the all-powerful museum director, Stanisław Lorentz.¹⁹⁴ Worth noting is a similar way of thinking and the belief in the primacy of thus created “national collection” over private ownership, which influenced the formation of museum collections, especially in France but also in the Netherlands and Belgium during the post-war years. Directors of museums in those places unhesitatingly enriched their collections with works orphaned during the Second World War, rather than hurry to determine the identities of the rightful owners’ descendants.¹⁹⁵

Late in November 1947, Maria Bernhard, a curator of antiquities, travelled to Łańcut, Przeworsk, and Przemyśl on the order of the NMW director, undoubtedly to make herself familiar with the collections in those locations.¹⁹⁶ The Warsaw-based institution made a request to separate

192 There is a series of undated documents with a uniform format entitled *Wykaz sprzętów po Lubomirskich znajdujących się w instytucjach...* and *Wykaz sprzętów po Lubomirskich w posiadaniu...* under the reference number MP-DA-1190 in the archive of the Przeworsk Museum. The fact that they often repeat the content of documents dated to 1947 and titled *Wykaz sprzętów (umeblowania) Składnicy Muzealnej znajdujących się w użytkowaniu...* seems to suggest they date to a time after the closure of the storehouse.

193 B. Trojnar, *Rzeźba w muzeum-zamku w Łańcucie*, p. 97.

194 W. Dobrowolski, *Rola Stanisława Lorentza w powstaniu Galerii Sztuki Starożytnej Muzeum Narodowego w Warszawie*, in: *Przeszłość przyszłości... Księga pamiątkowa ku czci Profesora Stanisława Lorentza w setną rocznicę urodzin*, ed. by A. Rottermund et al., Warszawa 1999, pp. 229–300.

195 E. Campbell Karlsgodt, *Defending National Treasures. French Art and Heritage under Vichy*, Stanford 2011, pp. 284–286. The genesis of such a concept of a museum dates back well into the 18th c., see: A. McClellan, *Inventing the Louvre*, op cit.

196 Stanisław Lorentz, *Delegacja służbowa*, Warsaw, 29 November 1947, Archive of the National Museum in Warsaw (hereinafter AMNW) 848/b.

the ancient artworks from the Przeworsk Storehouse on 19 April 1948. The Main Director of Museums and Heritage Protection approved this request on 26 April. All the packing and transportation costs were charged to NMW.¹⁹⁷ Tadeusz Dawidowicz dispatched the antiquities in sixteen crates by train on 8 May.¹⁹⁸ Registered at unpacking in Warsaw, they included “12 marble heads, 1 marble vase, 6 ceramic vessels, 1 terracotta mask, 4 small items, 7 columns”.¹⁹⁹ All the exhibits were recorded in a handwritten attachment titled “Zabytki przekazane ze składnicy muzealnej w Przeworsku” (literally: “Heritage items transferred from the museum storehouse in Przeworsk”), which included descriptions, dimensions, comments on condition, and NMW inventory numbers.²⁰⁰ It is worth noting that information on the provenance did not mention the former owner. As a result, historical information about the original contents of the Lubomirski Collection was quite effectively erased. An equally enigmatic and inconsistent provenance entry, most commonly a variant of the information “acquired by NMW from the museum storehouse in Przeworsk in 1947”, was introduced while creating the contemporary catalogue of these items in the MONA museum computer system. In the case of one artifact, *Portrait of a Woman* (inv. No. 147676), the provenance was noted as “Przeworsk. Elżbieta Izabela Lubomirska”, and in the case of the Nikosthenes amphora with a pair of runners (inv. No. 147664), the origin was recorded as follows: “National Museum in Warsaw. From Zamojski’s Collection. From the storehouse in Przeworsk (1947)”.²⁰¹ It is worth noting that the online site displaying digital reproductions of exhibits from the National Museum in Warsaw contains no information about the provenance of the items, even as “provenance” remains one of the keywords.

Some historical items collected in the Storehouse were transported to the State Museum Centre (POM) in Łańcut on 10 May 1948, where

197 W. Kieszkowski to the management of the National Museum in Warsaw, Warszawa, 26 April 1948, AMNW 842/a.

198 T. Dawidowicz to the National Museum in Warsaw, Przeworsk, 8 May 1948, APRz 36/2216, p. 16.

199 *Protokół otwarcia skrzyń przywiezionych z Przeworska. W obecności dr Marii Bernhard, Ireny Cwierkała, Juliusza Ziomeckiego i Jerzego Wielowieyskiego*, document undated, AMNW 842/a.

200 *Ibidem*, it was fully aligned with the aforementioned recommendations.

201 See the enclosed tables.

a protocol of their transfer had been signed.²⁰² The list of items taken over at that time contains 180 entries. Yet, they were not all the artifacts sent from Przeworsk to POM. POM management was requested by the central authorities on 12 June 1948, to accept the remaining items and was notified that all of them, regardless of their historical status or practical usability, should be precisely inventoried, and later “the ministry shall decide on the further fate of the items brought to Łańcut”.²⁰³ The decision triggered significant dissatisfaction in Przeworsk. The District Starost intervened, requesting that “utilitarian” furniture to be left on-site, as it can be guessed they had already been distributed among local institutions and private individuals. As demonstrated by Tadeusz Dawidowicz’s note, this intervention proved successful.²⁰⁴

What is worth attention to are the sheets filled in pencil with lists of artworks, furniture, and artistic craftwork items categorised by types: sculptures, paintings, assorted furniture, etchings, miscellanea, clocks, chapel furnishings, hunting trophies, porcelain, antique furniture, pedestals, various items and equipment, mirrors, vases, birds, and lithographs-photographs that are currently stored in the Archives Department of the Museum in Przeworsk The Palace-Park Complex. One version of the sheets lists individual artifacts with the place they were distributed to,²⁰⁵ and the other includes both such locations and inventory numbers.²⁰⁶ According to the lists, items from Lubomirskis’ Collection were distributed among museums in Łańcut and Warsaw, and were also allocated to various institutions: secondary schools, School Inspectorate, the Polish Youth Association, Municipal National Council, Department of Agriculture and

202 *Wykaz przedmiotów przejętych w dn. 10 maja 1948 r. ze Składnicy Muzealnej w Przeworsku przez Państwowy Ośrodek Muzealny w Łańcucie*, copy AMP MP-DA-336/3, document 25, this contradicts the anonymous note from the collection of Józef Benbenek, defining the dates of delivering two batches of items to Łańcut were defined as 1946–1947, with a comment “concerns palace collection”, March 1969, APP 56/1522/38, p. 38.

203 B. Trojnar, *Rzeźba w Muzeum-Zamku*, p. 93, W. Kieszkowski to the Management of the State Museum Centre in Łańcut, Warsaw, 12 June 1948, AMP MP-DA-1189, p. 26.

204 An annotation made by Tadeusz Dawidowicz on the document cited in the previous footnote.

205 AMP MP-DA-1190, p. 35.

206 AMP MP-DA-1190, pp. 36–38.

Forestry, District Hospital, District Starosty, Przeworsk Cooperative, the Rzeszów Culture Department, and to private individuals. Although the general nature of the records makes precise identification challenging, it allows for a general claim that most porcelain and furniture went to non-museum institutions and private individuals. Considered teaching aids, the etchings based on the paintings by Rafael and Michelangelo, as well as stuffed birds, were handed over to a secondary school. At the current stage of research, it is difficult to determine conclusively when these undated documents were created.

The concept of the POM collection in Łańcut, where a large shipment of historical items from Przeworsk arrived in May 1948, had not yet been fully developed. As Kotula explained, the castle, maintained in excellent condition by Alfred Potocki's household staff, was taken over along with the part of the collection that the owner had not managed to evacuate. It was quite unlucky with the new administrators,²⁰⁷ and posed a significant challenge for the new authorities. On one hand, it was a memento of the "aristocratic reaction", "the Potockite and nobility spirit", and on the other, it represented valuable historical evidence. At the end of February 1948, Stanisław Gepner, a pre-war co-founder of the Polish Army Museum and previously POM's curator, became the director of the Centre.²⁰⁸ That was when the idea to create an ethnographic exhibition on the castle's second floor, intended to counterbalance the character of the preserved interiors, emerged.²⁰⁹ The plan was to be implemented by the abovementioned Franciszek Kotula. As much as he did not turn down the proposal of the higher authorities, he had no doubts that it made no sense.²¹⁰ The Ministry generally did not object to the idea presented by Jan Mirek, the Rzeszów Governor, but it didn't share his enthusiasm for the removal of the preserved historical interiors.²¹¹ Witold Kieszkowski, the Main

207 F. Kotula, *Diariusz*, pp. 134–135 and 151, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 153–157, see: R. Szajnar, *Łańcut i powiat*, pp. 445–446.

208 M. Nitkiewicz, *Biblioteka i życie kulturalne łańcuckiej rezydencji*, Łańcut 1986, p. 151.

209 The interiors were slightly redecorated after the departure of Alfred Potocki, yet, to quote what Helena Potocka née Radziwiłł wrote to her sister Elżbieta, those changes had no effect on the general impression, H. Mauberg, *Pewna historia*, p. 85.

210 F. Kotula, *Diariusz*, pp. 151–152.

211 J. Mirek to the Ministry of Culture and Arts. Main Museums and Heritage Protection Board, Rzeszów, 12 April 1948, APRz 36/2230, p. 36.

Director of Museums and Heritage Protection, argued that “the interiors museum in the castle is not dedicated to the propaganda of all things Potocki but is there to show, in a suite of rooms, what the furnishings, artistic industry, sculpture, etc., looked like from the 17th to the 20th centuries”. He believed that Łańcut could retain its historical character, similar to palace and mansion museums in other Western countries, “as well as in the Soviet Union and other people’s democracies”.²¹² Kieszkowski’s arguments echoed the concept advocated at the national level by Stanisław Lorentz.²¹³

The uninventoried museum collections taken over by Gepner were often “borrowed” by various institutions, not unlike in Przeworsk.²¹⁴ Upon Kieszkowski’s order, he conducted the first professional inventory of POM in Łańcut in 1948–1950.²¹⁵ Although the inventory book for POM was only launched on 11 January 1949, the unit had had an earlier inventory list. The list of items taken over from the Museum Storehouse in Przeworsk on 10 May 1948, that is before the book was established, accounts for POM numbers from 44 to 224, and links them to the corresponding numbers in the inventory of the Przeworsk Storehouse.²¹⁶ The fact that nearly sixty items lack Przeworsk inventory numbers raises questions about how they were transferred from the Storehouse. It seems certain that the transfer was not based on the inventory book of the storehouse. Furthermore, it can be guessed that a physical inventory was made while they were being transferred to POM and that, for various reasons, some items may not have had seals or labels with numbers corresponding to the aforementioned inventory list prepared by Jan Rzeszutko and Tadeusz Dawidowicz.²¹⁷

212 W. Kieszkowski to J. Mirek, Warsaw, May 1948, APRz 36/2230, p. 35.

213 See: S. Lorentz, *Skarbnice dóbr kultury i okazów natury*, in: *Przeszłość przyszłości*, pp. 102–103.

214 Delivery and acceptance protocol from the takeover of the departments of the Museum Centre in Łańcut, Łańcut, 21 February 1948, APRz, ref. 36/2203, p. 19.

215 W. Kieszkowski to S. Gepner, Warsaw 26 February 1948, APRz 36/2230, p. 22 and also *Sprawozdanie kwartalne z działalności Państwowego Ośrodka Muzealnego w Łańcutie za miesiące: kwiecień, maj i czerwiec 1948 r.*, Łańcut 19 July 1948, APRz 36/2230, p. 77.

216 *Wykaz przedmiotów przejętych w dn. 10 maja 1948 r. ze Składnicy Muzealnej w Przeworsku przez Państwowy Ośrodek Muzealny w Łańcutie*, copy AMP MP-DA-336/3, document 25.

217 T. Dawidowicz, J. Rzeszutko, *Protokół*, Przeworsk, 13 May 1947, AMP MP-DA-1889, pp. 3–10.

The book opened for the Łańcut collection includes probable dates when the items were made along with their brief descriptions and dimensions. The provenance entries read “From the palace in Przeworsk”, and the date of “reception” of the items was also filled in as “10.V.48”. Numbers of the Przeworsk Storehouse inventory were, however, not included. The inventoried items were then marked with numbers applied in white paint. The POM books did not contain entries that included the names of the former owners of the collection. However, it is not reasonable to assume that this was a deliberate action to wipe away the origin of these items. The remnants of the Lubomirski Collection were meant to supplement the resources of the emerging “museum of interiors”, like the collection of the Tarnowski family brought from Dzików.²¹⁸ The creators of the inventory did not pay particular attention to recording historical or functional connections between individual elements. Nevertheless, from a local perspective, the record that a given item came “from the palace in Przeworsk” was an obvious substitute for complete information. The mechanical repetition of provenance had probably resulted from haste. At the time, the museum had only four white-collar workers. Assisting in record-keeping were interns: art history students from the Jagiellonian University.²¹⁹

Similar problems related to the lack of highly qualified staff and the vagueness of the records were noted by Elżbieta Wierzbicka when discussing the registration of items from manor houses in the collections of National Museum in Kielce.²²⁰

In September 1950, after Stanisław Gepner’s resignation from the post of director, further changes were introduced to the concept of the museum in Łańcut.²²¹ By October 1952, when Antoni Duda-Dziewierz became the director, the condition of the buildings had been deteriorating and the collections were disintegrated as they were being transferred

218 The Tarnowski family collections from Dzików were transferred to the Łańcut Museum in several batches. The first transfer of the most valuable works took place in 1950, B. Trojnar, *Rzeźba z Muzeum-Zamku*, p. 95.

219 *Sprawozdanie kwartalne z działalności Państwowego Ośrodka Muzealnego w Łańcutcie za miesiące: kwiecień, maj i czerwiec 1948 r.*, Łańcut 19 July 1948, APRZ 36/2230, p. 77.

220 E. Wierzbicka, *Podworskie dobra kultury w zbiorach MN w Kielcach*, “Rocznik Muzeum Narodowego w Kielcach” 19 (1998), pp. 18–19.

221 See: R. Szajnar, *Łańcut i powiat*, pp. 448–457.

to other institutions on the order of NDMiOZ. The inventory set up in Gepner's days became outdated. In 1954, the castle was handed over to the Ministry of Culture and Arts. The final decision concerning the preservation, or, more precisely, rearrangement of the historical interiors was also made. Another inventory was made for the collections. In the "Księga Inwentarzowa dla Zbiorów Artystycznych Muzeum w Łańcut" (literally: "Inventory Book for Art Collections of the Museum in Łańcut"), established on 25 January 1954, the items from the Lubomirski Collection were given new numbers. The inventory followed the topographic principle, as it moved to successive rooms, with several commissions entering the items.²²² As those from Przeworsk were included in the exhibition, they were not listed as a single provenance group. However, the entries regarding their origin changed and, in most cases, read: "Przejęto ze zbiorów Lubomirskich z Przeworska. 10.V.48" (literally: "Acquired from the Lubomirski Collection in Przeworsk. 10 May 48"). In the current developed electronic inventory, the provenance entry reads: "Przejęto: po Lubomirskich z Przeworska w r. 1948.05.10" (i.e., "Taken over: from the Lubomirskis in Przeworsk on 10 May 1948"). The transfer to POM in May 1948 included the largest single group of items from the Museum Storehouse in Przeworsk.

Slightly earlier, in January 1948, a safe located in the administrative building of the former Przeworsk Entailed Estate was opened. It contained jewellery fit for the Polish national costume, including buttons, silver belts, brooches, and clasps.²²³ At the end of the same year, works of artistic crafts were discovered in a cabinet formerly owned by the Lubomirskis.²²⁴ Early in 1950, both of these finds were delivered to the Provincial Heritage Officer at the Department of Culture and Arts in Rzeszów, along with two seals, a silver spoon, and a damaged bronze tripod on a marble base.²²⁵

222 I extend my sincere thanks to Przemysław Kucia, Chief Inventory Officer at the Museum-Castle in Łańcut for this information.

223 *Protokół spisany 4 stycznia 1948 w budynku Ordynacji Lubomirskich przy ul. Krakowskiej 601 i otwarcia kasy ogniotrwałej*, manuscript, AMP MP-DA-1189, pp. 12–13.

224 *Wykaz przedmiotów znalezionych w kredensie po Lubomirskich otwartym w dniu 13. XII. 1948*, copy AMP MP-DA-336/3, document 26.

225 *Wykaz przedmiotów zabytkowych i artystycznych znalezionych w kredensie i kasie po Lubomirskich i oddanych do dyspozycji Wydziału Kultury i Sztuki (Konservator Wojewódzki)*, Przeworsk, 9 January 1950 (copy, AMP MP-DA-336/3, document 27). This list includes the following items from the "kredens" (decorative sideboard):

In January 1950, they were deposited in the Regional Museum in Rzeszów.²²⁶

Forced to leave the palace, the family quite likely kept some items that could be transported easily, small trinkets, and paintings with historical or sentimental value that could also potentially serve as a source of sustenance. After the dissolution of the Storehouse, Wanda and Maria Sierakowska also managed to recover a suite of furniture. They applied to the Provincial National Council in Rzeszów on behalf of their nieces, Barbara and Elżbieta Gniazdowska, for its return, arguing that it could not have been appropriated for the purposes land reform as the personal

“four Eastern coasters, one folding tripod, one metal candlestick on a base, four small silver objects (Persian), one stylish ornamented ashtray, one bird from excavations, one Greek marble head, 2 artistic small knives, one small fruit knife and three small forks (damaged), one metal coaster for a glass, one folding fork, eight small metal tags, one small mother-of-pearl knife”. Found in the fireproof safe were: “one sash (called Słucki) adorned with gems, one metal brooch adorned with gems, two fasteners for kontusz robe, one collar clasp, one (artistic) silver belt, one yellow metal brooch, one pin for kontusz robe, two silver clasps”.

226 *Wykaz przedmiotów zabytkowych i artystycznych znalezionych w kredensie i kasie po Lubomirskich i oddanych do dyspozycji Wydziału Kultury i Sztuki (Konservator Wojewódzki)*, Przeworsk, 9 January 1950, see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 185–186, p. 239, A. Wierzbiński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 257. The jewellery for the Polish attire was for a time exhibited as a deposit from the Rzeszów Regional Museum in the Przeworsk Museum, where it was listed in the deposit book as items 118–134. Unfortunately, it was impossible to determine how the provenance of these was recorded in the inventory books of the Rzeszów Regional Museum, as Director Bogdan Kaczmar denied the author access to them. As a result, the tables attached to the text only quote the records from the Przeworsk Museum’s deposit book. In the catalogue of the exhibition of jewellery for the Polish kontusz robe from the Rzeszów collections, the provenance of the exhibited items was explicitly defined as “Ekspozaty pochodzą z Muzeum Okręgowego w Rzeszowie, którego własnością stały się w drodze zakupów, cenniejsze przejęto w 1950 roku z odnalezionego w Przeworsku skarbu Lubomirskich”, which can be translated into “Exhibits come from the Rzeszów Regional Museum, and became its property through purchases; the more valuable items were taken over in 1950 from the Lubomirski treasure trove discovered in Przeworsk” (*Bizuteria do polskiego stroju kontuszowego ze zbiorów Muzeum Okręgowego w Rzeszowie*, text edited and exhibition prepared by B. Adamska, ed. by S. Darłakowa, Rzeszów 1979).

property of Teresa Gniazdowska. The Rzeszów Governor deemed their argument valid, and by a decision dated 6 March 1950, ordered the return of the said suite.²²⁷

The furnishings of the palace chapel remained *in situ* until the end of 1952. Then, by the decision of the Provincial National Council, they were transferred to the Church in Świętoniowa at the request of the committee reconstructing the local church, which had been burnt down in May that year. The chapel was converted into a book storage room.²²⁸

The Przeworsk Palace continued to serve cultural functions in accordance with the decisions made. Private tenants still inhabited the top floor. Some items continued to make their way from it to Łańcut.²²⁹ On 12 and 13 March 1971, the status of the furnishings that remained *in situ* changed as they were formally transferred to the Museum-Castle in Łańcut. These items included a few pieces of furniture, chandeliers and wall sconces, hunting trophies, and mirrors fixed into the walls. They were documented on handover protocols signed by representatives of the various institutions occupying rooms in the palace. Władysław Dziedzic, the Head of the Department of Culture of the District National Council, signed the handover protocol from “the secretariat” and the former palace living room, now “the concert hall”, of six hand-shaped wall sconces,²³⁰ an Empire console,²³¹ a plaster bust of a woman in Renaissance attire,²³² a ceramic bust

227 A. Konieczny to the Presidium of the District National Council. Department of Agriculture and Forestry in Przeworsk, Rzeszów, 21 June 1950, AMP MP-DA-1189, p. 27.

228 W. Kus to the Presidium of the District National Council, Rzeszów, 18 December 1952 (AMP MP-DA-1190, p. 87). Committee for the Reconstruction of the Church to the Presidium of the District National Council, Przeworsk, 20 October 1952 (AMP MP-DA-1190, p. 89); A. Wierzbński, *Składnica Muzealna w Przeworsku (1944–1948)*, p. 257.

229 See: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 233–234.

230 Wall sconces of gilded wood in the shape of a hand holding three arms of the sconce, 19th c., inv. No. KWM 1145/1-6; see: A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 185.

231 Console table with an eagle on a tortoise and bunches of grapes, inv. No. KWM 1137.

232 Figurine: half-figure of a woman in Renaissance attire, inv. No. KWM 1147.

of Stanisław Moniuszko,²³³ a stucco column,²³⁴ prints and photographs,²³⁵ chairs,²³⁶ an Empire table,²³⁷ a fireplace screen,²³⁸ benches with backrests, and three mirrors (including one integrated into the decoration of the *piano nobile*), and two chandeliers. Besides these, he acknowledged the handover by the Department of Municipal Economy of a chandelier, a three-door wardrobe, a fireplace screen, and four mirrors mounted in the walls of the department's offices, as well as "6 pairs of animal antlers mounted on the corridor wall", and a metal lamp.²³⁹ On 13 March 1971, Bronisław Borciuch, director of the Primary Music School, signed a handover protocol for an 18th century etagere, a cabinet clock,²⁴⁰ a drawing by Jan Gumowski,²⁴¹ an upholstered chair,²⁴² a small bookcase,²⁴³ two wall armchairs, a corner sofa, and a Bechstein grand piano. Of these, only one of the prints with a scene from Jan Chryzostom Pasek's memoirs had an inventory number from the Storehouse, written on a small label affixed to its back,²⁴⁴ and the grand piano received a note: "acquired from the Museum Storehouse".

233 Bust of Moniuszko, inv. No. KWM 1143.

234 Tapered stucco pillar, inv. No. KWM 1142.

235 *Wife of the Athenian philosopher Phocion conversing with an Ionian woman*, drawn Gaucing, engraving by Benedetti, inv. No. S13518 MŁ, *Ottarowski giving a present to Krosnowska on behalf of w Pasek*, drawn A. Zalewski, lithograph Jules David, inv. No. S13519 MŁ, *Illustration to Pasek's Diary*, drawn A. Zalewski, lithograph G. Grenier, inv. No. S13520 MŁ, and *Four photographs of male statues* in a single frame, inv. No. KWM 1133.

236 Chairs with high backrests plaited in a manner similar to the seating, English type, 2 PCs, inv. No. KWM 1146/1-2.

237 One round table on a single leg breaking into 3 feet supported on a base, inv. No. KWM 1144.

238 Probably one of two firedogs (andirons) for the fireplace: Empire style, with 2 women figures protecting the fire on a tripod, inv. No. KWM 1138, or one with 2 figures sitting on olive lamps and protecting the flame, inv. No. KWM 1139.

239 Delivery and acceptance protocol of exhibits from the Lubomirski Palace dated 12 March 1971, Department of Inventories at the Museum-Castle in Łańcut, binder IV — 41, *Przejmowanie zbiorów z innych instytucji. Dary 1957-74*, No. II-41/3/71.

240 Hanging wall clock, inv. No. KWM 1136.

241 J. Gumowski, *Chapel in "Kurytani"*, 1914, pencil, inv. No. KWM 1135.

242 Upholstered chair without armrests, inv. No. KWM 1148.

243 Glazed bookcase, inv. No. KWM 1141.

244 No. 330, listed in T. Dawidowicz, J. Rzeszutko, *Protokół*, Przeworsk, 13 May 1947, AMP MP-DA-1189, p. 6.

Back in 1946, Józef Czepko, representative of Jerzy Rafał Lubomirski, had protested against the nationalisation of the grand piano, yet his protest was unsuccessful. Despite the formal transfer, not all exhibits were physically relocated to Łańcut. Understandably, the elements that were integral parts of the *piano nobile* architecture, such as mirrors and fireplaces, as well as some chandeliers and a few pieces of furniture, remained in the palace. Those that were transferred to the Łańcut museum were recorded in the “Księga Wpływów Muzealiów” (literally: “Museum Acquisitions Inventory Book”), established in 1964, specifying the manner and date of their acquisition: “Transferred from Przeworsk (the protocol of 13 March 1971).”²⁴⁵ Some of them returned to the palace as deposits after the establishment of a museum in Przeworsk, initially a branch of Łańcut.²⁴⁶ Deposits of the Museum-Castle in Łańcut are also the Lubomirskis carriage for long journeys²⁴⁷ and a bronze bust of King John III Sobieski.²⁴⁸ The palace furnishings that remained on-site were not recorded in the books of the Museum-Castle in Łańcut; they were only entered into the inventory book established for the Przeworsk Museum. Additionally, in 1973, two clocks that undoubtedly had come from the palace were transferred to Łańcut by the Przeworsk Healthcare Unit.²⁴⁹ As Artur Wiktor estimated, there were ultimately 225 exhibits from Przeworsk in the Museum-Castle in Łańcut’s collections.²⁵⁰ Some of them have recently been included in a virtual gallery on the museum’s website. High-quality photographs come supplemented with basic catalogue information and descriptions.

245 See the attached table with a copy of the Register of Museum Acquisitions from the Museum-Castle in Łańcut.

246 Early in 1984, six wooden wall sconces were transferred. Delivery and Acceptance Protocol No. IIa-64/1/84, Łańcut, 13 January 1984, Department of Inventories at the Museum-Castle in Łańcut, binder IV — 64, *Protokoły wypożyczeń 1981–87*.

247 Two-seater coupe carriage with the Szreniawa coat of arms on the doors and engraved ducal mitres on the lanterns, 19th c., inv. No. S 4565 MŁ.

248 D. Capelli, Bust of King John III Sobieski in armour, bronze, 19th c., inv. No. S 1424 MŁ.

249 Standing cabinet clock inv. No. KWM 1389 and standing cabinet clock inv. No. KWM 1340. Delivery and Acceptance Protocol for Durable Assets, 19 September 1973, Department of Inventories at the Museum-Castle in Łańcut, binder IV — 41, *Przejmowanie zbiorów z innych instytucji. Dary 1957-74*, No. IIa-41/2/73.

250 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, pp. 233–234. See the attached tables.

Interestingly, the data sheets accompanying the digital reproductions of paintings and sculptures are different from those related to artistic crafts; however, in both cases, there is information on how the given item reached the Museum-Castle in Łańcut. Regarding items that came from former manorial estates, including the former Potocki and Lubomirski collections, a uniform formula specifying the actual mode of acquisition, that is through an administrative decision, was adopted. Unfortunately, in most cases, the information on the type of decision (nationalisation) and the details of the transfer are missing. Only in a few cases involving sculptures was this further clarified in general descriptions provided. For instance, in the case of the bust of Homer, the description reads: “In the Łańcut collections since 1948. It was acquired by the museum from the Przeworsk Museum Storehouse, which was established in the nationalised Lubomirski palace in 1944, and which encompassed the local art collections”.²⁵¹ Sometimes, you can deduce that an item originated from Przeworsk from the keywords, as in the case of a 17th century tray. Despite the absence of information on how it was acquired and the lack of description, it has the name Lubomirski included among the relevant keywords.²⁵²

The decision to restore the former residence of the Lubomirski family to the form of a museum, initially a branch of the Łańcut Museum, was made in March 1969. It followed a series of meetings in Przeworsk, Rzeszów, and Łańcut. Approved by local administrative and party authorities, it had financial support for conservation and adaptation works declared by the Provincial Heritage Preservation Officer, Inga Sapetowa. The Łańcut Museum, represented by its director, Antoni Duda-Dziewierz, and curator, Jerzy Żurawski, pledged “assistance in the form of scholarly and conservation supervision over the renovation and adaptation of the above-mentioned buildings, as well as over organising the future museum and providing exhibits for it”.²⁵³ This was linked to the gradual restoration of the residential character of the *piano nobile*. Serving that purpose were the remaining items of the original furniture and purposeful acquisitions intended

251 Note by Bożena Trojnar, https://www.zamek-lancut.pl/iartopis?path=images/originals/137/S.2192ML_20515.jpg&title=%20Popiersie (23.09.2022).

252 https://www.zamek-lancut.pl/iartopis?path=images/originals/1829/S.1438ML_03782.jpg&title=%20Tacka (23.09.2022).

253 *Notatka służbowa spisana dnia 28 marca 1969 roku w Muzeum-Zamek w Łańcutcie w sprawie zagospodarowania zespołu pałacowego na cele kulturalne*, Łańcut, 28 March 1969, AMP MP-DA-336 document 28.

to complement the museum's scanty resources. That was why director Józef Benbenek made an, unfortunately unsuccessful, attempt to reclaim some of the "loaned" items from the palace, based on the existing loan agreements.²⁵⁴ Defining the tasks for the museum, Inga Sapetowa emphasised the need to expand its collection with items stylistically consistent with the preserved historical elements.²⁵⁵ The provenance of the items remaining *in situ* was directly noted in the Inventory Book of the Artistic Museum Items of the Museum in Przeworsk The Palace-Park Complex, used for recording exhibits since 1980, for example as "a remnant of the former furnishings of the Lubomirski Palace in Przeworsk".²⁵⁶ Some exhibits that were originally part of the Lubomirski Collection were purchased from individuals who had come into their possession during post-war dispersals of the collection. Some of their names can be found on the aforementioned sheets documenting the process of liquidation of the Museum Storehouse. In the case of these purchases, the fact that the items came from the palace can also be inferred from the sellers' addresses, as some lived on its upper floor.²⁵⁷ The provenance of individual items was recorded on their inventory cards and included precise information, e.g., "purchased in 1979 from a resident of the palace complex in Przeworsk. Undoubtedly from the Lubomirski Collection in Przeworsk".²⁵⁸ The significant degree of dispersal of furniture considered utilitarian and of works of artistic craft stolen or acquired by private individuals makes attempts at classification virtually impossible. The few items of porcelainware and glassware, and metalworks that found their way to the Przeworsk museum and the fragments remaining on the site cannot be used as the grounds for generalisations about the artistic value of the entire collection. One can presume their high quality by referring to pre-war iconographic

254 A. Wiktor, *Losy ruchomych dóbr kultury ziemiaństwa*, p. 252.

255 I. Sapetowa, *Wnętrza pałacowe w Przeworsku — stan i potrzeby muzealne*, pp. 15–16.

256 E.g., a six-armed chandelier, gilded brass, crystal glass, mid-19th c., inv. No. MP-S-496.

257 E.g., an inlaid chest of three drawers, mid-19th c., inv. No. MP-S-346, purchased from a person residing at Przeworsk, Park 2, i.e., in the palace.

258 Such an entry is found on the sheets for the following artworks: *Venus Clipping Cupid's Wing*, bisque porcelain, Vienna, 19th c., inv. No. MP-S-70; *Venus Stealing Arrows from Cupid's Quiver*, bisque porcelain, Vienna, 19th c., inv. No. MP-S-71; *Venus Extinguishing the Flame of Love*, bisque porcelain, Vienna, 19th c., inv. No. MP-S-72.

materials.²⁵⁹ Individual items also began to return to the Przeworsk museum as donations from people who came into their possession in various circumstances after the war. One of the most valuable items among these is an oil landscape being a 19th century imitation of the Dutch school.²⁶⁰ Relatively little has remained from the former furnishings of the Lubomirski family home, and the condition of much of what is left has been less than ideal. Most of the total number of 113 items listed in the Inventory Book of the Arts Department of the Museum in Przeworsk are fascinating historical memorabilia that provide insight into the daily life of the Lubomirskis, yet they have no outstanding artistic qualities. Examples of such exhibits include the album with photographs and drawings discovered in a very poor state,²⁶¹ two pieces of wicker furniture revealed during careful inventories in the attic of an annex,²⁶² antlers,²⁶³ and a stuffed pheasant.²⁶⁴ When, in the wake of the political transformation, the museum recognised that its duty was active restoration of the memory of the rightful owners of the Przeworsk Palace, thanks to its focused efforts, after 2000 some of the descendants of the last Tenant-in-Possession gradually began to make donations enriching the collection.²⁶⁵

259 E.g., photographs by Roman Aftanazy, published in R. Aftanazy, *Dzieje rezydencji*, pp. 190–209, and those stored in the National Digital Archives (call numbers in NAC 3/1/0/9/5214/1-6), as well as materials from the archives of the Museum-Castle in Łańcut, see: B. Figiela, *Zbiory sztuki książąt Lubomirskich*. The author attempted to describe the collections of the Entail, dutifully noting the limits of available sources and iconographic material.

260 *Mountain Landscape*, oil on canvas mounted to board, inv. No. MP-S-879, inscription in red crayon on the reverse of the frame's edge: GREFFIER (suggesting authorship of Jan Griffier, c. 1645–1718), in fact, a 19th-c. imitation, recorded in the 1888 Inventory in section I under number 180 as: Grieffier, Painting depicting forests-clad mountains, with the most visible cottage on the left, with a rider on a horse nearby, oil painted on wood, gilded, angular frames. A pendant to this painting is currently in the Museum-Castle in Łańcut, inv. No. S222 MŁ.

261 Album with the monogram of Maria Hussarzewska, inv. No. MP-S-722, and drawings and photographs inv. No. MP-S-723 to MP-S-729.

262 Jardiniere, inv. No. MP-S-788, and chaise longue, inv. No. MP-S-791.

263 Deer antlers, inv. No. MP-S-675, MP-S-676, MP-S-678 to MP-S-684.

264 Stuffed pheasant, inv. No. MP-S-677.

265 In the form of textiles, archival materials, and works of artistic crafts (inv. No. MP-S-846, MP-S-847, MP-S-848, MP-S-849, MP-S-851, MP-S-852, MP-S-907). The most spectacular of the gifts is the equestrian portrait of the family painted by

Recapitulating the considerations made above, it is worth emphasizing that the greatest loss was the dispersal of the elements of the collections of the Entailed Estate and of the family that remained in Przeworsk after the end of wartime hostilities. It resulted in equal proportions from conscious efforts at nationalisation by the central communist authorities and from the opportunism and lack of interest among local authorities responsible for historical artifacts. In a sense, the existence of the Przeworsk Museum Storehouse in close proximity to Łańcut Castle sealed the fate of these collections. It took a genuine effort to convince Rzeszów Governor, Jan Mirek, a staunch supporter of the communist regime who openly displayed class hatred, to leave the original interiors of the castle intact. The items from Przeworsk collections transported to Łańcut were then effectively incorporated into a convincing museum narrative presenting the furnishings of an aristocratic residence.

The stocktaking activities at the Przeworsk Storehouse raise legitimate doubts about the competence of the local Department of Culture and Arts. After the removal of curator Wanda Sierakowska from her position, various institutions and private individuals arbitrarily appropriating the Lubomirskis' property were driven solely by their own needs and the opportunities that opened up for them. The line between "securing" or protecting from destruction and outright theft was, as in many similar cases, very thin. Local administration showed no interest in preserving the memory of the Przeworsk Tenants-in-Possession and/or in making rational use of the premises and furnishings of their residence. Refusal to accept attempts at recovery of artifacts appropriated from manors to the safekeeping in museum institutions was a fairly common attitude among representatives of authorities at different levels.²⁶⁶ For the sake of clarity, it is worth adding that even an occasional display of understanding of the local powers-that-be towards attempts to transform the storehouse, located in a palace whose historical furnishings had survived, into a full-fledged museum did not guarantee success.²⁶⁷ All ideological justifications aside, this is where the bitter conclusion made by Jan Pruszyński can be repeated, that, on a nationwide scale, "the use of historical

Z. Rozwadowski (oil on canvas, 1910, inv. No. MP-S-855) originally hanging in the entrance hall, a gift from Elżbieta Sapięha-Rufener from 2003.

266 S. Iwaniak, *Ziemiańskie dobra kulturowe*, pp. 116–123.

267 As attested by the case of Złoty Potok, S. Iwaniak, *Ziemiańskie dobra kulturowe*, p. 125.

resources displayed all the signs of lack of vision and wastefulness”.²⁶⁸ This wastefulness also applied to the enormous efforts of personnel of various institutions who, in the early post-war years, tried to save nationalised heritage of the landed gentry from final destruction and dispersal. The lack of vision, unfortunately came with a lack of knowledge or awareness of the value of the collections developed over the years, resulting in the disregard for the provenance during any transfers of museum exhibits. As Stefan Iwaniak pointed out, the records in inventory books of museums or archives to which what was known as “manorial property” found its way often included no more than just an annotation “received”, with no additional information about such property’s origin or former owner.²⁶⁹

The tables attached to this text may only serve as preliminary material for provenance research on the collections of the Entailed Estate and Lubomirski family. They only contain items that survived in Przeworsk Palace until the end of the Second World War and have since been identified in state museums in Warsaw, Łańcut, Rzeszów, and Przeworsk. Missing from the complete picture of the collection are the items that were saved by the family, transported to Kraków, those evacuated to Lwów and nationalised there, those that found their way back to Poland through various means, those hidden in Przeworsk, and the ones that were “loaned”, sold, stolen, and destroyed. Some items probably surfaced on the antiques market and may have been purchased by private individuals and other museums. Thus, the recommended further research objectives include identifying items of Przeworsk provenance in public and private collections, and continuing work on the Lubomirski archives and library collections in Przeworsk. It would be worthwhile to analyse the timeline of development and implementation of the museum concept in Przeworsk since 1969, resorting also to interviews with living witnesses of history.²⁷⁰ Only a methodical examination of each item identified as part of the Przeworsk collection — consisting in artistic and historical research, verification of attributions and provenance — and systematic compilation of bibliographies for individual specimens — as Beata Długajczyk and Paweł Machnik did for the paintings from the Lubomirski

268 J. Pruszyński, *Dziedzictwo kultury Polski, jego straty i ochrona prawna*, vol. 2, Kraków 2001, p. 100.

269 S. Iwaniak, *Ziemiańskie dobra kulturowe*, p. 155.

270 I thank Bożena Mytkowicz, Łukasz Chrobak, and Przemysław Gęsiorski for their suggestions and guidance in this matter.

Museum or Aldona Cholewianka-Kruszyńska for the Potocki family gallery in Łańcut²⁷¹ — can allow to make general conclusions regarding the whole collection, its artistic and historical value, and the history of its assembly and subsequent dispersal. The claim is best proven by the recent restitution of *Madonna with Child*, to be auctioned in Japan. Attributed to Titian in the inventory of moveable goods of the Entailed Estate, the painting was later believed to be a work of Alessandro Turchi (1578–1649). Currently the attribution is still a matter of discussion.²⁷²

The text is supplemented by five tables, which are its integral part as they list the items that have been identified by now. The first one displays the entries for items that have been identified and were transferred from Przeworsk to Łańcut, coming from both of Łańcut inventory books, supplemented with numbers assigned in the Przeworsk Storehouse, which were included by the POM in the acceptance protocol. Wherever possible, presumed numbers reconstructed from the inventory sheets from the Przeworsk Storehouse have also been included. The tables have been complemented with numbers and notes from the notarised true copy of the “Inwentarz majątku ruchomego spadkowego ordynackiego z 1878” (literally: “Inventory of the movable estate of the Entailed Estate inheritance from 1878”), where these raised no doubts. The second table presents entries from the “Book of Museum Acquisitions” of the Museum-Castle in Łańcut. The third one brings together the items that currently constitute the collection of artistic works of the Museum in Przeworsk The Palace-Park Complex.²⁷³ The fourth one features jewellery for the Polish

271 A. Cholewianka-Kruszyńska, *Galeria rodowa w rezydencji Potockich w Łańcutcie w latach 1822–1944*, https://bip.uksw.edu.pl/sites/default/files/A.Ch.K%20.Galeria%20rodowa%20w%20%C5%81a%C5%84cucie.%20KATALOGcz.2_o.pdf (24.01.2024).

272 E. Przyłuska, *Madonna japońska*, pp.16–17.

273 The table does not include architectural elements listed in the museum inventory that were discovered in the attic of the Lubomirski Palace in Przeworsk (inv. No. MP-S-733, MP-S-785), as well as fragments of the attic (inv. No. MP-S-779 — MP-S-783), elements of chandeliers (inv. No. MP-S-763, MP-S-764, MP-S-777, MP-S-778, MP-S-796/1-32, MP-S-797 — MP-S-802), cast iron stove doors (inv. No. MP-S-784), a spherical gate bumper (inv. No. MP-S-792), such archival materials as business cards, invitations, and memorial pictures (inv. No. MP-S-803 — MP-S-815) donated to the museum by J.M. from Rzeszów in 1997, bottles from Przeworsk products found near the palace (inv. No. MP-S-844, MP-S-845), and an ice cream mould (inv. No. MP-S-903).

costume from the Rzeszów Regional Museum, exhibited in Przeworsk and is based on the Przeworsk deposit books. Verification of the provenance of the listed items should be the subject of further research based on the inventory books of the Rzeszów Regional Museum. The fifth table includes ancient artifacts in the National Museum in Warsaw. Wherever possible, provenance entries from the inventory books of specific institutions have been reproduced literally.

1. Przeworsk.
Interiors of
the The Lubo-
mirski Palace.
Suite of rooms,
photo by
Niedobitowski
Ksawery
(alias Roman
Aftanazy),
NAC, sygn.
3/1/0/9/5214/6





2. Przeworsk. Interiors of the The Lubomirski Palace. A fragment of the duchess's drawing room, photo by Niedobitowski Ksawery (alias Roman Aftanazy), NAC, sygn. 3/1/0/9/5214/2

3. Przeworsk. Interiors of the The Lubomirski Palace. The dining room, photo by Niedobitowski Ksawery (alias Roman Aftanazy), NAC, sygn. 3/1/0/9/5214/1



Table 1. Historical items from the collection of the Lubomirskis of Przeworsk in the Inventory Books of the Museum-Castle in Łańcut

The table contains English translations of the entries in the Inventory Books of the Museum-Castle in Łańcut, including the crossed-out sections and quotations in foreign languages as well as later addenda written in pencil.

SMP No. — inventory numbers from Składnica Muzealna (Museum Storehouse) in Przeworsk

POM No. — Państwowy Ośrodek Muzealny (State Museum Centre) in Łańcut. Inventory starts on 11 January 1949.

MZŁ No. — Inventory Book of the Artistic Collections of the Łańcut Museum. The first entry was made on 25 January 1954. Inventory number and date of entry given.

The entry “PRZEWORSK” with optional comments in pencil are later amendments made in the inventory book for the misapplied repetition sign in the provenance column, e.g., “Taken over from Potocki in 1944”.

The whole is complemented with copies of descriptions of identified historical items from the inventory of estate property.

Inv. 1888 — Inventory of the moveable inheritance property of the estate, 1878, certified copy from 1888 (National Archive in Kraków, call sign. 29/633/1912)

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
1.	—	—	Louis XVI bronze clock with a putto over the dial, diam. 21 cm Verdier a Paris. Richly sculpted, to be hung on a wall 95×41 cm (In comments section: in pencil: for billiards entered twice. The second time under No. 869) (18 th c. clocks)	From the Palace in Przeworsk [the date of obtaining the item, 10 May 48, is repeated throughout the POM book, comments include the inventory check in December 1952 — author’s note]	44 10 May 48	
			Rococo clock Italy 105×40 cm (Early 18 th c.)	Przeworsk From Przeworsk		1602 8 March 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
2.	—	—	Louis XVI standing clock (in pencil rococo) richly sculpted, two figures of "Winds" on the base Figure of a woman with a mermaid child. Bronze dial ø16 cm, porcelain numerals (1 missing), 1 hand missing, 81×55 cm (18 th c. clocks)	From the Palace in Przeworsk	45	
			Richly sculpted Regency clock — Birth of Venus, 81×55 cm (early 18 th c.)	Taken over from the /Potocki Collection in 19/ Lubomirskis of Przeworsk 10 May 1948 [Slashes are used to denote elision, instead of striking out a mistaken entry or its part — author's note]		1671 9 March 55
3.	—	—	A pair of Louis XVI bronze candlesticks (in pencil rococo) for eight candles; Neptune on a dolphin on the base of one, a female figure on a dolphin on the other, putti next to each, 87×48 cm (18 th c. bronze, work of craft)	From the Palace in Przeworsk	46 a and b	
			Regency Rococo-Baroque eight-candle gilded candlestick, bronze (early 18 th c.) Regency Rococo-Baroque eight-candle candlestick, Neptune and Persephone, 87×48 cm, bronze (early 18 th c.)	Taken over from the /Potocki Collection in 19/ Lubomirskis of Przeworsk 10 May 1948		1669, 1670 9 March 55
4.		146	Needlework table on one leg breaking into four at the bottom. Walnut veneer inlay (in pencil marquetry) hunting scene. 1 drawer, 79×37×29 cm (18 th c. furniture)	From the Palace in Przeworsk	47	
			Needlework table on a turned leg. Top inlaid with a hunting scene. Walnut fruit tree-pine veneer, 79 cm (Poland, 18 th -century, c. 1810—15)	Taken over from the collection of the /Po/ Lubomirskis of Przeworsk		1009 15 Feb. 55

5.	—	Box for papers, ash, heart-shaped at the bottom. Sculptures in wood: a cow on top, goats on the sides. A-shaped base, 80×42 x16 cm (18 th c. furniture)	From the Palace in Przeworsk	48
		Needlework box — heart-shaped at the bottom. Bas relief on the top and sides. Ash — walnut? (18 th -c.;? late 19 th century)	Taken over from the Lubomirski Collection in Przeworsk	998 15 Feb. 55
6.	232 (252?)	Mahogany étagère with 6 shelves lined with embossed leather. Bone inlays on the upper and lower shelves, 150×37×37 cm (19 th c. furniture)	From the Palace in Przeworsk	49
		Mahogany étagère with 6 shelves lined with embossed leather. Bone inlays on top and bottom shelves, mahogany, 150×37×37 cm (19 th c.)	Przeworsk 10 May 48 Taken over from the Lubomirski Collection	218 4 Feb. 54
7.	264	Empire mahogany screen — bronze rosettes in the screen with an oil painting in an octagonal frame. Bust of a child with a hand resting on a green table, 84×60 cm (19 th c. furniture)	From the Palace in Przeworsk	50
		Empire style screen — mahogany frame — with an oil painting in the centre. Bust of a child, mahogany, 84×60 cm (19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	1600 8 March 55
8.	193	Mahogany screen, at the bottom bronze (?), a jour, framed with parchment paper onto which cut-out Chinese figures are glued, 108×60 cm (19 th c. furniture)	From the Palace in Przeworsk	51
		Dark screen with paper in the centre, painted Japanese figures, 110×60 cm, paper, wood	Przeworsk (in pencil: from Przeworsk identical with the description in POM from the handover report)	3930 23 Sept. 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
9.		230	Miniature Kolbuszowa chest of drawers, inlaid ash, three drawers, two bronze handles and one mushroom-shaped handle in the middle on each, 36×45×24 cm (19 th c. furniture)	From the Palace in Przeworsk	52	
			Miniature Kolbuszowa chest of drawers, three drawers, each with two bronze handles, ash, marquetry, 19 th century, 36×45×24 cm (Furniture)	Taken over after Lubomirs. of Przeworsk 10 May 48		4475 21 Dec. 55
10.		121	Pair of Empire-style wall consoles – mahogany, richly decorated with bronzes. Back parts made of mirrors. White marble tops, 76×53×35 cm (19 th c. furniture)	From the Palace in Przeworsk	53 a and b	
			Empire-style wall console – white marble top. Richly decorated with bronzes. Mahogany marble, 76×53×35 cm (19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		1283, 1284 23 Feb. 55
11.		–	Pair of Empire-style mahogany jardinières, with oval boxes and bases, connected by arched handles. Eagle heads on the side, lion's paws at the bottom, beaks and claws gilded, 87×97×46 cm (19 th furniture)	From the Palace in Przeworsk	54 a and b	
			Empire-style oval jardinière. Base and box connected by arched handles with eagle heads with gilded beaks at the top, mahogany, 87×97×46 cm (19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		1285, 1286 23 Feb. 55
12.		114	Empire-style mahogany console with inlays from light wood. The two front legs are 4-sided, sculpted female bust at the top, black with gilding, 85×99×46 cm (19 th c. furniture)	From the Palace in Przeworsk	55	

		Empire-style console — sculpted black female bust at the top — with gilding — made to resemble Directoire style with Egyptian styling, mahogany — pine, with plum marquetry, sycamore, inlaid (19 th c., redated to the beginning of the 20 th century?) 85×99×46 cm	Taken over from the Lubomirskis of Przeworsk 10 May 48	2995 27 July 55
13.	115	Empire-style mahogany console, <i>inlays</i> (in pencil marquetry) of light wood. Mirror back. In front, two mahogany bases with <i>inlays</i> marquetry, finished with female busts, upper part 10 cm, lower part 9 cm, 89×110×46 cm	From the Palace in Przeworsk	56
		Empire-style console — inlaid with light wood. Mirror back, mahogany, 89×110×46 cm (19 th c.)	Taken over from the collection of /Po/ Lubomirskis of Przeworsk 10 May 48	1010 15 Feb. 55
14.	284	Small black lacquered Empire-style chest of 7 drawers, one of them double, lion heads with rings (bronze) on the drawers, side pilasters finish in carved female heads, bare feet at the bottom. 4 legs — lion's paws, 139×76×39 cm (19 th c. furniture)	From the Palace in Przeworsk	57
		Empire-style dresser chiffonier — lacquered black. — Lion heads with bronze rings on the drawers — pilasters on the sides finished with gilded female heads, wood — pine, veneer fruit tree wood, painted, 139×76×39 cm (19 th c., redated, Poland, c. 1810–15)	Taken over from the Lubomirski Collection in Przeworsk	999 15 Feb. 55
15.	—	Empire-style mahogany cabinet with 2 shelves and 1 drawer on top, 2 doors, 2 bronze elements on each half, cornucopias at the bottom and lyres. White marble top, 94×106×52 cm (19 th c. furniture)	From the Palace in Przeworsk	58

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
16.		135	<p>Empire-style chest of drawers with two shelves and one drawer in the upper part. White marble top, mahogany, 94×106×52 cm (19th c.)</p> <p>Bookcase, mahogany, Empire-style egg-and-dart cornice, corners — bronze, 5 wooden arrows on 33×100 windows, 171×106×39 cm</p>	<p>Taken over from the Lubomirski Collection in Przeworsk 10 May 48</p> <p>From the Palace in Przeworsk</p>	59	<p>763 8 Feb. 55</p>
17.		132	<p>Library bookcase — Empire-style — bronzes on the corners. Paw-shaped legs, mahogany, 171×106×39 cm (19th c.)</p> <p>Empire-style mahogany cabinet with a shelf at the top, double doors with bronzes — ram heads, pilasters finished with sculptured female heads. White top of faux marble, 86×104×52 cm (19th c. furniture)</p>	<p>Taken over from the collection of Potę Lubomirski of Przeworsk 10 May 48</p> <p>From the Palace in Przeworsk</p>	60	<p>889 11 Feb. 55</p>
18.		—	<p>Empire-style cabinet with an outer shelf at the top. Double doors with arched bronze elements ending in ram's heads. Faux marble top, mahogany, 86×104×52 cm (19th c.)</p> <p>Empire-style mahogany cabinet, flat top, double doors. Bronze rosettes on the drawer, wreaths on the doors, and five bronze elements on the ridge and corners. Gray marble top, 89×102×51 [4? — author's note] cm (19th c. furniture)</p>	<p>Taken over from the Lubomirski Collection in Przeworsk 10 May 48</p> <p>From the Palace in Przeworsk</p>	<p>1007 15 Feb. 55</p> <p>61</p>	

	Empire-style cabinet with double doors and a single drawer — bronze elements on the drawer. Gray marble top, marble, mahogany, 89×102×54 cm (19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	764 8 Feb. 55
19.	— Cabinet in Empire-style, mahogany with inlays. Drawer handles. Bronze lion heads. Gray faux marble top, 95×114×58 cm (19 th c. furniture)	From the Palace in Przeworsk	62
	Light Empire-style mahogany cabinet — drawer handles in the form of two heads, grey marble top, mahogany, inlaid, 95×114×58 cm (19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	472 2 Feb. 48
20.	— Bookcase, mahogany, Empire, inlays, scenes, Cupid on a bear and a dolphin. 5 bronze elements on each openwork door, radial battens, lion's feet, 172×100×45 cm (19 th c. furniture)	From the Palace in Przeworsk	63
	Empire style bookcase, with openwork doors of wooden battens, mythological scenes at the top, mahogany walnut, marquetry, 172×100×45 cm (19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	1213 22 Feb. 55
21.	147 Etagere, mahogany, Empire style, 5 round shelves on their circumference connected by 3 pilasters, finished with winged female heads. 3-legged base, 157, ø57 — top, 27 cm — bottom (19 th c. furniture)	From the Palace in Przeworsk	64
	Etagere, Empire style with 5 shelves framed by 3 pilasters topped with winged female heads, mahogany, 157, ø57, 27 (19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	1014 15 Feb. 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
22.		142	Gaming table, mahogany, Empire style with bronzes. Double-sided top inlaid with garlands. Inside the table 14 light and 13 (12) black playing counters. 79×96×64 cm (19 th c. furniture)	From the Palace in Przeworsk	65	
			Gaming table, mahogany, Empire style with bronzes. Double-sided top inlaid with garlands. Inside the table 14 light and 12 black playing counters. 79×96×64 cm (19 th c.), France, c. 1800	Przeworsk 10 May 48		280 6 Feb. 54
23.		223	Kolbuszowa spruce writing table with hand-made veneer, ash, inlaid with architectural and figural motifs. Bronze keyhole escutcheons, 200×129×65 cm (19 th c. furniture)	From the Palace in Przeworsk	66	
			Three-part escritoire with architectural and figurative motifs, spruce wood, 200×129×65 cm (18 th /19 th century)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		826 11 Feb. 55
24.		238	Kolbuszowa escritoire, spruce, ash veneer, 3 drawers at the bottom, 106×68×38 cm (19 th c. furniture)	From the Palace in Przeworsk	67	
			Escritoire, 3 drawers in the lower part, upper part opening into a writing table, with 6 drawers (writing desk), marquetry, 106×68×38 cm (18 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		823 10 Feb. 55
25.		235	Kolbuszowa escritoire, spruce, with hand veneer, ash, walnut, inlays with architectural motifs, latches for closing drawers inside, 143×110×71 cm	From the Palace in Przeworsk	68	

		Folding escritoire, geometric inlaid motifs, spruce wood, marquetry, 143×110×71 cm (18 th /19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	825 10 Feb. 55
26.	188	Kolbuszowa chest of drawers, spruce, veneered, inlaid with dark ash walnut and mahogany. 3 drawers and bronze fittings, 87×130×66 cm (19 th c. furniture)	From the Palace in Przeworsk	69
		Kolbuszowa chest of drawers covered with hand-made veneer, 3 drawers with 2 handles each, inlaid spruce wood, 87×130×66, (19 th century furniture)	Taken over from Lubomirsk. of Przeworsk 10 May 48	4468 21 Dec. 55
27.	—	Escritoire covered with burl veneer, 1 drawer in the lower part and 4 in the upper part, with one outside the main body on top, 127×80×37 cm (19 th c. furniture)	From the Palace in Przeworsk	70
		Escritoire, lower part with one drawer, upper part with one drawer, upper part connected to the lower with an opening top, mahogany burl veneer, 90×68×60 cm (19 th c. furniture)	Taken over from the Lubomirskis of Przeworsk 10 May 48	4471 21 Dec. 55
28.	229	Kolbuszowa chest of drawers, spruce, burl and ash veneer; 3 drawers, bronze handles and keyhole escutcheons, 94×115×66 cm (19 th c. furniture)	From the Palace in Przeworsk	71
		Kolbuszowa chest of drawers with hand-made veneer — 3 drawers, each with 2 bronze handles, spruce, ash, burl, 94×115×66 cm (18 th —19 th c. furniture)	Taken over from Lubomirsk. of Przeworsk 10 May 48	4469 21 Dec. 55
29.	—	Oaken chair with bobbin legs, octagonal backrest with Lubomirski coat of arms, 100×50×46 cm (18 th c. furniture)	From the Palace in Przeworsk	72

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
30.		236	Chair with bobbin legs, octagonal support, with sculpted Lubomirski coat of arms, oak, 100×50×46 cm (18 th century c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		523
			Kolbuszowa kneeler, burl veneer and marquetry, ash, walnut, drawer at the bottom, cabinet inside, gilded bronze hinges, openwork sculpture at the top, Christ on the Cross, 90×108×73 cm (19 th c. furniture) (note: report from 15 Dec. 52)	From the Palace in Przeworsk	73	
			Kolbuszowa kneeler with hand-made veneer, marquetry; consists of three parts: kneeler proper with a drawer at the front, 2) central cabinet with 2 doors, 3) upper section: openwork cabinet. Sculpture with plant motifs, centrally a shield with Christ on the cross on it, en relief spruce wood, woodwork, marquetry 90×108×73 cm	Przeworsk 10 May 48 Donated by the local museum – donation.	98	28 Jan. 54
			Kolbuszowa 19 th c. (note: (standing in the chapel of the Łańcut Castle))			
31.		194	Japanese screen of three panels, black with gilding, cardboard panels black on one side and green on the other – painted flowers, 131×118 cm (19 th c.)	From the Palace in Przeworsk	74 10 May 48	
			Japanese screen of three panels, black frame with gilding, made in Europe, 131×118 cm (19 th century)	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48		2411 24 March 55
32.		101	Empire style mahogany desk, rolltop, 7 drawers, 7 under the roller shutter, brass handles, 96×137 x77 (19 th c.) (note in red pencil: with Z. Kowalczyk)	From the Palace in Przeworsk	75	

			Four-legged desk with three drawers on each side and sliding cover, 19 th c., furniture, 95×136 cm		5853 5821 21 Nov. 56
				From the Palace in Przeworsk	
33.	Section III, item 291	103	Bataille de Waterloo (18 juin 1815) print, Steuben engraved Jaret, published in Paris chez Jaret, Rue de Lancry 7, gold frames 11 cm, 98×71.5 cm (19 th c. print)	From the Palace in Przeworsk	76
			Bataille de Waterloo print, painted Steuben, engraved Jazet (Jean Pierre Maria), France, paper, aquatint, 107×52 cm, (print, 19 th c.)	PRZEWORSK	5869 4370 11 Dec. 55
34.		158	Grand Garde de Lanciers Polonais print, H. Vernet, engraved P.J. Debrevur, c. 1818 mahogany frame 6 cm, 77×56 cm (19 th c. print)	From the Palace in Przeworsk	77
			Print of an uhlan (lancer) of the GW light infantry regiment by a horse, paper, coloured aquatint, 77×56 cm (prints, 19 th c.)	PRZEWORSK	4347 28 Nov. 55
35.		—	Watercolour Gefecht auf dem Teufelsbrücke in Canton Ury von Bluecker im Lauf bey Schafhausen 1803, mahogany frame 5 cm, 52.5×38 cm (19 th c. paintings)	From the Palace in Przeworsk	78
			Battle over a Mountain Chasm, paper, watercolour, 19 th c., 52.5×38 cm	Taken over from the Lubomirskis of Przeworsk 10 May 48	2935 (in pencil 2667) 26 July 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
36.	Section III, item 283 Identical painting of French cavalrymen from different units, mahogany frames, glazed, by J. Lancedelli (in pencil: Przeworsk billiards)	101	Ink drawing of Napoleon's Grande Armée, signature desine par Lamedelli, mahogany frame 5 cm, 76×49.5 cm (19 th c. paintings)	From the Palace in Przeworsk	79	
			Drawing of the French cavalry, Josef Lancedelli (1774–1832), paper, ink, 19 th c., 76×49.5 cm	Taken over from the Lubomirskis of Przeworsk 10 May 48		2933 (in pencil 2661) 26 July 55
37.	Section III, item 282 The French in Spain, a hand-made in ink depiction of soldiers bivouacking in a farm building, mahogany frames, glazed, J. Lancedelli (in pencil: Przeworsk billiards)	102	Ink drawing, Infantry, French. Napoleon's Grande Armée, J. Lancedelli, mahogany frame 5 cm, 76×50 cm (19 th c. paintings)	From the Palace in Przeworsk	80	
			Drawing of the French infantry of Napoleon's Grande Armée camping, Josef Lancedelli (1774–1832), paper, ink, 19 th c., 76×50 cm	Taken over from the Lubomirskis of Przeworsk 10 May 48		2934 (in pencil 2648) 26 July 55
38.	Section III, item 323 Battle of Arcis, print behind glass, mahogany frames (in pencil: Przeworsk, Mrs Mania's [? – author's note])	157	Print, Napoleon a Arcis sur Aube, Mar-tinet, published in Paris chez Jaret, Rue de Lancry 7, 58.5×38 cm (19 th c. prints) Print Napoleon I at Arcis 1814, Marlinet des (Jazet Jean Pierre), France, paper, aquatint (19 th c. prints)	From the Palace in Przeworsk	81	
			Print Napoleon I at Arcis 1814, Marlinet des (Jazet Jean Pierre), France, paper, aquatint (19 th c. prints)	Taken over of Przeworsk 10 May 48		4374 11 Dec. 55

39.	Section III, item 290 Napoleon on horseback in 1815, gilded frame, glazed, print Vernet (in pencil: Przeworsk armoury)	159	Lithograph — H. Vernet, lithographer Marin Lavigne Napoleon I on horseback, publ. Eug. Clunian [? — author's note] Co, Paris, 1815, 48×60 cm (19 th c. prints)	From the Palace in Przeworsk	82
			Depicting Emperor Napoleon I on horseback, Napoleon en 1815, Hor. Vernet, Lavigne Marin — lith., France, paper, lithograph, 48×60 cm (19 th c. print)	PRZEWORSK	4366 11 Dec. 55
40.	Section III, item 300 The Battle of Buckers Hill, print, behind glass, mahogany frame (in pencil: Przeworsk stairs)	105	English print, The Battle at Buckers's Hill near Boston, John Trumbull, engraved I. G. Mueller, London 1798, 76×51 cm (18 th c. prints)	From the Palace in Przeworsk	83
			Engl. print of the map of the Battle of Boston 17 June 1775, John Trumbull Esq, engraved J. G. Miller, paper, 76×51 cm (18 th c. prints)	Taken over from the Lubomirski. of Przeworsk 10 May 48	5784 30 Oct. 56
41.	Section III, item 299 The Death of General Montgomery — glazed print mahogany frame (in pencil: Przeworsk stairs)	104	Engl. print The Death of General Montgomery, John Trumbull, engraved J.T. Clemens, London 1775, 77×51 cm (18 th c. prints)	From the Palace in Przeworsk	84
			Engl. print The death of General Montgomery, John Trumbull, engraved J.T. Clemens, London, paper, 77×51 cm (18 th c. prints)	Taken over from Lubomirski. of Przeworsk 10 May 48	5785 30 Oct. 56
42.		245	Pastel, portrait of Ewa Podoska née Ożarowska, oval frame 2 cm, 23×26.5 cm (19 th c. paintings)	From the Palace in Przeworsk	85
			Portrait of Ewa née Ożarowska, wife of Adam, Starost of Łęczycza, oval, pastel, unidentified painter, c. 1825, 19 th c., 26.5×23 cm	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	1560 (in pencil 932) 4 March 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
43.	Section III, item 244 Prince Henryk Lubomirski as a Genius of Fame en pa- stelle, gilded frame behind glass (in pencil: with me [? — author's note])	—	Lubryka [crayon — author's note] — Hen- ryk Lubomirski as Cupid, copy from Vigée le Brun, 49×41 cm (19 th c. paintings)	From the Palace in Przeworsk	86	
			Henryk Lubomirski as Cupid — laurel wreath in hand, paper, drawing in bistre, Geiger — copy of Vigée Le Brun, 19 th c., 49×41 cm	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48		1077 (in pencil 2697) 17 Feb. 55
44.		277, 278	Pair of richly sculpted wall shelves, flo- ral motifs, the base of the shelf consists of 5 parts connected by pomegranate, gilded, 28×31 x21.5 cm (19 th c. furniture)	From the Palace in Przeworsk	87 a and b	
			Wall shelf richly sculpted in openwork floral motifs a jour, its base consists of 5 parts finished with pomegranate, gilded, wood, 19th c., 28×31 x21.5 cm	Taken over from the Lubomir- ski Collection 10 May 48		a—1256 b—1257 (in pencil 3) 23 Feb. 55
45.		220	Pair of cast iron chess tables on a leg splitting into four supports, chessboard top of colourful marble, 79×41×41 cm (19 th —20th century furniture)	From the Palace in Przeworsk	90 a and b	
			470 — Chess table — chess top of colourful marble, cast iron, 19 th /20th c., 79 cm 428 — 2 Pair of card tables, chessboard top of colourful marble, cast iron, 19 th /20 th c., 79 cm	Taken over from the Lubo- mirski Collection in Prze- worsk, 10 May 48		428, (in pencil 248) 29 Jan. 55 470, (in pencil 247) 2 Feb. 55

46.	—	Round jardiniere, mahogany with a 5 cm gallery, 2 shelves, 1st shelf 74 cm×ø95 cm, 2nd shelf 28 cm×ø48 cm (19 th c. furniture)	From the Palace in Przeworsk	91
		Jardiniere, round, with two parts, patinated dark, with gilding and faux marble tops, wood, 19 th c., ø76, 102 cm, ø52, 50 cm	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	1293 (in pencil 1869) 23 Feb. 55 1354 (with a note: bought twice)
47.	174, 175	Pair of walnut stools with Turkish style inscriptions and ornaments, pink-gold plush upholstery, 45×43×43 cm (19 th c. furniture)	From the Palace in Przeworsk	92 a and b
		Stool upholstered in yellow and pink plush with Turkish style engravings and ornaments, walnut wood, 19 th c., 45×43×43 cm	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	445 (in pencil 215) 28 Jan. 55 446 (in pencil 216) 29 Jan. 55
48.	—	Black Venetian chest of drawers with a console, richly inlaid with bone. Console: 80×94×46 cm Chest of drawers: 67×71×37 cm (19 th c. furniture)	From the Palace in Przeworsk	93 a and b
		Escritoire on a console — Venetian, black, richly inlaid, Venetian Renaissance imitation, veneer, ebony, ivory, inlay, 19 th /20 th c., 147 cm	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	888 858 (207) 11 Feb. 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MŻŁ NO.
49.		205	Cassette inlay-marquetry – hunting scenes, corners fit with brass. Inside, 2 compartments and 3 drawers, 21×42×46 cm, 19 th century work of craft	From the Palace in Przeworsk	94	
			Cassette for trinkets inlaid with hunting scenes. Brass fittings, inside two compartments and 3 drawers, inlaid wood, 19 th c., 21×42×26 cm	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	997	(in pencil 4534) 15 Feb. 55
50.		206	Cassette painted red-orange, richly decorated with brass, front on a spring, with 3 drawers underneath, 22×41×23 cm (19 th c. work of craft)	From the Palace in Przeworsk	95	
			Cassette for trinkets painted red-orange, richly decorated with openwork brass, wood, 22×41×23 cm (19 th c. furniture)	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	1460 (in pencil 1333)	28 Feb. 55
51.		256	Japanese box – black lacquer, on top gilded weapons and arms, and 6 coins (2 round and 4 square), book shape, 6×21×19 cm (19 th c. work of craft)	From the Palace in Przeworsk	96	
			Japanese casket in the shape of a book, gilded with 6 Japanese coins, lacquer, 6×21×19 cm (19 th c. work of craft)	Taken over from Przeworsk, 10 May 48	3348	23 Aug. 55
52.		260	As above, gilded plants, birds, 10×23×17 cm (19 th c. work of craft)	From the Palace in Przeworsk	97	
			Japanese casket decorated with gold, lacquer, 10×23×17 cm, century (19 th c. work of craft)	Taken over from Przeworsk, 10 May 48	3349	23 Aug. 55

53.	267	As above in the shape of a circle made of cherry lacquer, gilded plants and birds on the cover (19 th c. work of craft)	From the Palace in Przeworsk	98
		Cherry-coloured casket, lid decorated with golden plants and birds, lacquer, (19 th c.)	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	23667 [correctly 2367 – author's note] (in pencil 3632) 24 March 55
54.	—	Wooden gunpowder vessel with 7 stars, in black leather, from the 19 th c., 17 th c. lid with the Lubomirski family coat of arms, date 1613, and the coats of arms of S.L., 9×17×2 cm (17 th c. militia)	From the Palace in Przeworsk	99
		Gunpowder vessel with a repoussé Lubomirski family coat of arms and date 16/13, letters S.L., lid made of iron sheet, wood, metal, 19 th c. pouch, 17 th c. lid	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	1450 (in pencil 1326) 28 Feb. 55
55.	— MISSING [author's note]	Fan of black bone with mica chevrons, with gilding, 30×42 cm (19 th c. costume)	From the Palace in Przeworsk	100
		Black fan with gilding, bone, 19 th c., 30×42 cm (note: Deleted Prosecutor's Decision No. 420/1/92, 95 Feb. 23 and signature)	Taken over 10 May 48 from Palace in Przeworsk	2790 20 April 55
56.	—	Black fan decorated with silver sequins, 27×48 cm (19 th c. costume)	From the Palace in Przeworsk	101
		Black fan decorated with silver sequins (19 th c.)	Taken over 10 May 48 from Palace in Przeworsk	2789 20 April 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
57.	— MISSING [author's note]	—	Candle wick cutters, wooden handle and inlaid with silver, 22 cm (19 th c. work of craft) (note: inventory 16 Dec. 1959 Nycz)	From the Palace in Przeworsk	102	
			[This number corresponds to a painting by Ewa Śliwińska, Fragment of a Rural Cottage, 1954. Clear traces of an in- scription underneath! Crossed out size 22 cm — author's note]			3483
58.	—	—	Army biscuit from the siege of Paris in 1871, 12 cm (19 th c. militaria)	From the Palace in Przeworsk	103	
			Army biscuit from the siege of Paris, flour, 19 th c., ø12 cm	PRZEWORSK (in pencil: from Przeworsk, present in hando- ver protocol)		1442 28 Feb. 55
59.	Section I, item 50 Great iron seal of Commander Jerzy Lubomirski (in pencil: Prze- worsk cabinets)	—	Iron seal with Czartoryski and Lubomir- ski coats of arms (18 th c. seals)	From the Palace in Przeworsk	104	
			Lubomirski coat of arms seal, iron, ø3.5 cm (seals)	PRZEWORSK		3395 25 Aug. 55
60.	147	147	Wooden glazed cabinet, black with gild- ing, with hooks for closing, 60×48×16 cm (19 th c. furniture)	From the Palace in Przeworsk	105	
			Wooden glass cabinet with gilding, wood, glass, furniture, 19 th cc, 60×48×16 cm	Taken over from Przeworsk in 1948 10 May		3334 23 Aug. 55

61.	250	Three-masted ship, ivory model in a glass cabinet lined inside with reed, outside [illegible – author's note], ivory legs. Frigate with English banners, brass handle with ivory [illegible – author's note] 23×26×10 cm (19 th militia)	From the Palace in Przeworsk	106
		Three-masted ship frigate, in a glass cabinet, ivory (19 th c. sculpture)	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	2393 24 March 55
62.	–	Japanese black lacquer side tables, 7 pieces, triangular, stackable, floral pattern, bird and butterfly on the front cornice, 25×71×33 cm (19 th c. furniture)	From the Palace in Przeworsk	107
		2394, 2396: small Japanese triangular table, gilded, colourful ornaments, black lacquer, 19 th c., 14×23 cm 2395 regular table instead of small table 2386-8: small Japanese triangular table, gilded, with colourful ornaments, black lacquer, 19 th c., 25×33 cm	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	from 1 to 7 5, 4, 3, 7, 6 2394, 2395, 2396, 2386, 2387, 2388, 24 March 55, 3492?
63.	270, 271	Japanese black shelves 3 pieces, openwork bases, front corners cut off, 19×18×11 cm (19 th c. furniture)	From the Palace in Przeworsk	108 a, b, c,
		Japanese black shelf, openwork base, lacquer, 19×18×11 cm (19 th century work of craft)	PRZEWORSK (in pencil from Przeworsk)	a-3354 23 Aug. 55
		Japanese black shelf, openwork base, lacquer, 19×18×11 cm (19 th century work of craft)	PRZEWORSK (in pencil from Przeworsk)	B – 3352 23 Aug. 55
		Japanese black shelf, openwork base, wood, 19×18×11 cm (19 th century furniture)	Taken over from Przeworsk, 10 May 48	C – 3347 23 Aug. 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
64.		274	Japanese black shelf, rounded front, open- work base, 29×22×20 cm (19 th c. furniture)	From the Palace in Przeworsk	109	
			Black Japanese shelf, rounded front, lac- quer, 29×22×20 cm (19 th c. work of craft)	PRZEWORSK (in pencil from Przeworsk)		3356 23 Aug. 55
65.		275, 276	Shelves, 2 pieces, rococo richly sculpted and gilded, 28×21×21 cm (19 th c. furniture)	From the Palace in Przeworsk	110 a, b	
			Rococo shelf – decorated and richly sculpted, wood, 19 th c., 28×21×21 cm	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48		a–1074 (in pencil 3038) b–1073 (in pencil 3039) 17 Feb. 55
66.		516	Lithograph – Portrait of a cavalry captain c. 1830, bust, Virtuti Militari cross, 2 cm frame, 27×23 cm (19 th c. etchings)	From the Palace in Przeworsk	111	
			Bust of a cavalry captain, c. 1830s, almost even face, cross, small moustache, side- burns	Taken over from the Lubomir- skis of Przeworsk		3130 (in pencil 7641) 5. VIII.55
67.		107 MISSING [author's note]	Miniature portrait of Prince Józef Poni- atowski after Baciarelli, gold frame 4 cm, 21×17 cm (19 th c. paintings)	From the Palace in Przeworsk [Recorded as extant during the inspection in Dec. 1952 – au- thor's note]	112	
			[No inventory number recorded – au- thor's note]			
68.		111	Wiśniowski photo print, Kraków, 7 por- traits, 1/ J. Skrzynecki, 2) L. Kicki, 3) M. Dembiński, 4) P. Wysocki, 5) J. Sowiński, 6) J.J. Bem, 7) J. Dwernicki, in a gold frame (19 th photo print)	From the Palace in Przeworsk	113	

	7 portraits, oval shape, to commemorate the 50 th anniversary of the November Uprising - author's note], photoprint, S. Wiśniowiecki, Kraków, 26×17 cm		Taken over from the Lubomirski Collection in Przeworsk 10 May 48	2487 25 March 55
69.	Section III, item 335 Orłowski painter lithograph glazed, wooden sculpted frame (in pencil: Przeworsk without frames)	99	Lithograph, portrait of J. Orłowski, in a gold frame, 27,5×22 cm (19 th c. prints)	From the Palace in Przeworsk 114
	Portrait of J. Orłowski, bust, turned ¾ right, facing left, sketchy hair and clothing, paper, lithograph, 27,5×22 cm, (19 th c. prints)		Taken over from Lubomirski, of Przeworsk, 10 May 48	4329 2 Nov. 55
70.	Section III, item 365 Adam Mickiewicz oval bust behind glass – gilded frames (in pencil: Przeworsk billiards)	96	Print A. Tępa, Paris, portrait of Adam Mickiewicz, gold frame 5 cm, 29×23 cm (19 th c. prints)	From the Palace in Przeworsk 115
	Print depicting A. Mickiewicz (prints, 19 th c.)		Taken over from the Lubomirskis of Przeworsk, 10 May 48	4377 11 Dec. 55
71.	110	Sehult's lithograph, publ. by Lamerrier – Paris, portrait of Jan Kiliński, 33×26.5 cm (19 th c. prints)	From the Palace in Przeworsk 116	
		Representation of Jan Kiliński 1760–1819, Schultz, Daxiario Jm Lamerrier, paper, tone lithograph, 33×26.5 cm (19 th c. prints)	PRZEWORSK	4369 11 Dec. 55
72.	106	Print, T. Kosiński, engraved Schumman & A. Ridel in Dresden 1809, Prince Józef Poniatowski in full figure, gold frame 4 cm, 33×25 cm (19 th c. prints)	From the Palace in Przeworsk 117	

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
73.	Section III, item 219 [prob- ably — author's note] A four-sided por- trait in a portfo- lio: Prince Józef Poniatowski in the uniform of a Polish gene- ral in a felt coat, his left hand leaning on it, drawn and col- oured in Vienna 1814, behind glass (in pencil: Przeworsk bil- liards, in gold frame)	108	Prince Józef Poniatowski, print, paper, aquatint, drawn T. Kosiński, engraved Schumman et Riedel A. Dresden, 19 th c., 1809, 33×25 cm Print after J. Grassi, engraved Pickler, Portrait of Prince Józef Poniatowski in the uniform of Polish cavalry, gold frame 1.5 cm, 42×30 cm (18 th /19 th c. prints) Print depicting Prince Józef Poniatowski, half-figure in an oval, facing left, frag- ment of a wall in the background, fire glow, Grassi Józef pinx. Pichler Jean grave, Vienna, paper, mezzotint, 42×30 cm (19 th c. prints)	From the Palace in Przeworsk From the Palace in Przeworsk Taken over from the Lubomir- skis of Przeworsk 10 May 48	118	948 12 Feb. 55 4387 12 Dec. 55
74.		97 MISSING [author's note]	Print J. Kurowski, engraved J. Hopswood, 1838 Bust of Juliusz Słowacki, 39×28 cm (19 th c. prints)	From the Palace in Przeworsk	119	
			[No inventory number recorded — au- thor's note]			

75.	Section III, item 325 Paul I Tsar of Russia frees Kościuszko from prison glazed print gilded frame (in pencil: Przeworsk billiards)	109	Print H. Lingleton (1766–1866), Emperor Paul I Visiting Kościuszko in Prison — published 1798 — James Daniell — cropped frame 5 cm, 72×57 cm (18 th c. prints)	From the Palace in Przeworsk	120
			Print of T. Kościuszko visited by Emperor Paul I in prison, (after Singleton) (Daniel James), paper, mezzotint, 18 th c., 1798	PRZEWORSK	4367 11 Dec. 55
76.	Section III, item 359 Jan Zamojski, Great Chancellor of the Crown, Oleszczyński's print, behind glass — black frames (in pencil: Przeworsk billiards)	239 [sic! — author's note]	Print, portrait of Commander Andrzej Zamojski, by A. Oleszczyński from 1856, black frame 5 cm, 45×34.5 cm (19 th c. prints)	From the Palace in Przeworsk	121
			Print of Commander Andrzej Zamojski, Olesz(czyński) Antoni, Poland, paper, steel engraving, 45×34.5 cm, 19 th c., 1856, print	PRZEWORSK	4327 2 Nov. 55
77.	Section III, item 360 Copernicus bust — Oleszczyński's print behind glass, black frame (in pencil: Przeworsk billiards)	328	Print, portrait of Nic. Copernicus — profile, black frame 5 cm, 45×34.5 cm (19 th c. prints)	From the Palace in Przeworsk	122
			Print of a portrait of Nicolaus Copernicus, print, 19 th c., 45×34.5 cm	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	2470 25 March 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
78.	Section III, item 332 Adam Mickiewicz print behind glass — gilded frame (in pencil: Przeworsk billiards)	95	Print, portrait of Adam Mickiewicz, based on "Phot de Michael Swejcer//heliographie sur acier par A. Riffand", painted frame 3 cm, 52x36 cm (19 th c. prints)	From the Palace in Przeworsk	123	
			Print, portrait of A. Mickiewicz, sitting, torso to the knees, $\frac{3}{4}$ left, with a walking stick in hand, paper, heliogravure on steel, A. Riffand heliographie suracier par phot. de Michel Schweyzer, 52x36 cm (19 th c. prints)	PRZEWORSK		4291 29 Oct. 55
79.	Section III, item 24 Jan Sobieski on horseback by Vienna as vanquisher of the Turks, with the Genius of Fame hovering above him, print with the inscription Joannes III V. gr. (in pencil: Przeworsk former armoury)	333	Print after Siemiginowski, [John III] Sobieski on horseback in classical uniform. engraved C. de la Haye in Warsaw, 86x68 cm (17 th c. print)	From the Palace in Przeworsk	124	
			Print — John III [Sobieski] — on horseback, paper, copperplate, after Siemiginowski, Haye excudit Varsovie, France, 86x68 cm (graphics from the 18 th c.)	Taken over from Przeworsk 10 May 48		4396 12 Dec. 55

80.	Section I, item 22 An oblong wooden tray, an octagonal wood mo- saic depicts King John III on horseback by Vienna (in pencil: Prze- worsk dining room)	208	Wood inlay, mounted figure of King John III after Siemiginowski's engraving, a tray made in Kolbuszowa, 75×49 cm (19 th c. work of craft)	From the Palace in Przeworsk	125
			Tray with King John III [Sobieski] on hor- seback, wood, marquetry, Poland, 19 th c., 75×49 cm	Taken over from the Lubomir- ski Collection in Przeworsk 10 May 48	449 (in pen- cil 3053) 29 Jan. 55
81.	—	—	Oil paint by Czerwiński, Portrait of the Zboiński children Karol and Honorata (18 th c. paintings)	From the Palace in Przeworsk	126
			Portrait of the Zboiński children Karol and Honorata, Czerpiński, oil on canvas, 73×60 cm	PRZEWORSK	4461 21 Dec. 55
82.	—	247	Oil portrait of St Stanisław Kostka, frame 5 cm, 65.5×48 cm (19 th c. paintings)	From the Palace in Przeworsk	127
			St Stanisław Kostka, framed in gold, oil on canvas, Polish school, 17 th c., 49×66.5 cm, slightly damaged	PRZEWORSK, in pencil from Przeworsk	S 28 MŁ 25 Jan. 54 6052 frame [added 5382 — au- thor's note]
83	—	304	Watercolour glued on canvas View of Pa- ris, frame 13 cm, 157×62 cm — watercolour, 185×94 cm total (19 th c. paintings)	From the Palace in Przeworsk	128

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
84.	—	—	View of a city on a river (either Paris or according to oral data from Przeworsk — Budapest), canvas, paper, watercolour, 62×157 cm (early 19 th c. paintings)	Taken over from Przeworsk, 10 May 48		4286 29 Oct. 55
			Oil painting Our Lady with the Lord Jesus, frame 10 cm, 126×100 cm (18 th c. paintings)	From the Palace in Przeworsk	129	
			Our Lady with Lord Jesus in an oval. Jesus with eyes closed, Our Lady is holding the edge of the canvas in her right, and the figure of a child in her left hand. Dark faces, gold frame, canvas, oil, Preti Matthia, 17 th c., 126×10 cm	Przeworsk, 10 May 48, handed over from this museum — a gift	38 26 Jan. 54 (added 5361)	
85.		216	Oil painting, St Joseph with Lord Jesus, frame 10 cm, 47×37 cm (19 th c. paintings)	From the Palace in Przeworsk	130	
			St Joseph with Child Jesus in his arms, palm branch in St Joseph's right hand. Lord Jesus with a cross in his left hand. Gilded frame assembled from two gilded frames, narrow and wide, oil on canvas, unknown painter, 1st q. of the 19 th c., 47×38 cm, paint heavily cracked	Przeworsk, 10 May 48, handed over from this museum — a gift	2 (added 5372) 25 Jan. 54	
86.		163	Oil painting, Portrait of an English naval officer, frame 7 cm, 60×49 cm (18 th c. paintings)	From the Palace in Przeworsk	131	
			Portrait of an English officer, oil on canvas, 60×49 cm, 17th c. Paintings. [In the additional data stamp: deleted as per protocol of the 19 Nov. 1959 — author's note]	Taken over from Przeworsk in 48. V.	4137 8 Oct. 55 6043 frame	

87.	Section I, item 189 Oil on canvas, in each painting, Turks in dif- ferent outfits, without frames, 6 pieces (in pencil: Prze- worsk stairs)	174	Oil painting, Turk in a white and yellow turban and a white caftan, $\frac{3}{4}$ of a figure, frame 5 cm, 27×19 cm (19 th c. paintings)	From the Palace in Przeworsk	132
			Turk in a white-and-yellow turban and a white caftan — $\frac{3}{4}$ of the Turk's figure, imitator of Pierre Paul Servin, oil on canvas, 27×19 cm (paintings 19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	404 28 Jan. 55
88.	as above	169	Oil painting, a sitting Turk in a red turban and white caftan, flowers at the bottom, frame 5 cm, 27×19 cm (19 th c. paintings)	From the Palace in Przeworsk	133
			Figure of a sitting Turk in an arm-chair — against a dark column — in a red turban — in a white robe, imitator of Pierre Paul Servin, oil on canvas, 27×19 cm (paintings 19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	401 28 Jan. 55
89.	as above	164	Oil painting, Full figure of a Turkish pasha in a high hat, wearing a kersey robe and grey boots, frame 5 cm, 27×19 cm (19 th c. paintings)	From the Palace in Przeworsk	134
			Turkish pasha in a high white cap, in a sky blue kersey robe and yellow boots, imitator of Pierre Paul Servin, oil on canvas, 27×19 cm (paintings 19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	399 28 Jan. 55
90.	as above	168	Oil painting, of Turkish pasha in a crimson kersey robe, gold braiding. Over shoulder a quiver and precious sabre, 5 cm, 31×24 cm (19 th c. paintings)	From the Palace in Przeworsk	135

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
91.	as above	170	Turkish pasha in a crimson kersey robe, gold braiding — over shoulder quiver and precious sabre, imitator of Pierre Paul Servin, oil on canvas, 31×24 cm (paintings 19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	400	28 Jan. 55
			Oil painting, full figure portrait of a Turkish pasha in a crimson turban, green kersey robe, frame 5 cm, 32×24 cm (19 th c. paintings)	From the Palace in Przeworsk	136	
			Figure of a Turkish pasha in a crimson turban with white element, and dark green żupan undergarment, imitator of Pierre Paul Servin, oil on canvas, 32×24 cm (paintings 19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	402	28 Jan. 55
92.	as above	166	Oil painting, Turk in a white janissary cap trimmed with gold, in crimson clothes, 5 cm, 32×24 cm (19 th c. paintings)	From the Palace in Przeworsk	137	
			Figure of a Turkish pasha in a white janissary cap — trimmed with gold — crimson clothes trimmed with fur, imitator of Pierre Paul Servin, oil on canvas, 32×24 cm (paintings 19 th c.)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	403	28 Jan. 55
93	239, 240, 241, 242, 243 [Oleszczyński's print is also numbered 239 — author's note]		French colour prints, 5 pieces, oval portraits: 1) Rochefoucault, 2) Seyer, 3) Le Grand, 4) J. P. Rabaud, 5) M. Pelhion, published by Mme de Bergny, rue St. Honore, gold frames 1 cm, 28×20.5 cm (18 th /19 th c. prints)	From the Palace in Przeworsk	138	a, b, c, d, e

		Colour print M de la Rochefoucault depute de Paris, (Dabos Jeanne?), paper, copperplate, punched and coloured, (18 th /19 th c. prints)	PRZEWORSK	a- 4419 14 Dec. 55
		French colour print of M. Labbe Seyes, paper, 28×20.5 cm (18 th /19 th c. prints)	Taken over from Lubomirski from Przeworsk 10 May 48	b- 4225 26 Oct. 55
		French colour print. M. Pethion de Villeneuve, 39×29.5 cm (18 th /19 th c. prints)	PRZEWORSK (taken over from Potocki in 1944)	c- 4401 12 Dec. 55
		Colour print, M. Le Grand, avocat du Roi Députée du Berri. Bust facing left in an oval, paper, copperplate, coloured, (Fie-singer F. Gabriel), France 18 th c., [earlier record: Wien 18 th c. — author's note], (graphics)	PRZEWORSK	d- 4403 12 Dec. 55
		Colour print, portrait of J.P. Ra-band de St Etienne, (Dabos Jeanne), France, paper, punched copperplate (18 th /19 th c. prints)	PRZEWORSK	e- 4417 14 Dec. 55
94.	212	Oil painting, Forest landscape with mountains in the background, Dutch (?) on mahogany board, 24×31 cm (18 th c. paintings)	From the Palace in Przeworsk	139
		Painting showing a forest landscape with high mountains in the background. On the left, 2 human figures, on the right, 1 figure leading a horse, oil on board, 24×31 cm, (18 th c. paintings)	Taken over from the Palace in Przeworsk 10 May 48	6138 21 Dec. 56

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
95.	Section I, item 141 Landscape. Cloudy sky, a church and a few cottages, oil on board, gilt- ed four-sided frames (in pencil: Przew. former living room, Greffier? pendant)	210	Oil painting, Landscape before the storm, on the left a church with a tower, Dutch. (?), on oaken board, gold frame 7 cm, 23×32 cm (18 th c. paintings)	From the Palace in Przeworsk	140	
			Landscape before a storm. A church with a tower on the left – 3 figures near the church wall. Concave gold frame, uniden- tified painter, mid-19 th c., oaken board, oil, 23×32 cm (paintings)	Przeworsk, 10 May 48		227 4 Feb. 54
96.		225	Oil painting by Z. Albinowska, Interior of Eleonora Lubomirska's living room in Lwów, gold frame 6 cm, 32×42 cm (19 th /20 th c. paintings)	From the Palace in Przeworsk	141	
			Fragment of a living room with mahoga- ny furniture and portraits. Note: "black drawing room" in Lwów (in the Osso- lineum) property of Princess Eleonora Lubomirska, Zofia Albinowska, Poland, 19 th /20 th c., oil on canvas, 32×42 cm (paint- ings)	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48 Presented by painter Z. Al- binowska in 1945 PRZEWORSK (in pencil: from Przeworsk acc. to handover report)		663 5 Feb. 55

97.	<p>Section I, item 165</p> <p>Orient. Oil-painted landscape depicting woods with houses visible in the distance, people and a rider on a white horse in the foreground, gilded rectangular frames (in pencil: Przeworsk boudoir)</p>	213	<p>Oil painting. Landscape with trees, river and buildings in the background, on a mahogany board, plaque with the inscription Orient, 33×40.5 cm (18th c. paintings)</p>	From the Palace in Przeworsk	142
	<p>Landscape with trees and bushes in the foreground, and a river and buildings in the background; in the centre a woman walking by a rider on a horse — gold frame — plaque with the inscription Orient, German school early 19th c., imitation of 17th-c. Dutch painting, mahogany oil on board, 33×40.5 cm (paintings)</p>		Przeworsk, 10 May 48		224
					4 Feb. 54
98.	<p>Section I, item 170 [? — author's note]</p> <p>Berghem. Landscape, oil on board, depicting ruins, in the foreground a pyramid with a cross, a group of people, two riders on white horses and a pair of harnessed oxen, gilded frame (in pencil: Przeworsk former living room)</p>	226	<p>Oil on canvas, landscape against the background of rocks and a castle, plaque with the inscription N. Berghem, gold frame 8 cm, 35×47 cm (18th c. paintings)</p>	From the Palace in Przeworsk	143
	<p>Landscape with rocks and a castle in the background — a plaque with the inscription M. Berghem, Berghem Claes Nicolas? (1620—83), oil on canvas, 35×47 cm, (paintings)</p>		Przeworsk, 10 May 48		230
					4 Feb. 54

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
99.	Section I, item 180 Greffier. A painting depicting wooded mountains, the best visible house is on the left, next to it a rider on a horse, oil on board, rectangular gilded frames (in pencil: Przeworsk former living room)	209	Oil painting, forest landscape with mountains in the background, the inscription, "Greffier" on the board, gold frame 6 cm, 25×34 cm (18 th c. paintings)	From the Palace in Przeworsk	144	
			Landscape with woods against the background of mountains, a cottage with a handful of Turks on the right side, next to them – a horseman. Inscription in chalk on the board "Greffier": Yellow frame. German school, early 19 th c., oil on board, 25×34 cm, (paintings)	Przeworsk, 10 May 48		222 4 Feb. 54
100.	Section I, item 171 Orient. Landscape, oil on board, depicting woods, a church and houses in the distance, a group of people and a rider on a horse in front, gilded rectangular frames (in pencil: Przeworsk?)	211	Oil painting, forest landscape, a church in the background, inscription Orient on the golden frame 8 cm, painting on board, 33×41 cm (18 th c. paintings)	From the Palace in Przeworsk	145	
			Landscape with woods – a church on the second plane – gold frame – concave – a plaque with the inscription Orient on the frame, German school, early 19 th c., imitation of 17 th -century Dutch painting, oil on board, 33×41 cm	Przeworsk, 10 May 48		226 4 Feb. 54

101.	Section III, item 212	244	Watercolour M. May 1791, oval portrait of Johan Caspar Lavater von Zürich, dedicated to Henryk Lubomirski, richly sculpted gold frame, 19.5×15 cm (18 th c. paintings)	146	From the Palace in Przeworsk
	Coloured print, bust of Lavater with his handwritten inscription				
	"Johann Casper Lavater von Zürich geboren 15 November 1741 an Prinz Heinrich Lubomirski den 14 Mai 1791 Liebe die Wahrheit wir Gottwie das ewige Leben Tugend"				
	(in pencil: Przeworsk billiards)				
102.	—	—	Oil painting on marble, S. Perger pinx. 1807, Winged Cupid Playing the Lute, gold frame 8 cm, 26.5×37 cm (19 th c. paintings)	147	From the Palace in Przeworsk
			Winged Cupid Playing the Lute, S. Perger, Austria, 19 th c., marble (in pencil: porcelain), oil (paintings)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	1562 5984 (frame) 4 March 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
103.	Section I, item 208 Dogiel. Author of the diploma- tic code, a bust in a priest's robe — oil on ca- nvas, without frames (in pen- cil: Przeworsk western annex)	—	Oil on canvas Portrait of Dogiel the author of the Diplomatic Code, without frames, 69×51 cm (19 th c. paintings)	From the Palace in Przeworsk	148	
			Portrait of Dogiel, author of the Diplo- matic Code, oil on canvas, 69×51 cm (19 th c. paintings)	Taken over from the Lubomir- skis of Przeworsk 10 May 48		3030 29 July 55
104.		334	French print, Queen Marysienka [Marie d'Arquien] with children, oval portrait of King John III [Sobieski], frame 5 cm, 65×46 cm (17 th c. print)	From the Palace in Przeworsk	149	
			French print, Queen Marysienka [Marie d'Arquien] with 4 children and a portrait of John III Sobieski, engr. Fariat Benois. Gaspar H. Pinx., France, paper, copper- plate, 46×65 cm, v. 18 th c.	Taken over of Przeworsk 10 May 48		4394 12 Dec. 55
105.	Section I, item 149 View of a Dutch port, oil on metal, in the centre a ruined castle by the sea, on which ships, gilded rectan- gular frames (in pencil: Przew. f. living room)	227	Oil painting metal. Seascape, harbour with ships, 10 cm frame, 45×60 cm (18 th c. paintings)	From the Palace in Przeworsk	150	
			Harbour with ships, oil on metal, Flem- ish painter, 45×60 cm (2nd half of the 17 th c. paintings)	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48		779 8 Feb. 55

106.	Section I, item 148 View of a Dutch port – on the left: buildings, a church, and a lot of people, on the right: a view of the sea, on which ships – oil on metal – rectangular gilded frames (in pencil: Przew. f. living room)	228	Harbour with ships, human figures and a grey horse on the shore, church tower on the left, oil on metal, frame 10 cm, 45×60 cm (18 th c. paintings)	From the Palace in Przeworsk	151 correctly 185
			Haven with the ships. Sailing boats and ships, oil on metal, Flemish painter, 45×60 cm (2nd half of the 17 th c., paintings)	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48	780 10 Feb. 55
107.	Section I, item 187 A Turk giving an audience to Europeans, oil on canvas without frames (in pencil: Prze- worsk stairs) or item 188 The second painting show- ing the same scene in oil without frames. (in pencil: Przeworsk stairs)	165	The Vizier Receiving a Legation, 18 th -c. costumes envoy seated in the centre, gold frame 7 cm, 52×75 cm, (18 th /19 th c. paint- ings)	From the Palace in Przeworsk	152 correctly 186
			Reception of European Legation by the Grand Vizier – in the centre, an envoy sitting on a chair, an imitator of Pierre Paul Servin, oil on canvas, 52×75 cm (18 th /19 th c. paintings)	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48	398 28 Jan. 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
108.	as above	167	The Sultan Receiving a Legation, pendant to the previous one, gold frame 7 cm, 53×75 cm (18 th /19 th c. paintings)	From the Palace in Przeworsk	153 correctly 187	
			Turkish Pasha Receiving a Legation, follower of Pierre Paul Serwin, oil on canvas, 75×53 cm, (paintings 19 th c.)	PRZEWORSK (in pencil: from Przeworsk, is in the handover protocol, there is a note "Przeworsk" on the reverse)		397 28 Jan. 55
109.	—	—	Swiss landscape, watercolour, inscriptions: Abend im Oberhastenthal, Louis Blenler fecit 1821, 49×71 (19 th c. paintings)	From the Palace in Przeworsk	154 correctly 188	
			Mountain landscape, Louis Blenler, Switzerland, tempera, 73×51 cm (paintings)	Taken over from the Potockis in 1944 PRZEWORSK		3036 29 July 55
110.		249	Watercolour, three pictures with female figures, on cardboard. Montage with paintings of classical and Pompeian motifs, painted frame 3 cm, 32×53 cm (19 th c. paintings)	From the Palace in Przeworsk	155 correctly 189	
			Renaissance painting depicting three female figures — Renaissance ornament around, paper, gouache, 54×35 cm (19 th c. paintings)	Przeworsk (corrected mistaken entry, taken over from Potocki in 1944)		264 5 Feb. 54
111.		161	Watercolour Interior painted by J. Huszarzewski in 1860, inscription: Room in Vienna on Farositengasse in my grandfather's palace, d. Hussar, painted by my father, frame painted. 2.5 cm, 33×33 cm	From the Palace in Przeworsk	156 correctly 190	

		Interior of a room, inscription on the back: A Room in Vienna from the palace of my grandfather Adolf Hussarzewski, painted by my father, Józef Hussarzewski, paper, watercolour, 33×33 cm, w. (19 th c. paintings)	Taken over from Lubomirsk. of Przeworsk 10 May 48	6079 6 Dec. 56
112.	156	6 aquatints by Dietrich, new formations of cavalry 1831, 1) 2nd Kraków—Sando- mierz Regiment, 2) Golden Banner Regiment, 3) Płock Cavalry Regiment, 4) Free Cossack Regiment, 5) Prince Józef Poniatowski Regiment of the Land of Kraków, 6) Lithuanian-Ruthenian Legion, in one frame 4 cm, each panel 16×12 cm (19 th c. prints)	From the Palace in Przeworsk	157 correctly 191
		Polish army—cavalry, lithograph, 70×54 cm	PRZEWORSK	4383/7–12 [correctly 4385 – au- thor's note] 12 Dec. 55
113.	155	6 aquatints by Dietrich, new formations of infantry 1831, 1) Małachowski's Free Riflemen, 2) Kuszel's Free Riflemen, 3) Kraków Riflemen, 4) Górnicz's Rifle- men, 5) 9 th Infantry Regiment of the Land of Kraków, 6) Kalisz County Riflemen, in one frame 4 cm, each panel 16×12 cm (19 th c. prints)	From the Palace in Przeworsk	158 correctly 192
		Polish army uniforms, lithograph, 57×48 cm	PRZEWORSK (in pencil from Przeworsk)	4383/1-6 12 Dec. 55
114.	215	Adoration of the Magi, oil on canvas, 4 cm frame, 57×114 cm (19 th c. paintings)	From the Palace in Przeworsk	159 correctly 193

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
115.	Section I, item 179 Guercino. St John the Bap- tist with a cross, oil on canvas, gilded four-si- ded frame (in pencil: Prze- worsk)	152	Adoration of the Magi, Paolo Caliari Ve- ronese, called Veronese, copied from 2nd half of 19 th c. (2nd half of the 19 th c.), oil on canvas, 114×52 cm (paintings) Image of St John by Guercino, oil on can- vas, shown ½ figure child age, with a cross in his right hand, a red coat on his left shoulder. Frame 8 cm, 62×52 cm (17 th /18 th c. paintings)	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48 From the Palace in Przeworsk	160	46 26 Jan. 54
116.	Section I, item 116 An old wo- man teaching a child to sew, oil painted on canvas, gilded four-sided fra- mes (in pencil: Przeworsk), (she doesn't sew but [illegible — author's note] to read)	153	Image of St John as a child with a cross in his right hand, oil on canvas, Guercino Francesco Barbieri, copy, c. 18 th c., 62×52 cm Old woman ½ figure teaching a young boy to read, 82×64 cm (17 th /18 th c. paintings)	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48 From the Palace in Przeworsk	161	461 (in pen- cil 830) 29 Jan. 55
117.	283 MISSING [author's note]		Old woman teaching a young boy to read, oil on canvas, Italian school , Dutch school, 17 th c./18 th c., 82×64 cm Map of the Kingdom of Poland from 1846 by Jerzy Egloff, frame 4 cm, 64×50 cm (19 th c. paintings) [Probably in the Cartography Depart- ment — author's note]	Taken over from the Lubo- mirski Collection in Prze- worsk 10 May 48 From the Palace in Przeworsk	162	848 (in pencil 1) 11 Feb. 55

118.	—	2 Korzec vases, white classic style, ram-heads handles, 29 cm, top ø25 cm (19 th c. porcelain)	From the Palace in Przeworsk	163 a,b
		Classic style vase — ram-heads handles, porcelain, Korzec, Poland, 19 th c., 29 cm, ø25 cm (porcelain)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	a—1707 b—1708 10 March 55
119.	177	Chinese porcelain vase, painted with flowers and birds, gilded dragons and a pair of animals by the neck, 63 cm, top ø21 cm (17 th c.(?) porcelain)	From the Palace in Przeworsk	164
		Chinese painted vase, flowers — butterflies — birds — motifs arranged chess-board style alternatingly — passing one another — upper part gilded dragons, China, 2 nd half 19 th c., porcelain, 63 cm, ø21 cm (porcelain)	Przeworsk, 10 May 48	238 4 Feb. 54
120.	—	Elephant with palanquin, China, partly bronze partly iron, blacked, length 42 cm, 41 cm (17 th –18 th c. work of craft)	From the Palace in Przeworsk	165
		Elephant with a double-deck palanquin — China — censer, late 18 th c. China, bronze, iron (work of craft)	PRZEWORSK (in pencil: from Przeworsk handover protocol)	1580 4 March 55
121.	184.185	2 Chinese elephants — ebony, tusks of ivory. On bases, 25×14 cm base, 15×16 cm figure (19 th c. work of craft)	From the Palace in Przeworsk	166 a, b
		Chinese elephant, ebony, ivory, 25×14 cm (19 th c. work of craft)	Taken over of Przeworsk 10 May 48	a—5769 26 Oct. 56 b—5768 26 Oct. 56

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
122.		262	Figurine of a man with a sack — China, 20×18 cm (18 th /19 th c. work of craft)	From the Palace in Przeworsk	167	
			Figurine of a man with a sack. Hotei, Japan 2nd half of the 19 th c., 20 cm, bronze, cast (work of craft)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		406 28 Jan. 55
123.		—	Standing bronze ibis, wings attached, China, figure 47, base 19×13 (18 th /19 th c. work of craft)	From the Palace in Przeworsk	168	
			Standing crane, wings attached, bronze, cast, China (19 th c. work of craft)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	393	28 Jan. 55
124.		264	Bustard holding in its beak a stem with a leaf, China, oval base, 50, 22×20 base (18 th /19 th c. work of craft)	From the Palace in Przeworsk	169	
			Grane holding in its beak a stem with a leaf. Iron legs added, 50 cm, bronze, cast, China (19 th c. work of craft)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	410	28 Jan. 55
125.		—	Bronze Chinese three-handled vase with raised sculpted handles, 28, top ø15 cm (18 th /19 th c. work of craft)	From the Palace in Przeworsk	170	
			Chinese vase with 3 handles and 3 dragons (griffins), China?, Europe?, 28, ø15 cm (19 th /20 th c. work of craft)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	2180	19 March 55
126.		207	Trinket box made of thick cut iron sheet, openwork, sculpted double lock, rivets, 10×16×12 cm (17 th c. work of craft)	From the Palace in Przeworsk	171	
			Trinket box, openwork, sculpted double lock, iron sheet, 18 th c., 10×12 cm	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	1447 (in pencil 141)	28 Feb. 55

127.	—	Brass kitchen mortar with two handles, inscriptions: Caspar Kintzel //1620, 11, top ø10.3 cm (18 th c. work of craft)	From the Palace in Przeworsk	172
128.	10 MISSING [author's note]	Mortar with two handles, engraved inscription: Caspar Kintzel —1620, brass, 17 th century 11, ø10.3 cm Damaged marble vase on a post, 98, top ø47 (19 th c. work of craft), deleted Sept. 1950 [No inventory number recorded — author's note]	Taken over from the Lubomirski Collection in Przeworsk 10 May 48 From the Palace in Przeworsk	1437 (in pencil 1317) 28 Feb. 55 173
129.	186	A pair of women's wooden clogs with high toe and heel supports. Inlaid with wood and mother-of-pearl (Balkans?), annotation in pencil: wood inlays, inlaid with mother-of-pearl, 8×24 cm (18 th /19 th c. work of craft)	From the Palace in Przeworsk	174 a, b
130.	—	A pair of Chinese women's clogs, wood inlaid with mother-of-pearl, wood, 8 cm, (18 th /19 th c. work of craft) Paperweight, oval, blue agate with white veins, 19×13 cm (19 th c. work of craft)	PRZEWORSK PRZEWORSK (in pencil: from Przeworsk?)	4979 13 April 56 175
131.	—	Dark green platter from Saxony on a gilded base, gilded handles, broken, ø13, top 24 cm (18 th c. porcelain) (note: deleted from inventory Sept. 1950)	From the Palace in Przeworsk	176

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
132.		259	Chinese plate bronze green with gold, painted with flowers ø20 cm (18 th /19 th c. porcelain)	From the Palace in Przeworsk	177	
			Porcelain plate with Japanese patterns — red and cobalt on white glaze, 20 cm (in pencil 40) porcelain, Japan, Arita (18 th /19 th c. porcelain)	Taken over from Przeworsk 10 May 48		5063 12 May 56
133.		—	Round Chinese box, with brass lid, green enamel, 2 figures on the lid, with pictures and flowers around, 8 cm, ø10 cm (19 th c. work of craft)	From the Palace in Przeworsk	178	
			Round Chinese box, bronze, enamelled, 19 th c., 8×10 cm	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48		2366 (in pencil 3456) 24 March 55
134.		39-47	9 terracotta busts, patinated bronze, black bases 1) Epaminondas, 2) Archimedes, 3) Augustus, 4) Heraclitus, 5) Terence, 6) Demosthenes, 7) Seneca, 8) Plato, 9) Hannibal (sculpture)	From the Palace in Przeworsk	179/1-9	
			Bust modelled on classical pattern — Epaminondas — patinated bronze, terracotta, moulded, 19 cm (sculptures)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		1- 2137 18 March 55
		MISSING [author's note]	Bust modelled on classical pattern — Archimedes — black base, patinated bronze, terracotta, moulded, 19 cm (sculptures) [In the additional data note: deleted as per protocol of the 14 Feb. 1959 — author's note]	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		2-2141 18 March 55

	Bust modelled on classical patterns — Augustus — black base, patinated bronze, terracotta, moulded, 19 cm (sculpture)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	3-2142 18 March 55
	Bust modelled on classical patterns — Heraclitus — black base, patinated bronze, 1st half of the 19 th c., Italian school?, terracotta, moulded, 19 cm (sculptures)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	4-2143 18 March 55
	Bust modelled on classical patterns — Terence — black base, patinated bronze, 1st half of the 19 th c., Italian school?, terracotta, moulded, 19 cm (sculptures)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	5-2140 18 March 55
	Bust of a man, painting, imitates bronze, terracotta, 19.20 cm (sculptures)	PRZEWORSK	6-3424 26 Aug. 55
	Bust modelled on classical patterns — Seneca — black base, patinated bronze, terracotta, moulded, 19 cm (sculptures)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	7-2138 18 March 55
	Bust modelled on classical patterns — Plato — black base, patinated bronze, terracotta, moulded, 19 cm (sculptures)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	8-2139 18 March 55
	Bust modelled on classical patterns, black base, patinated bronze, Henryk Lubomirski, terracotta, moulded, 19 cm (sculptures)		9-2144 18 March 55
135.	40 Bust of Ovid in alabaster, round base of green marble, base ø25.5, 10 cm (sculpture)	From the Palace in Przeworsk	180
	Bust of Ovid on green marble base, alabaster, 25.5, ø10 cm (sculptures)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	993 15 Feb. 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MŻŁ NO.
136.		30	Female bust, white marble, head, part of the chin wrapped in a shawl, whose end is thrown over the left shoulder, base 27, 12.5×14 cm (sculpture)	From the Palace in Przeworsk	181	
			Bust of a woman wrapped in a shawl, marble, sculpture, 27×17.5 cm	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		2181 19 March 55
137.		e31	Roman in a toga, full figure, right hand on the chest, left hand folded behind the back, by Carlo Monti — Naples, marble, base 63, 22×14 cm (sculpture)	From the Palace in Przeworsk	182	
			Roman in a toga, Carlo Monti, marble, sculpture, 63 cm (sculptures)	Taken over from the Farnowiczki of Dzińków in 1950 PRZEWORSK (in pencil: from Przeworsk handover protocol)		2226 22 March 55
138.		20	Roman bust, no base, white marble, 50 cm (sculpture)	From the Palace in Przeworsk	183	
			Bust of a Roman, marble, 50 cm, 19 th c. (sculpture)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		2190 19 March 55
139.		19	Bust of a Roman, Joseph Pisani, Vienna 1805, white marble, 48 cm (sculpture)	From the Palace in Przeworsk	184	
			Bust of a Roman, Joseph Pisani, Vienna, 19 th c. (1809), marble, 48 cm (sculpture)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48		2188 19 March 55

140.	Section I, poz. 10 Carrara marble bust of Prince Henryk Lubo- mirski, signed Jos. Christen Bildhauer 1818 (in pencil: Prze- worsk former living room)	—	Bust of a man — white marble — hairstyle from the early 19 th century, by Józ. Chris- ten, 1818, 52 cm (mistakenly entered as 185) (sculpture)	From the Palace in Przeworsk	159
			Male head, IOS: CHRISTEN, BILDHAUER 1818, marble (sculpture)	PRZEWORSK (in pencil: from Przeworsk handover protocol)	2196 19 March 55
141.	28		Bust of Homer — marble, made by Joseph Pisani in Vienna 1805, 66 cm (mistakenly entered as 186) (19 th c. sculpture)	From the Palace in Przeworsk	158
			Bust of Homer, Joseph Pisani, Vienna, 19 th c. (1803), marble, 66 cm (sculpture)	PRZEWORSK (in pencil: from Przeworsk handover protocol)	2192 19 March 55
142.	Section IV, item 403 Small oval silver tray with con- vex arabesques, decorative, inside: an im- age of a sitting woman leaning on a pillow (in pencil: Prze- worsk cabinets)	—	Repoussé silver plaque. A female figure sitting in the centre leaning on her left hand, framed with floral motifs 19×23, (correctly 157) (18 th c. ornamentation)	From the Palace in Przeworsk	187
			Oval tray, bordered with a floral pattern, a figure of a resting woman in the centre, silver, silver-plated copper, repoussé, end of the 17 th c., 22×19 cm (pencil annotation: “POM inw na obiekcie POM”)	PRZEWORSK	1438, (in pencil 1314) 28 Feb. 55
143.	—		Japanese round tortoiseshell tray, 8-sided with rolled edges. Inside, a gilded crane sculpture, engraved and gilded ornaments, top ø27 cm, base ø12 cm (19 th c. work of craft)	From the Palace in Przeworsk	188 (properly 156)

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
			Brown tray, gold geometric pattern, with edges bent into flower petals, natural rubber, 5×ø18 cm (work of craft) [misdescribed — author's note]	PRZEWORSK, in pencil: from Przeworsk		3373 24 Aug. 55
144.		— MISSING [author's note]	Turkish brass-enamelled tray in crimson and pearl colour, ø19.6 cm, (correctly 155) (19 th c. work of craft)	From the Palace in Przeworsk	155	
			[No inventory number recorded — author's note]			—
145.		237	Escritoire, light mahogany, semi-oval table with a drawer and a sliding top for writing. A cabinet on the table, an oval landscape (oil) in a bronze frame, 3 shelves and 4 legs connected by a shelf. The edges of the table and cabinet covered with brown battens [illegible — author's note], 30×76×35 cm (correctly 154) (18 th /19 th c. furniture)	From the Palace in Przeworsk	190	
			Escritoire (writing desk) veneered walnut, brass batten at the top — oil landscape in the oval in the centre of the cabinet — shelf at the bottom — rounded table	PRZEWORSK		273 5 Feb. 54
146.		—	Persian brass repoussé tray with a wavy edge, round. On the tray, 2 human and 8 animal figures. Rim 2 cm, 35×40 cm (correctly 153) (18 th c. work of craft)	From the Palace in Przeworsk	191	
			Round sculpted brass tray, brass, 19 th c., bottom ø34, top ø38	Taken over from the Potockis collection in 1944 PRZEWORSK (in pencil: From Przeworsk, handover protocol)		450 (in pencil 213) 29 Jan. 55

147.	255	Japanese tray, wooden oval, black lacquer, gold painting landscape and 4 figures, 28×32 cm (18 th –19 th c. work of craft)	From the Palace in Przeworsk	192 (correctly 152)
148.	357	Japanese tray painted with gold, oval, lacquer, 40×35 cm (work of craft)	PRZEWORSK	3547
		Japanese tray, wooden black lacquer, painted with gold – tent and four figures, oval, 35×40 cm (correctly 151) (18 th –19 th c. work of craft)	From the Palace in Przeworsk	193
		Tray with a Japanese scene, gilded, lacquer, 40.5×35 cm, paintings (work of craft undated)	PRZEWORSK (note in pencil: from Przeworsk, note in pencil: a Przeworsk sticker)	3365 24 Aug. 55
149.	189	Japanese tray, oval, crimson lacquer, black frame. Gold painted bird on bamboo and butterfly, 18×30 cm (19 th c. work of craft)	From the Palace in Przeworsk	194
		Japanese crimson tray, painted gold, lacquer, 19 th c., 18×30 cm (work of craft)	Taken over of Przeworsk 10 May 48	3355 (in pencil 3646) 23 Aug. 55
150.	268	Japanese tray, concave, crimson-brick red lacquer, gold painting of a twig with a bird, 15×24 cm (19 th c. work of craft)	From the Palace in Przeworsk	195
		Japanese tray, concave, gold-painted twig with a bird on it, lacquer, painted, Japan, 19 th c., 24×15 cm (work of craft)	Taken over 10 May 1948 from the Lubomirskis of Przeworsk	2336 (in pencil 3659) 23 March 55
151.	—	Japanese tray, round, black lacquer, leaves painted in gold along the rim, an inlaid bouquet of mother of pearl in the centre, ø26 cm, 19 th c. work of craft	From the Palace in Przeworsk	196

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
152.		173	Japanese tray, concave, on it a twig with a bird painted with gold, and an inlaid bouquet of mother of pearl, lacquer, mother-of-pearl inlay, Japan, 19 th c., ø26 cm (work of craft)	Taken over 10 May 1948 from the Lubomirskis of Przeworsk		2337 (in pencil 3660, 3641) 23 March 55
153.		251 MISSING [author's note]	Japanese gong enamelled in brick red, against background 6 engraved herons with groves filled with gold, copper sheet (19 th c. work of craft)	From the Palace in Przeworsk	197	467 (in pencil 269) 1 Feb. 55
153.		251 MISSING [author's note]	Model of the temple, bronze, wooden base, 12.5 cm, base 8×13 cm (19 th c. work of craft)	From the Palace in Przeworsk	198	
154.		—	Temple model, bronze, 19 th century, 12.5 cm (work of craft) (The additional data include the following note: deleted as per protocol of 14 Feb. 1958)	Taken over from the Lubomirskis of Przeworsk 10 May 48		3323 20 Aug. 55
154.		—	Pair of green glass vases, each with 2 broken handles, 22 cm, top ø11 cm (18 th /19 th c. glass)	From the Palace in Przeworsk	199	
			Green vase, each with 2 handles (lost), glass, Silesia, Józefina Glassworks in Szklarska Poręba, 19 th c. mid., 22 cm, ø11 cm	Taken over from the Lubomirskis of Przeworsk 10 May 48		4456 21 Dec. 55 (in pencil 3450)

		Green vase with 2 handles, glass, Silesia, Józefina Glassworks in Szklarska Poręba, mid-19 th c., 22 cm, ø11 cm	PRZEWORSK (in pencil from Przeworsk)	4477 21 Dec. 55 (in pencil 3451/3)
155.	— MISSING [author's note]	Engraved glass, foreign coat of arms, German inscription, "es göhe den Churfürsten und sein/laude wohl/und diesen der daraus trinken soll", 9 cm, ø7 cm (18 th c. glass)	From the Palace in Przeworsk	200
		Engraved glass with a foreign coat of arms and an inscription, Germany, 18th–19th c., glass, 9×7 cm. (Stamp in the additional data: deleted as per protocol of 12 Dec. 1961)	Taken over from the Lubomirskis of Przeworsk 10 May 48	1370 25 Feb. 55
156.	—	A glass with an engraved foreign coat of arms on it, the date 1709, inscription J.P/W/ViV/AT, and a two-headed eagle, 10.5 cm, ø9 cm (18 th c. glass)	From the Palace in Przeworsk	201
		Engraved glass with a foreign coat of arms, Bohemia or Silesia, 18 th c. (1709), glass, 10.5 cm, ø9 cm (glass)	Taken over from the Lubomirskis of Przeworsk 10 May 48	1369 25 Feb. 55
157.	—	Glass mug with handle, engraved geometric pattern, squares, 9 cm, ø7.5 cm (18 th c. glass)	From the Palace in Przeworsk	202
		Glass mug with handle, cut into squares, glass, cut, 18 th c., 9×7.5 cm (glass)	Taken over from the Lubomirskis of Przeworsk 10 May 48	3413 26 Aug. 55
158.	—	Short-necked four-sided flask — engraved intertwined cipher H.X. L. surrounded by a wreath, 19.5×7.5×9.5 cm (18 th c. glass)	From the Palace in Przeworsk	203
		Four-sided flask — engraved cipher H. X. L. surrounded by a wreath, glass, Poland, end of the 18 th c., 19.5×7.5 cm (glass)	Taken over of Przeworsk 10 May 48	3406 26 Aug. 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MŻŁ NO.
159.	—	—	2 cut carafes, one tinged violet (19 th c. glass)	From the Palace in Przeworsk	204 a and b	
			Cut glass carafe (19 th c. glass)	Taken over from the Lubomir- skis of Przeworsk 10 May 48		3358 23 Aug. 55
			White spherical decanter, cut into a fine pattern. A star at the bottom, the neck cut into oblong facets, polished glass (19 th c. glass)	Taken over from Przeworsk 10 May 48		3396 26 Aug. 55
160.	—	—	Stone vase with black glaze, with a lid, six-sided. Inscription on the bottom: den 10 Febr/1792 (18 th c. work of craft)	From the Palace in Przeworsk	205	
			Vase Black teapot with hexagonal lid, Meissen, c. 1710–19, Böttger stoneware, glazed black, 13×6.5 cm (work of craft)	Taken over from Lubomirski 10 May 48 from Przeworsk		3243 10 Aug. 55
161.	—	—	Flower watering can, white, painted blue, a landscape with a windmill on one side, on the other – a landscape with boats, 14 cm, base 8×6 cm (18 th c. porcelain)	From the Palace in Przeworsk	206	
			Flower watering can, painted white, blue, landscape with a windmill on one side (porcelain 18 th c.)	Taken over from Przeworsk. 10 May 48		3370 24 Aug. 55
162.	—	—	Dark green flask with an engraved double coat of arms and a ducal crown. Stopper on a chain, cork top – filigree star, 12 cm base, 6×3 cm (18 th c. glass)	From the Palace in Przeworsk	207	

163.	—	Terracotta coffee pot, with rococo relief figures around it (18 th c. work of craft)	From the Palace in Przeworsk	208	1435 (in pencil 1320) 28 Feb. 55
164.	—	2 Chinese ink cakes, with gold and green inscriptions (Note: Deleted from the main inventory on 20 July 1951, used for making drawing ink, the bars were of no historical or artistic value)	From the Palace in Przeworsk	209 a and b	1455 (in pencil 1438) 28 Feb. 55
165.	—	Red coffee pot — 3 rococo figures on each side, fired stoneware of the Boettger type, Germany, Plave [? — author's note], 18 th /mid-19 th c. MISSING [author's note] Silver bracelet of 7 sections, 2 of which are gilded, each two sections connected with links — bouquets, openwork, no clasp, 23.5×2.5 cm (18 th /19 th c. work of craft) Openwork bracelet of 7 sections, each two sections connected by 2 bouquet-shaped links, silver, 18 th /19 th c., length 23.5×2.5 cm	From the Palace in Przeworsk	210	1457 (in pencil 3576) 28 Feb. 55
166.	—	Bell made of brass sheet, copper rivets, oil painted landscape on it, 6.4 cm (19 th c. work of craft) Bell, with oil painted landscape on one side, brass 6.4 cm, (19 th c. work of craft)	From the Palace in Przeworsk	211	3391 25 Aug. 55

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
167.	—	—	Chinese-Turkish neck chain, silver links, 16 Chinese-Turkish or Arab coins (piastres) and 4 colourful pendants, 44 cm (19 th c. work of craft)	From the Palace in Przeworsk	212	1448, (in pencil 3565) 28 Feb. 55
168.	—	—	Arabian neck chain with 16 concave Arabian coins, silver, 19 th c., length 44 cm	Taken over from the Lubomirski Collection in Przeworsk. 10 May 48		
168.	—	—	Wedgewood porcelain bowl, white brown and black pattern, a view of a park and three human figures on the rim. Wreath of vines around, dolphins by the rim, at the bottom inscription Wedgewood/9/W. Smith & Co/No 42, top ø31, bottom ø14 cm (19 th c. porcelain)	From the Palace in Przeworsk	213	
169.	—	—	White bowl painted in a brown and black pattern, a view of the park and 3 human figures in the centre. Rim embossed with dolphins, English made, Wedgewood and W. Smith Stockton-on-Tees, W. Smith, porcelain 31, 14 cm (porcelain)	Taken over from Lubomirski Palace from Przeworsk		2844 22 April 55
169.	—	—	English Wedgewood cup, white with brown and black pattern, inside a mountain landscape over a flower garland, outside twice repeated water landscape, flowers below, top ø9, bottom ø4.5 cm (18 th /19 th c. porcelain)	From the Palace in Przeworsk	214	
			White cup with a brown and black pattern, inside a landscape with mountains, porcelain, English (1st half of the 19 th c., porcelain)	Taken over 10 May 1949 from Palace in Przeworsk		2848 21 April 55

170.	—	Stylised Japanese bird, sitting with its tail raised batterns instead of legs. Round hole on the spine, 12 cm (18 th /19 th c. work of craft)	From the Palace in Przeworsk	215
		Stylised Japanese bird, bronze, 12 cm (18 th /19 th c., work of craft)	PRZEWORSK	5016 16 April 56
171.	—	2 Chinese vases with bronze bases, lid handle in shape of a dog. White painted in red and navy blue flowers, 30, top ø9.5 cm (18 th /19 th porcelain)	From the Palace in Przeworsk	216 a, b
		Two Chinese vases on a bronze base — handle on the lid in the shape of a dog — vases painted in red and navy-blue flowers — porcelain, Japan, Arita (in pencil old Imari), 30, ø9.5 cm (18 th c. porcelain)	Przeworsk, 10 May 48	229 4 Feb. 54
172.	—	Chinese vase with raised gilding, pagodas, human figures, trees on a black background on blue and white porcelain. Raised flowers on the lid, gold rose on the inner side of the lid, 59 cm, top ø22.5 cm (17 th –18 th c. porcelain)	From the Palace in Przeworsk	217
		Chinese vase with raised gilding, pagodas, human figures, trees on a black background. White and blue bottom, porcelain, overglaze paintings, 59 cm ø22.5 cm (17 th –18 th c. porcelain)	Taken over from the Lubomirski Collection in Przeworsk in '48 —10 May	1267 23 Feb. 55
173.	— MISSING [author's note]	Chinese navy-blue hanging, embroidery [illegible — author's note], round mirrors between them, hanging made of cloth, 4.34×77 cm (18 th /19 th fabric) (note in pencil: in store with Maryla's)	From the Palace in Przeworsk	218

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
			[No inventory number recorded – author's note]			[no number, inspected in Dec. 1952 – author's note]
174.	–	–	Turkish silk hanging, blue and red pattern in the centre, a blue pattern trail on a red background along the edges, 200×208 cm (18 th /19 th fabric)	From the Palace in Przeworsk	219	
			Turkish hanging, blue and red pattern in the centre, a blue trail on a red background along the edges, 200×208 cm silk, printed, (18 th /19 th c. fabric)	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	483	2 Feb. 55
175.	–	MISSING [author's note]	Print, Napoleon at Malmaison, after Isabey, engraved C. L. Linge and Godetroy, 80×54 cm (19 th c. prints)	From the Palace in Przeworsk	220	
			[Probably in the library – author's note]			[no number, inspected in Dec. 1952 – author's note]
176.	Section III, item 364 Zygmunt Krasinski, sitting, his head on the left hand, oval print behind glass – gilded frames (in pencil: Przeworsk billiards)	–	Print, Zygmunt Krasinski, in oval, 49.5×35.5 cm (19 th c. prints)	From the Palace in Przeworsk	222	
			Half-figure of a seated man with a small moustache and beard leaning on his arm, by a table, a book in his right hand, an inscription in ink at the bottom: "a print of one of the first twelve (avant la lettre) of an engraving in Cologne made by... Krasinski Zygmunt, paper etching, copperplate, after a photo by Brockmann in Dresden, 32.5×22.8 cm (print)	PRZEWORSK (in pencil from Przeworsk)	7128	23 Dec. 59

177.	—	Portable writing desk, mahogany, light batters, liftable central part of the cover, green Morocco leather with gilding, 44×34×8.5 cm (19 th c. furniture)	From the Palace in Przeworsk	223
		Portable writing desk — the centre of the cover lined with green Morocco leather, with gilding, mahogany, 8.5×3.4 cm (19 th c. furniture)	Taken over from Przeworsk, 10 May 48	3563 13 Sept. 55
178.	—	Bronze, bust of John III Sobieski, 18 th /19 th c., sculpture, height 98 cm	From the Palace in Przeworsk 10/V.48	2072
		Armoured bust of John III Sobieski, Damiani Cappelli, bronze, cast (18 th /19 th c. sculpture)	Taken over from the Lubomirski Collection in Przeworsk 10 May 48	1423 28 Feb. 55
ITEMS NOT MENTIONED IN THE INVENTORY OF 10 MAY 48				
179.	—	Print [illegible — author's note] en Egypte, Charles Vernet, engraved Debucourt, gold frames 7 cm, 56×78 cm (19 th c. prints)	From the Palace in Przeworsk	88
		Colour print depicting a skirmish between the Mamluks and the French, Charles Vernet, engraved Debucourt, 78×56 cm, paper (19 th c. prints)	PRZEWORSK	5786 30 Oct. 56
180.	—	Print, Crabat [? — author's note] de Hus-sard et de Mamelouck, dans un Sortie, Charles Vernet, engraved Debucourt, 57.5×79.5 cm	From the Palace in Przeworsk	89
		Colour print depicting a skirmish between the Chasseurs of the Guard and the Mamluks, Charles Vernet, engraved Debucourt, paper, 78×56 cm (19 th c. prints)	PRZEWORSK	5787 30 Oct. 56

NO.	INVENTORY 1888	SMP NO.	DESCRIPTION	PROVENANCE	POM NO.	MZŁ NO.
181.	—	—	Turkish brass tray, round, lavishly engraved and repousséed, outer ø68, inner ø63 cm (19 th c. work of craft)	From the Palace in Przeworsk	221	
182.	—	MISSING [author's note]	Round Turkish tray, brass, engraved, 19 th c., ø68 cm (work of craft)	Taken over from the Lubomirski Collection in Przeworsk, 10 May 48	389	28 Jan. 55
			Print, Napoleon with the empress surrounded by the staff and the court, according to H. Chopin [? — author's note], engraved Jaret, oaken frame 3.5 cm, 80.5×55 cm (19 th c. prints)	From the Palace in Przeworsk	224	
			[Probably in the library — author's note]			[no number, inspected in Dec. 1952 — author's note]
183.	—	—	—			
			Empire bed with bronze decorations, mahogany, France 1st q. 19 th c., 108 (106)×107 104 cm	Taken over of Przeworsk 10 May 48 (note: there is a sticker from Przeworsk)	1220	(in pencil 922) 22 Feb. 55
184.	—	—	Woman's head with a shawl, marble, 44.5×34 cm, sculpture gallery	From Palace in Przeworsk 10/V 48.	693	
			Head of a woman wrapped in a shawl, marble, 19 th /20 th c., 44.5×34 cm, sculpture	Taken over from the Lubomirski Collection in Przeworsk 10 Jan. 48	2173	18 March 55

185.	— MISSING [author's note]	Bust of a young man in plaster patinated as bronze, h. 61 cm (19 th c. sculpture)	From the Palace in Przeworsk	635	
		Bust of a young man painted brown, plaster cast (19 th c. sculpture) (note: deleted as per the protocol of 14 January 1958)	Taken over from the Potockis in 1944	3303 22 Aug. 55	
186.	—	Coach with 2 seats, seats covered with red velvet — Lubomirski coat of arms on the door (19 th c. vehicles)	Taken over from the Lubomir- skis of Przeworsk 18 Feb. 56	4565 18 Feb. 56	
187.	— MISSING [author's note]	Cubic plinth made of brown granite stuc- co (20 th c. sculpture)	From Palace in Przeworsk 10 May 48	766	
		Cubic plinth in grey, 19 th /20 th century, 15.5×16.5 cm (sculpture) (note: deleted from the inventory as per protocol dated 19 Nov. 1959)	Taken over from Przeworsk 18 May 48	5972 28 Nov. 56	
188.	—	Four-wheel britzka (field carriage), ash, four-seater, upholstered seats, yellow	Taken over from the auxiliary facility of the Zespól Opieki Zdrowotnej (Health Care Centre), Przeworsk, Handover report III-42	KWM 1388 13 Sept. 73	10248 11 April 78
189.	Section III, item 306 Consort of Pho- cian the philo- sopher, print behind glass, mahogany frame (in pen- cil: Przeworsk in nursery)	Print, the wife of Phocion — an Athenian philosopher, talking with an Ionian woman, etching, drawn Gatteng, in a pro- filed mahogany frame, drawn Gaucig, engraved Benedetti, with the frame 58.4×67.7 cm	Taken over from Przeworsk		

192.	—	Reproduction of a portrait of F. Chopin after Delacroix, print, mesh plate, narrow frame imitating mahogany, with the frame 37.2×27.5 cm	Taken over from Przeworsk	KWM 1134
		Reproduction in a frame, portrait of F. Chopin after Delacroix, 19 th /20 th century	Taken over Przeworsk	13521 18 Nov. 2021

Table 2. Historical items from the collection of the Lubomirskis of Przeworsk in the Book of Museum Acquisitions of the Museum-Castle in Łańcut (book started on 7 November 1964)

NO.	ITEM WITH SHORT DESCRIPTION	AUTHOR AND DATE OF MANUFACTURE, DIMENSIONS	MANNER AND DATE OF PURCHASE	INVENTORY NUMBER AND DATE OF ENTRY
1.	Four photographs of male statues, silver-plated profiled frame	With the frame 40×63.5	Taken over from Przeworsk (handover protocol of 13 March 1971)	KWM 1133
2.	“Chapel in Kurytania” drawing in pencil	Drawn by Jan Gumowski, 25 June 1914 [Dimensions illegible — author’s note]	as above	KWM 1135
3.	Wall-mounted clock, with mahogany veneer	140.5×47.5×17	as above	KWM 1136
4.	Console table with an eagle on a tortoise and grapevines, gilded pine	100.5×128,0×58	as above	KWM 1137
5.	Empire-style Andiron with two female figures protecting the fire on a tripod, patinated bronze	39.5×100.5×11.5	as above	KWM 1138
6.	Andiron with two figures seated on olive oil lamps and guarding the flame, bronze, pseudo-classicist decorations	30.5×93.5×12	as above	KWM 1139
7.	Umbrella or cane basket, round, plaited with red ornament [illegible — author’s note]	80.8×ø33	as above	KWM 1140

8.	Glass-fronted bookshelf, coniferous wood, veneered	166.7×90.5×38	as above	KWM 1141
9.	Tapering stucco pillar, sandy colour with darker marbling	140×32.5×33	as above	KWM 1142
10.	Bust of Moniuszko, clay painted black	Marczewski 45.5×30×20	as above	KWM 1143
11.	Round table on a single leg spreading into three feet supported on a base, Empire-style, mahogany veneer, gilded	77.7×ø94.5	as above	KWM 1144
12.	Gilded wooden wall sconces, hand-shaped, holding three arms of the sconce, stylised plant motifs	[dimensions illegible — author's note]	as above	KWM 1145/ 1-6
13.	Chairs with plaited high backrests and seats, English style	119×47×44	as above	KWM 1146/ 1-2
14.	Figure — half-length female figure in Renaissance costume, plaster	79×c. 47	as above	KWM 1147
15.	Upholstered chair without side backrests, burgundy fabric	105×51×53	as above	KWM 1148
16.	Standing cabinet clock		Taken over: Zespół Opieki Zdrowotnej PRZEWORSK, ul. Lwowska 14 IIa — 41/2/73	KWM 1389 6.10.1973
17.	Standing cabinet clock		Taken over: Zespół Opieki Zdrowotnej PRZEWORSK, ul. Lwowska 14 IIa — 41/2/73	KWM 1390 6.10.1973

Table 3. Items Recorded in the Inventory Book of the Artistic Museum Items of the Museum in Przeworsk The Palace-Park Complex

This table contains items identified as originating from the Lubomirski Collection on the grounds of explicit provenance records. It also includes exhibits presumed to come from the Lubomirski Collection, which were either:

- purchased from the lodgers of the palace complex, or
- discovered during physical stocktaking conducted in the palace and its annexes, or
- donated together with items that beyond doubt belong to the Lubomirski Collection. Verification of their provenance should be subject to further research.

Due to the level of detail and length of the descriptions in the Inventory Book of Artistic Museum Items, the table only contains opening phrases of the entries under “name and description and signature and inscriptions” as well as signatures.

As the personal details of the sellers and donors of individual items are not relevant for the overall argument, they are only represented by their initials.

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
1.	MP-S-50	7 August 1980	Vase of white glass in the shape of a flowerpot [...]	2nd half of the 19 th c.	glass, bronze	Purchase: K.J. Przeworsk, Park 2 27 April 1979
2.	MP-S-51	9 August 1980	Compotier of white glass, rounded, with straight walls [...]	early 20 th c.	glass	Purchase: K.J. Przeworsk, Park 2 27 April 1979
3.	MP-S-52	9 August 1980	White, oval-shaped vase for sweets. [...]	early 20 th c.	crystal glass	Purchase: K.J. Przeworsk, Park 2 27 April 1979

4.	MP-S-53	9 August 1980	White bowl, with marked bottom and a rim strongly turned outwards. [...] The bottom marked with a trademark reading "Ukasin – Dresden"	Germany, Dresden, Ukasin [today Villeroy & Boch – author's note] 19 th c.	porcelain	Purchase: K.J. Przeworski, Park 2 27 April 1979
5.	MP-S-54	9 August 1980	White hemispherical compotier [...]	late 19 th c.	crystal glass	Purchase: K.J. Przeworski, Park 2 27 April 1979
6.	MP-S-55	9 August 1980	Compotier, in the shape of a flowerpot tapering downwards, white glass. [...]	late 19 th c.	glass	Purchase: K.J. Przeworski, Park 2 27 April 1979
7.	MP-S-56	9 August 1980	A vase (to be inserted) in the shape of an open-petalled flower [...]	early 20 th c.	glass	Purchase: K.J. Przeworski, Park 2 27 April 1979
8.	MP-S-57	9 August 1980	White spherical glass carafe [...]	early 20 th c.	glass	Purchase: K.J. Przeworski, Park 2 27 April 1979
9.	MP-S-58	9 August 1980	White, pear-shaped jug with marked round bottom. [...]	19 th c.	glass	Purchase: K.J. Przeworski, Park 2 27 April 1979
10.	MP-S-59	9 August 1980	Ice container, white, cylindrical [...]	19 th c.	glass	Remnant of palace furnishing, former property of the Lubomirskis
11.	MP-S-67	17 Oct. 1980	Round plate, strongly flattened, with a short leg, ending with a convex faceted foot, with two small arched handles. [...]	early 20 th c.	brass	Purchase: K.J. Przeworski, Park 2 27 April 1979

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
12.	MP-S-70	17 Oct. 1980	Figurine of a woman hovering over Eros and clipping his wings. [...] On a round base with 89 F and Vienna mark on the bottom.	Vienna, Austria 19 th c.	bisque	Purchase: K.J.J. Przeworsk, Park 2 27 April 1979 [On the inventory sheet: recorded in I. Sapetowa's hand: "Purchase in 1979 from a resident in the Palace in Przeworsk complex. Beyond doubt from the collection of Lubomirskis of Przeworsk" – author's note]
13.	MP-S-71	17 Oct. 1980	Figurine depicting Eros sleeping on a rock – a naked boy with wings. [...] On a round base with 89 B and Vienna mark on the bottom.	Vienna, Austria 19 th c.	bisque	Purchase: K.J. J. Przeworsk, Park 2 27 April 1979
14.	MP-S-72	17 Oct. 1980	Figurine depicting the scene of offering wine on the altar of Eros. [...] On an oval base with engraved 89 F, Vienna mark on the bottom.	Vienna, Austria 19 th c.	bisque	Purchase: K.J. J. Przeworsk, Park 2 27 April 1979
15.	MP-S-237	7 Dec. 1981	Glass jar, white, four-sided, square bottom [...]	19 th /20 th c.	glass	Purchase: K.J. Przeworsk, Park 2 16 April 1981 purchase

16.	MP-S-238	7 Dec. 1981	Oval brass tray with two cast handles heavily decorated with grotesque and auricular ornaments. [...]	early 20 th c.	brass	Purchase: K.J. Przeworsk, Park 2 16 April 1981 purchase
17.	MP-S-239	7 Dec. 1981	Round plate, strongly flattened, with a short leg ending with a convex and faceted foot. [...]	early 20 th c.	silvered brass	Purchase: K.J. Przeworsk, Park 2 16 April 1981 purchase
18.	MP-S-247	21 Dec. 1981	Painting of a young couple sitting in front of a sculpture of a cupid. [...]	early 20 th c.	satin, colour print	Purchase: J. K.J. Przeworsk, Park 2 27 April 1979
20.	MP-S-278	Entered on 15 March 1982	Chest of three drawers, massive, walnut, drawers aligned with the side of the chest [...]	1st half of the 19 th c. Biedermeier	wood	Furnishing remnant from the Lubomirski Palace
21.	MP-S-283	15 March 1982	Étagère made of light walnut in the form of four open shelves with edges cut into sharp arcs [...]	"k." Biedermeier 2nd half of the 19 th c.	wood	Furnishing remnant from the Lubomirski Palace
22.	MP-S-286	15 March 1982	Beside table of dark walnut, in the shape of a four-sided column, [...] Inscription on the reverse side of the folding top reads: "Brat Husarzewski"	early 20 th c. mid-19 th c. Biedermeier	dark walnut	Furnishing remnant from the Lubomirski Palace
23.	MP-S-306	5 June 1982	Small white porcelain jug, with a marked spout and bottom, spherical [...] Company mark on the bottom.	19 th c.	porcelain	Furnishing remnant from the Lubomirski Palace. Transferred from History Department 19 Feb. 81 Column "Comments" reads: Note: Teapot ("dzbanuszek" is a misnomer) I. Sapetowa

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
24.	MP-S-346	21 June 1982	Chest of drawers made of conifer wood, veneered and inlaid with various types of wood [...]	mid-19 th c.	wood brass	Purchase: K. P. Przeworski, Park 2 14 Feb. 1979
25.	MP-S-347	24 June 1982	Wooden chest of drawers, with one door and one drawer [...]	Biedermeier 1st half of the 19 th c. 1830	spruce wood	Remnant of the former furnishing of the Lubomirski Palace
26.	MP-S-351	24 June 1982 Described on 13 Oct. 93	Bechstein piano with a harp-shaped elongated body, its edges decorated with sculpted wooden strips with plant ornamentation. [...] Signature under the lid: "C. BECHSTEIN" "BERLIN" and the trademark [...]	late 19 th c.	wood metal	Remnant of the former furnishing of the Lubomirski Palace
27.	MP-S-355	6 July 1982	Oval-shaped flower basket, strongly marked bottom, edge decorated with a frieze of openwork hemispheres, surface decorated with festoons and bouquets of pink roses; trademark outside on the bottom.	19 th c.	porcelain	Transferred from History Department 18 Feb. 1981. from the former furnishing of the palace
28.	MP-S-356	6 July 1982	Small couch	19 th /20 th c.	wood fabric	Remnant of the former furnishing of the palace in Przeworski

29.	MP-S-362	6 July 1982	Pine sideboard veneered with mahogany-coloured wood [...]	Biedermeier 2nd half of the 19 th c.	wood veneer	Remnant of the former furnishing of the palace
30.	MP-S-365	17 July 1982	Oval white glass vase [...]	19 th c.	glass	Remnant of the former furnishing of the palace Column "Comments" reads: It is a "salatera", not a vase
31.	MP-S-366	17 July 1982	Corner L-shaped sofa, its wooden base dark brown [...]	modernism early 20 th c.	wood fabric	Remnant of the former furnishing of the palace
32.	MP-S-372	17 July 1982	Full plaster sculpture, a bust of Voltaire, taken "en face", the head turned 3/4 to the right, a wig with long curls on the head. [...] Signature "ANT. BAUMAN" on the bottom of the base.	Antoni Bauman Poland 1st half of the 19 th c.	plaster, bisque	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
33.	MP-S-373	17 July 1982	Small couch	early 20 th c.	wood fabric	Remnant of the former furnishing of the palace
34.	MP-S-379	24 July 1982	Bedspread, woven of cotton, rectangular, reversible, one side ivory with ochre decoration, the other side is its reverse.	19 th c.	cotton	Purchase K. P. Przeworsk, Park 2 14 Feb. 1979.
35.	MP-S-383	24 July 1982	Wine bottle made of glass slightly tinged green [...] signed HL on the belly.	Poland 1st half of the 19 th c.	glass	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
36.	MP-S-384	24 July 1982	Wine bottle [...] signed AL on the belly.	Poland after 1875	glass	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
37.	MP-S-385	24 July 1982	Green wine bottle [...] signed HL on the belly.	Poland 1st half of the 19 th c.	glass	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
38.	MP-S-386	24 July 1982	Light green glass wine bottle [...] signed XHL on the belly.	Poland 1st half of the 19 th c.	glass	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
39.	MP-S-387	24 July 1982	Green tall cylindrical wine bottle, with a short neck and concave bottom.	Poland late 19 th c.	glass	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
40.	MP-S-388	24 July 1982	Rectangular travel box, made of cardboard covered with velour in antique gold colour, interior lined with iridescent green satin [...] A sticker with the shop's name on the bottom.	Poland? 19 th c.	velour satin wood	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.

41.	MP-S-389	24 July 1982	Hanging lamp in the shape of a rectangular cage suspended on a chain, topped and finished with onion-shaped domes [...]	mid-19 th c.	wrought iron sheet	Remnant of the former furnishing of the palace, former property of Lubomirskis
42.	MP-S-390	24 July 1982	White, rectangular lid with a strongly wavy edge, with a centrally placed handle in the shape of two connected rocailles [...]	19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
43.	MP-S-391	30 July 1982	Porcelain figurine. A male figure is standing on an oval rectangular base, his both hands resting on a horn next to him. [...] Company's mark on the bottom	19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
44.	MP-S-392	30 July 1982	Porcelain lid, white, round [...]. On the underside the overglazed number in red paint: 2153	19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
45.	MP-S-393	30 July 1982	Oval platter, white, with a clearly marked notch [...]	Loket (Elbogen) 2nd half of the 19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
46.	MP-S-394	30 July 1982	Oval platter, white, with a strongly marked notch [...]. Wire-mended	2nd half of the 19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
47.	MP-S-395	30 July 1982	Deep white porcelain plate with a clearly marked notch and bottom [...] Ćmielów trademark on the underside of the bottom	Poland Ćmielów 19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
48.	MP-S-396	30 July 1982	Deep white porcelain plate with a clearly marked notch and bottom [...]	19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
49.	MP-S-397	30 July 1982	Shallow white round plate, with a marked notch and bottom, decorated with two gold bands running around and the coat of arms of the Lubomirskis. Marked Vienna on the underside of the bottom.	1806 mid-19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
50.	MP-S-401	30 July 1982	White round lid in the form of a strongly flattened bell [...] Bavaria trademark at the bottom.	Bavaria, mid-19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.
51.	MP-S-423	3 Sept. 1982	White sauce boat, with an oval base, on which the sauce container in the form of an elongated bowl [...] Meissen trademark at the bottom.	Germany Meissen 19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 19 Feb. 1981.

52.	MP-S-424	3 Sept. 1982	White sauce boat with a severely damaged base, its sauce container in the form of an elongated bowl [...] Meissen trademark at the bottom	Pirkenhammer company trademark, Bohemia	Bohemia, Pirkenhammer, Březová From 1890 to 1938 Germany Meissen 19 th c.	porcelain	Remnant of the former furnishing of the palace, transferred from History Department 29 Feb. 1981.
53.	MP-S-425	3 Sept. 1982	Wine bottle, green [...]		late 19 th c.	glass	Remnant of the former furnishing of the palace, transferred from History Department
54.	MP-S-486	25 Jan. 1983	Crystal mirror, polished, rectangular, concave profiled frame, gilded with leaf gold, the outer rim decorated with egg-and-dart, the inner one with palmettos.		mid-19 th c.	gilded wood mirror	Furnishing remnant from the Lubomirski Palace in Przeworsk
55.	MP-S-487	25 Jan. 1983	Standing, rectangular, crystal mirror in a slightly profiled frame filled with an ornament with classicist motifs [...]		Mid-19 th c.	gilded wood mirror	Furnishing remnant from the Lubomirski Palace in Przeworsk
56.	MP-S-488	25 Jan. 1983	Crystal mirror, polished, rectangular, concave profiled frame, gilded with leaf gold, the outer rim decorated with egg-and-dart, the inner one with stylised flowers.		mid-19 th c.	gilded wood mirror	Furnishing remnant from the Lubomirski Palace in Przeworsk
57.	MP-S-489	25 Jan. 1983	Crystal mirror, polished, rectangular, concave profiled frame, gilded with leaf gold, the outer rim decorated with egg-and-dart, the inner one with stylised flowers.		mid-19 th c.	gilded wood mirror	Furnishing remnant from the Lubomirski Palace in Przeworsk

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
58.	MP-S-490	25 Jan. 1983	Crystal mirror, polished, rectangular, concave profiled frame, gilded with leaf gold, the outer rim decorated with egg-and-dart, the inner one with palmettos.	mid-19 th c.	gilded wood mirror	Furnishing remnant from the Lubomirski Palace in Przeworsk
59.	MP-S-491	25 Jan. 1983	Crystal mirror, polished, in a rectangular wooden frame with very rich sculpted decorations, with rocaille ornament motifs, gilded with leaf gold.	mid-9 th c.	gilded wood mirror	Furnishing remnant from the Lubomirski Palace in Przeworsk
60.	MP-S-492	25 Jan. 1983	Gondola bed, oak, with walnut veneer.	Biedermeier c. mid-19 th c.	wood	Furnishing remnant from the Lubomirski Palace in Przeworsk
61.	MP-S-493	25 Jan. 1983	Gondola bed, oak, with walnut veneer. [...] Set with bed No. MPS-492.	Biedermeier mid-19 th c.	wood	Furnishing remnant from the Lubomirski Palace in Przeworsk
62.	MP-S-494	25 Jan. 1983	Chandelier — candle chandelier, crystal, crystal baluster shaft, strongly profiled, ending in ball, 6 branched brass arms [...]	mid-19 th c.	crystal, brass	Furnishing remnant from the Lubomirski Palace in Przeworsk
63.	MP-S-495	25 Jan. 1983	Chandelier — candle chandelier, crystal, crystal baluster shaft, strongly profiled, ending in ball, 6 branched brass arms [...]	mid-19 th c.	crystal, brass	Furnishing remnant from the Lubomirski Palace in Przeworsk

64.	MP-S-496	25 Jan. 1983	Chandelier – candle chandelier, crystal baluster shaft, strongly profiled, ending in ball, 6 branched brass arms [...]	mid-19 th c.	crystal, brass	Furnishing remnant from the Lubomirski Palace in Przeworsk
65.	MP-S-537	9 Nov. 1983 Described: 27 July 93	Simplified bergère arm-chair, Polish, based on the French model, in the style of Louis XVI.	19 th c.	wood leather	Purchase: K. P. ul. Park 2, Przeworsk 2 Nov. 1983
66.	MP-S-620	20 Nov. 1987	Rectangular table of ash wood, stained into mahogany and walnut colours [...]	early 20 th c.	wood bronze	Purchase: K.J. ul. Park 2, Przeworsk 27 Feb. 1985.
67.	MP-S-621	20 Nov. 1987	Standing scale with a single pan [...] The central white enamelled face features a ring of numbers. The centrally mounted hand is counterbalanced. The inscription above it reads: “Wirtschafts-Waage”, and below: “10 Kilo” [...]	mid-19 th c.	cast iron cast	Purchase: K.J. ul. Park 2, Przeworsk 27 Feb. 1985
68.	MP-S-675	26 March 1988	Double four-time antlers of a red deer with a fragment of a skull, on a wooden board in a wreath of oak leaves and acorns [...]	1901	deer antler lime wood woodwork white paint brush	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan – 3 Feb. 1988, item No. 451 – remnant of former palace furnishing.

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
69.	MP-S-676	26 March 1988	Double four-tine antlers of a red deer with a fragment of a skull, in a wreath of oak leaves	1901	deer antler lime wood woodwork inscription in white paint	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan–3 Feb. 1988, item No. 452 – remnant of former palace furnishing.
70.	MP-S-677	26 March 1988	Bird. A male pheasant with colourful plumage, prepared, stuffed, with talons clinging to a dry forking branch.	20 th c.	pheasant bones and feathers	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan–3 Feb. 1988, item No. 453 – remnant of former palace furnishing.
71.	MP-S-678	26 March 1988	Three-tine antler of a red deer, the entire second antler is missing. [...]	1880	deer antler lime wood wood stained woodwork	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan–3 Feb. 1988, item No. 454 – remnant of former palace furnishing.

72.	MP-S-679	26 March 1988	Antlers. Deer antlers framed in an oak wreath carved from lime wood stained brown. [...]	Last quarter of the 19 th c. or early 20 th c.	deer antler lime wood wood stained woodwork	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 455 – remnant of former palace furnishing.
73.	MP-S-680	26 March 1988	Antlers. Double four-tine antlers of a red deer, mounted on a wooden shield decorated with two sculpted bundles of oaken twigs. [...]	1902	deer antler lime wood wood stained	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 456 – remnant of former palace furnishing.
74.	MP-S-681	26 March 1988 Described on 22 Nov. 1993	Antlers. Three-tine antlers of a young red deer attached to a wooden shield enclosed in a sculpted oak wreath of stained linden wood. [...]	A hunting trophy from a hunt in Korniaktów 1891	deer antler lime wood wood stained woodwork	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 457 – remnant of former palace furnishing.
75.	MP-S-682	26 March 1988 Described on 22 Nov. 1993	Antlers. Antlers of a young red deer mounted on a wooden shield in a frame with sculpted oak branches and a carved touche, carved work. [...]	1884	deer antler lime wood wood stained woodwork	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 458 – remnant of former palace furnishing.

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
76.	MP-S-683	26 March 1988 Described on 22 Nov. 1993	Antlers. Double four-time antlers of a red deer, mounted on a shield framed by oak branches sculpted in lime wood [...]	1902	deer antler lime wood wood stained to brown woodwork	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.—3 Feb. 1988, item No. 459 — remnant of former palace furnishing.
77.	MP-S-684	26 March 1988 Described on 22 Nov. 1993	Antlers. Double seven-time antlers of a red deer, mounted on a shield framed by oak branches sculpted in lime wood [...]	1902	deer antler lime wood wood stained woodwork	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.—3 Feb. 1988, item No. 460 — remnant of former palace furnishing.
78.	MP-S-691	9 Jan. 1989	Bottle		glass	Discovered during physical inventory taking in the Art Department of the Museum in Przeworsk on 4 Jan.—3 Feb. 1988, item No. 423 — remnant of former palace furnishing.

79.	MP-S-692	9 Jan. 1989 Described on 23 Nov. 1993	Autumn. Painting. The sky in the background over ranges of bare mountains is cloudy. [...]	early 20 th c.	oil on canvas	Discovered during physical inventory taking in the Art De- partment of the Mu- seum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 461 – rem- nant of former palace furnishing.
80.	MP-S-693	9 Jan. 1989	Spring. Painting. Distant mountains and spring flood- waters, a castle and clusters of distant buildings. [...]	early 20 th c.	oil on canvas	Discovered during physical inventory taking in the Art De- partment of the Mu- seum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 462 – rem- nant of former palace furnishing.
81.	MP-S-694	9 Jan. 1989	Winter. Painting. A distant landscape with snow-capped mountains and river bends. [...]	early 20 th c.	oil on canvas	Discovered during physical inventory taking in the Art De- partment of the Mu- seum in Przeworsk on 4 Jan.–3 Feb. 1988, item No. 463 – rem- nant of former palace furnishing.

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
82.	MP-S-711	21 June 1993	Small bisque pedestal for a sculpture, in the shape of a cuboid sarcophagus. [...] Signed on the bottom "ANT-BAUMANN" and "A and O"	Italy? end of the 18 th c.	bisque bas relief	19 Feb. 1981. transferred from History Department, from the Lubomirski Collection in in Przeworsk.
						In Comments: It was entered as a whole with the bust of Voltaire under inventory No. MP-S-372. Recognised a separate work of art during the Valuation Commission on 20 April 1993.
83.	MP-S-720	4 Oct. 1994	Stucco cast – female head in a round medallion. [...]	18 th /19 th c. (?) by the base of the neck 853 (frag. of date?)	stucco	The medallion was embedded in the palace wall on the portico side, beyond the colonnade (in the back).

84.	MP-S-721	4 Oct. 1994	Stucco cast — a boy's head in a round medallion (shoulder-length). [...]	Poland, Przeworsk (?) c. mid-19 th c.	stucco	<p>In Comments: The inscription on the reverse of the medallion in brown ink: "Bust Pani z Pockich Zamoyskiej robiony orzez naszego Xiecia. Droga pamiatka"</p>
						<p>From c. 1983, removed from the outer wall of the palace building for the renovation of the façade, marked on the back as No. 10 and removed to storehouse.</p>
						<p>In Comments: The lower section of the profile (from the base of the head downwards) has chipped away and lies separately, loose. Three pieces have also been chipped off edge lower section of the rim. Valuating Commission. 13 June 1995</p>

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
85.	MP-S-722	6 Oct. 1994	Maria Husarzewska's album. [...] Contains: 3 pencil drawings, 1 ink drawing, 19 prints, and 25 photographs with monuments and people from 1856–59.	c. 1857–59	cardboard, paper, canvas, drawing in pencil on paper, photographs, baize, leather	Discovered devastated (torn cards, damaged drawings and photos) in the storehouse of the History Department of the Museum. Found in 1994. According to a note, it comes from the Palace in Przeworsk, from the Lubomirski Collection
86.	MP-S-723	12 Oct. 1994	Portrait of Mr Pilz from Maria Husarzewska's album. [...]	6 Jan. 1855 Maria Husarzewska, Sorento.	drawing, pencil on paper	Found in the album of Maria Husarzewska, see: MP-S-722.
87.	MP-S-724	24 Nov. 1994	Portrait of Mrs. V. Pilz from Maria Husarzewska's album	Maria Husarzewska, Sorento, 5 Sept. 1854	drawing, pencil on paper	Found in the album of Maria Husarzewska, see: MP-S-722.
						In Comments: Inscription: "Pilz Szonia, 6/1 1855 M. H."
						In Comments: "Sorento, le 5/9 854 V. Pilz M. H."

88.	MP-S-725	5 Dec. 1994	Rectangular copperplate of a monk's bust [...] Signed: Fiesole pinx., C. Mueller sc. [...]	Fiesole, C. Müller, Germany, "Ergenthum des Vereins zur Verbreitung relig. Bilder in Düsseldorf" Signature: "S. Dominicus"	copperplate c. mid-19 th c.	Found in the album of Maria Husarzewska, see: MP-S-722
89.	MP-S-726	5 Dec. 1994	Portrait of a middle-aged woman (probably Maria Sierakowska from Waplewo) turned 3/4 to the (heraldic) left. [...]	L. Desmatisons, Paris, 1855. imp. Lemercier	aquatint lithograph	Found in the album of Maria Husarzewska, see: MP-S-722. In Comments: Signature: On the left L. Desmatisons. On the right: Imp. Lemercier. On the back: "Od Cioci Marysi Sierakowskiej z Waplewa, przysłane do Florencji 1855"
90.	MP-S-727	5 Dec. 1994	Portrait of a young man, shown to the hips, turned 3/4 to the (heraldic) left, blond hair and moustache, light eyes.	2nd half of the 19 th c.	lithograph	Found in the album of Maria Husarzewska, see: MP-S-722
91.	MS-S-728	5 Dec. 1994	View of the courtyard of a palace excavated from the ruins of Pompeii. [...]	2nd half of the 19 th c. Ph. Benoist, France	lithograph (reproduction)	Found in the album of Maria Husarzewska, see: MP-S-722 In Comments: Signature: "Desiné par Ph. Benoist".
92.	MP-S-729	5 Dec. 1994	View of the bay and Baracca Street in Malta. [...] Signed: Malta. Ulica Baracca. 1875. J.H.	Malta, 1875 touched up by Józef Husarzewski	Photograph touched up in pencil	Found in the album of Maria Husarzewska (No. MP-S-722)

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX

NO.	CAT. NO.	DATE OF ENTRY	NAME AND DESCRIPTION SIGNATURE AND INSCRIPTIONS	SCHOOL MANUFACTURER DATE OF ORIGIN	MATERIAL TECHNIQUE	PROVENANCE (MANNER / SOURCE / DATE OF ACQUISITION)
93.	MP-S-731	6 March 1995	Board for a party game, water-colour and ink on paper. [...]	Probably Maria Husarzewska c. mid-19 th c.	paper, ink, watercolour	Found in the History Department of the Museum, a remnant from the Lubomirski Collection from Przeworsk.
						In Comments: The card was loosely inserted into the album of Maria Husarzewska.
94.	MP-S-732	6 March 1995	Device for corking bottles. [...]	Probably Poland, before 1939	wood, cast iron	Found in the attic of the Lubomirski Palace in Przeworsk.
95.	MP-S-761	23 Sept. 1996	Oval tray of ash wood, bottom lined with tin sheet, used for carrying hot platters.	1st half of the 20 th c., Poland, Przeworsk, workshop working for the palace	ash wood, zinc sheet	Found in the attic of a palace annex.
96.	MP-S-762	23 Sept. 1996	Classical fireplace [actually a fireplace shell—author's note] [...]	c. 1800	metal	Found in the attic of a palace annex.
97.	MP-S-788	11 July 1997	Two-tier wicker jardiniere. [...]	before 1939	wicker, wood	Found in the attic of a palace annex.
98.	MP-S-791	8 Sept. 1997	Deckchair akin to a chaise longue (Eng.: "Adjustable Lounge"), [...]	Based on a London-based company Levenson and Sons Invalid Chairs and Carriages Est. 1849, No. 92. London, New Oxford Street. After 1849	plaiting, woodwork. Wicker and hazel rods, wicker, iron hardware	Found in the attic of a palace annex.

99.	MP-S-794	8 Oct. 1997	Picture frame [...]	2nd half of the 19 th c.	wood, plaster, gold and silver powder	Found in a museum storehouse, most likely former property of the Lubomirskis of Przeworsk.
100.	MP-S-795	18 Sept. 1997	View of the city of Aswan on the Nile from the Elephantine Isle [...] Signature and number "1872 J. H." below the engraving	1872 touched up by Józef Husa-rzewski	lithograph drawing in pencil, paper	Former property of the Lubomirskis of Przeworsk in the album of Maria Husa-rzewska.
101.	MP-S-816	4 March 1998	Rectangular mirror, finished with a segmental arch at the top, in a frame of the same shape, [...] embedded into the wall above the fireplace in the Pink Living Room	c. 1800	mirror glass, gilded wood; woodwork	Former property of the Lubomirskis of Przeworsk
102.	MP-S-817	4 March 1998	Frame of a rectangular mirror above the fireplace in Henryk Lubomirski's bedroom [...]	c. 1850	contemporary mirror glass, wood, woodwork	Former property of the Lubomirskis of Przeworsk
103.	MP-S-820	14 Sept. 1998	Device for making ice cream [...]	20 th c. — before 1939	white glass, steel sheet, tinned, cast iron, brass	Donation from Ms M.M., Przeworsk-Park. The item comes from the Lubomirski Palace, donated after the war by Wanda Sierakowska — granddaughter of A. Lubomirski — to the M. family.

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
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104.	MP-S-853	14 Oct. 2002	Bust of Adam Mickiewicz, plaster cast, patinated. [...]	Poland before 1939	plaster cast, patinated, traces of gilding	Transferred from the Municipal Library in Przeworsk, file No. MP-IV-072/7/2001. The bust was part of former furnishing of the palace according to the protocols preserved in the Museum Archives
105.	MP-S-854	14 Oct. 2002	Iron hanger made of cast iron, painted green at a later time. [...]		iron cast	Found in the attic of a palace annex
106.	MP-S-855	23 July 2003	Painting showing a group of riders on horses, with a park avenue in the background. [...]	Z. Rozwadowski Poland Przeworsk (?) 1910	oil on canvas	A painting from the former furnishing of Palace in Przeworsk, it used to hang in the entrance hall on the ground floor of the palace. A donation from E. (I.) R.-S. (Switzerland) 17 June 2003.
<p>In Comments: The painting was sent by diplomatic mail from Switzerland and delivered to the Museum by I. S.-T. and B.T. on 17 June 2003.</p>						

107.	MP-S-877	29 Dec. 2004	Column – a pedestal for a sculpture	before 1939 Poland (?)	wood black lacquer	Discovered during physical inventory taking in the History Department in 2002. Remnant of palace furnishing.
108.	MP-S-879/1-2	Entered on 27 Nov. 2005	Painting showing a mountain landscape in a gilded frame. [...] Inscription on the back of the frame reads GREFFIER. The painting is unsigned.		oil on board frame: wood, stucco, gilded	Donated by A.&W. Ż., Lubaczów
109.	MP-S-880	Entered on 27 Nov. 2005	Decorative fabric on a court theme painted on silk grosgrain. [...]		fabric – silk grosgrain, painting	Donated by A.&W. Ż., Lubaczów
110.	MP-S-881	Entered on 28 Nov. 2005	Upholstered armchair for a children's (?) room, of bergère type. [...]	Poland (?) before 1939	wood, black lacquer, upholstery: embossed velvet	Donated by A.&W. Ż., Lubaczów
111.	MP-S-935	9 Dec. 2013	Three-door library cabinet, with fully glazed doors [...]	Poland, 1920s–30s	ash wood, black lacquer, white glass	Remnant of the furnishing of Lubomirski Palace in Przeworsk, transferred from Administrative Department
112.	MP-S-937	6 Nov. 2014	Stopper (cork) for a bottle with the coat of arms of the Lubomirskis [...]. In the upper part, the Szreniawa coat of arms centrally. Inscription in small block letters around it reads: "Andrzej ks. Lubomirski Przeworsk"	Poland, 20 th c.	aluminium	Discovered during physical inventory taking in the History and Art Department

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX						
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113.	MP-S-943	25 April 2018	Rectangular crystal mirror in a wooden frame painted gold. [...] former property of the Lubomirski family.	19 th c.	Crystal glass, wooden frame painted gold	Transfer: Przeworsk Municipal Office

Table 4. Items from Rzeszów Regional Museum including items from the Lubomirski Collection in Przeworsk
 Their provenance should be further studied in the inventory books of Rzeszów Regional Museum.

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX. DEPOSITS OF RZESZÓW REGIONAL MUSEUM – RETURNED					
No.	NO. IN DE- POSITS BOOK	INV. No. RZESZÓW MUSEUM	NAME / DESCRIPTION / TECH- NIQUE	PLACE / ARTIFICER / DATE	
1.	item 118	MRA 3778	Belt with straps for the scabbard, silver encrusted with turquoises, Belt lined with cloth, straps lined with leather, from the Lubomirski Collection.	Kraków, monogramist EK, after 1866	
2.	item 119	MRA 3181	Belt from wrought and cast silver, from the Lubomirski Collection.	Wrocław, monogramist G.S., 1716	
3.	item 120	MRA 3151	Tall aigrette, gilded silver, encru- sted with turquoises	Vienna, H. Bolzani, 1866	
4.	item 121	MRA 3157	Fastener for the aigrette, gilded silver, encrusted with stones	Vienna, monogramist B.B., after 1866	
5.	item 122	MRA 3147	Fastener for the aigrette, gilded silver	Kraków, monogramist L.M., after 1866	
6.	item 123	MRA 3148	Fastener for the aigrette	Austria 2nd half of the 19 th c.	
7.	item 124	MRA 863	Clasp for the delia outer garment	18 th c.	
8.	item 125	MRA 3149	Fastener for the aigrette	Poland, 2nd half of the 19 th c.	
9.	item 126	MRA 3172	Shirt collar cuff	2nd half of the 19 th c.	
10.	item 127	MRA 3171/1-2	Cufflinks	2nd half of the 19 th c.	
11.	item 128	MRA 3182	Brooch, silver	Poland, 18 th c.	

MUSEUM IN PRZEWORSK THE PALACE-PARK COMPLEX. DEPOSITS OF RZESZÓW REGIONAL MUSEUM — RETURNED				
No.	NO. IN DE-POSITS BOOK	INV. No. RZESZÓW MUSEUM	NAME / DESCRIPTION / TECHNIQUE	PLACE / ARTIFICER / DATE
12.	item 129	MRA 3183	Brooch, silver	Poland, 18 th c.
13.	item 130	MRA 3173/1-3	Buttons for the kontusz outer garment — 3 PCs, silver	18 th c.
14.	item 131	MRA 3762/1-5	Buttons for the kontusz outer garment — 5 PCs	Poland, 18 th c.
15.	item 132	MRA 3763/1-8	Buttons — 8 PCs	Poland, 2nd half of the 19 th c.
16.	item 133	MRA 558/1-5	Buttons for the kontusz outer garment — 5 PCs	Kraków, monogramist PK, after 1866
17.	item 134	MRA 559/1-8	Buttons for the żupan undergarment — 8 PCs	Kraków, monogramist PK, after 1866

Table 5. Items from the Lubomirski Collection in the National Museum in Warsaw

The table contains entries from the MONA museum system, as of 4 April 2017.

NATIONAL MUSEUM IN WARSAW – COLLECTION OF ANCIENT ART; ANCIENT EGYPT AND THE ORIENT (KSA)					
NO.	CAT NO.	ITEM / ARTIFICER / MATERIAL / TECHNIQUE	DESCRIPTION	PLACE OF ORIGIN / DATE	PROVENANCE
1.	147662 MNW	Small amphora, unknown (workshop), stripe decoration, clay, turning, varnishing, firing 10×7 cm	Small amphora with a low echinus-shaped foot, a bulbous belly in the shape of an elongated hemisphere [...]	place of origin unknown date unknown	From Przeworsk Museum storehouse. Acquired for the National Museum in 1947.
2.	147663 MNW	Small amphora, unknown (workshop), unadorned, clay, turning, firing 14.5×9.9 cm	Small amphora with a low echinus-shaped ring foot, a bulbous belly in the shape of an elongated hemisphere [...]	place of origin unknown date unknown	From Przeworsk Museum storehouse. Acquired for The National Museum in 1947.
3.	147664 MNW	Amphora, Nikosthenes (c. 545–510BC) (potter), BMN (c. 570–530BC) (painter), clay, turning, firing, 21.8×20.1 cm	Black-figure neck amphora (Bel-lerophon Class), pair of runners: short distance race	Attica (Grece) (place of origin) 540–530BC	From Zamoyski Collection. From Przeworsk Museum storehouse (1947)
4.	147665 MNW	Red-figure pelike, unknown (artificer), clay, red-figure 20×18.3 cm	Pelike with a ring-shaped foot, slender belly, roller handles and a profiled pouring spout. [...] Decoration A – a woman with a branch and a mirror walking to the left; B – a naked man sitting on a spread cloak	Roman Italy, Apulia (found in) 2nd half of the 4 th c. BC	From Przeworsk Museum storehouse. At Nat. Mus. since 1947.

NATIONAL MUSEUM IN WARSAW – COLLECTION OF ANCIENT ART; ANCIENT EGYPT AND THE ORIENT (KSA)					
NO.	CAT NO.	ITEM / ARTIFICER / MATERIAL / TECHNIQUE	DESCRIPTION	PLACE OF ORIGIN / DATE	PROVENANCE
5.	147666 MNW	Black-varnished bowl, from an Attic workshop, with two handles, clay, turning, black-varnished, firing 5.1×13.8 cm	Bowl with a ring-shaped base and a shallow bowl [...]	Attica (Greece) (place of origin), c. 460 BC	From Przeworsk Museum storehouse. Acquired for The National Museum in 1947
6.	147667 MNW	Black-varnished bowl, unknown (workshop), with two handles, clay, turning, varnishing, firing 6.1×14.1 cm	Bowl with a high base in the form of an inverted cup and a wide, shallow bowl [...]	place of origin unknown date unknown	From Przeworsk Museum storehouse. Acquired for The National Museum in 1947
7.	147669 MNW	Bust of Dionysus, unknown (artificer), marble, sculpting 56 cm	Head and fragment of a man's torso in a wreath of ivy leaves	place of origin unknown Italy (findspot) 2nd half of the 18 th c.	From Przeworsk Museum storehouse. (1947)
8.	147670 MNW	Head of a woman, unknown (artificer), marble, sculpting 44×20 (base)×24×28 cm	Berenike II or Arsinoe II. Nose restored, chipped edges of the base	Alexandria (Egypt) (place of origin) Hellenist Period	From Przeworsk storehouse.
9.	147671 MNW	Bust of a young man in armour, unknown (artificer), marble, sculpting 55 cm	Bust of a young man in armour	place of origin unknown, imitation of an ancient work, 18 th c.?	From Przeworsk Museum storehouse. (1947)

10.	147672 MNW	Head of Athena, unknown (artificer), marble, sculpting 69 cm	The bust is cemented, the nose restored	Rome, (Italy)? (place of origin) Modern imitation? 18 th c.?	From Przeworsk Museum storehouse. In 1947 at the National Museum.
11.	147673 MNW	Bust of Doryphoros, Roman workshop (workshop), marble, sculpting 42.5 cm	Bust of Doryphoros. Nose and ears chipped off	Rome (state) (place of origin)	From Przeworsk Museum storehouse. (1947)
12.	147674 MNW	Portrait of a youth, unknown (artificer), marble, sculpting 23×21.6 cm	Portrait of a youth. The nose was restored, the ears were partially chipped off	place of origin unknown 190–220	From Przeworsk Museum storehouse. (1947)
13.	167675 MNW	“Barlett” Head of Aphrodite, unknown (artificer), marble, sculpting 58×20×27 cm	“Barlett” Head of Aphrodite. Roman copy after the Greek original	place of origin unknown 1st c. AD	From Przeworsk Museum storehouse.
14.	147676 MNW	Portrait of a woman, unknown (artificer), marble, sculpting 46×35×19 cm	The bust shows a portrait of a mature woman, dressed in a tunic and covered with a cloak [...]	Rome? (Italy) (place of origin), Naples (Italy) (place of purchase?) 90-120	Przeworsk Elżbieta Izabela Lubomirska
15.	147678 MNW	Head of a wrestler, unknown (artificer), marble, sculpting height 33 cm	Head of a wrestler wearing a cap. [Received in the museum as Head of Athena — author’s note]	Rome (state) (country of origin) 2nd c. AD (?)	From Przeworsk Museum storehouse, 1947.
16.	147680 MNW	Bust of Dionysus, unknown (artificer), marble, sculpting 64.5 cm	Head and shoulders of a long-haired bearded man.	place of origin unknown 18 th c.	From Przeworsk Museum storehouse. (1947)

NATIONAL MUSEUM IN WARSAW — COLLECTION OF ANCIENT ART; ANCIENT EGYPT AND THE ORIENT (KSA)

NO.	CAT NO.	ITEM / ARTIFICER / MATERIAL / TECHNIQUE	DESCRIPTION	PLACE OF ORIGIN / DATE	PROVENANCE
17.	147681 MNW	Crater, unknown (artificer), alabaster, sculpting 44 cm	A modern copy of a Medici vase	place of origin unknown 20 th c. (?)	From Przeworsk Museum storehouse. (1947)
18.	147685 MNW	Necklace, unknown (artificer), faience, mould-pressed 35 cm	Necklace of small disc-shaped beads	Egypt (found in) C. 1550—1295BC, New Kingdom, 18 th Dynasty	From Przeworsk Museum storehouse, 1947
19.	147686 MNW	Ex-voto, Italian workshop (workshop), clay, mould-pressed, painting, firing 10.3 cm	Ex-voto, human face	Roman Italy (place of origin) 4 th —3 rd c. BC	From Przeworsk Museum storehouse. Acquired for The National Museum in 1947
20.	147687 MNW	Ushabti, unknown (artificer), faience, mould 5.2×1.7 cm	Mummy-shaped figurine. [...]	Egypt (place of origin) Third Intermediate Period	Przeworsk
21.	Vr. St. 142	Miniature herm: souvenir item, unknown (artificer), onyx, sculpting	Miniature herm. Inscription: VESUVIO	modern	147682 — former Cat. No. at the Nat. Mus. [former inventory entry: Przeworsk 1947 — author's note]
21.	Vr. St. 143	Fragment of a base with an inscription: souvenir item, unknown (artificer), onyx, sculpting	Fragment of the base with the inscription: ROMA	modern	147683- former Cat. No. at the Nat. Mus. [former inventory entry: Przeworsk 1947 — author's note]

22.	Vr. St. 144	Miniature female bust: souvenir item, unknown (artificer), onyx, sculpting	Miniature female bust	modern	147684 — former Cat. No. at the Nat. Mus. [former inventory entry: Przeworsk 1947 — author's note]
23.	Vr. St. 191	Head of Dionysus, unknown (artificer), marble, sculpting	Head of Dionysus. Modern copy. [in the old inventory as Head of a Woman — author's note]	Rome (Italy)? (place of origin) 2nd half of the 18 th C.	From Przeworsk Museum Storehouse. In the Nat. Mus. since 1947 147668
24.	Vr. St. 212	Bust of a bearded man, unknown (artificer), alabaster, sculpting	Bust of a bearded man	modern	147677 — former Cat. No. at the Nat. Mus. [former inventory entry: Przeworsk 1947 — author's note]

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Abstract

Agata Wolska

The dispersing of the Lubomirski Collection from Przeworsk

This article concerns the post-war fate of elements of historical furnishings of the Lubomirski family palace in Przeworsk owned by successive Tenants-in-Possession, who were also literary curators of the Ossoliński National Institute. The ownership structure of the collections stored in the palace and annexes was uneven. Some items belonged to the Przeworsk Entailed Estate, and some were personal property of Andrzej Lubomirski. A significant share belonged to his wife, Eleonora née Hussarzewska and originated from her family's collection, and from a donation her husband made in 1932. The outbreak of the Second World War initiated the process of dispersing items that had survived in the Przeworsk residence of the Lubomirski family until the autumn of 1939. After the looting perpetrated by the Nazis, the land reform proved equally painful in its consequences. As a result, the so-called Museum Storehouse was set up in the Lubomirski residence in Przeworsk to house its nationalised equipment. It was a temporary repository for the remaining elements of the Tenants-in-Possession and family collection in Przeworsk. The decision by the communist central authorities led to the dispersion of the most valuable items, distributed among museums in Warsaw (antiquities), Łańcut (paintings, graphics, furniture and artistic crafts) and Rzeszów (jewellery for the Polish costume). The pieces considered useful were left in place. This article, along with its accompanying tables, represents an attempt to recapitulate the existing knowledge regarding the post-war fate of the items that remained in the Przeworsk Palace until 1944 and can serve as a starting point for further detailed investigations. This article could also serve as a starting point for deeper reflection on the political and administrative mechanisms of dispersal of the land owners' and aristocrats' collections and the establishment of new museum collections after the Second World War.

Keywords:

the Lubomirski family, Przeworsk, collection, museum storehouse, nationalisation, land reform

Abstrakt

Agata Wolska

Rozproszenie kolekcji Lubomirskich z Przeworska

Artykuł dotyczy powojennych losów elementów zabytkowego wyposażenia pałacu rodziny Lubomirskich w Przeworsku, który był własnością kolejnych ordynatów – kuratorów literackich Ossolineum. Struktura własnościowa wyposażenia i zbiorów zgromadzonych w pałacu i oficynach była niejednorodna. Część zabytków należała do Ordynacji Przeworskiej, niektóre były własnością osobistą Andrzeja Lubomirskiego. Znacząca ilość należała do jego żony Eleonory z Hussarzewskich i pochodziła z kolekcji jej rodziny oraz darowizny na jej rzecz dokonanej przez męża w roku 1932. Wybuch drugiej wojny światowej wyznaczył rozpoczęcie procesu rozpraszania zbiorów, które przetrwały w przeworskiej siedzibie Lubomirskich do jesieni 1939 r. Po rabunkach dokonanych przez niemieckich okupantów, równie bolesna w skutkach okazała się reforma rolna. W jej wyniku w przeworskiej siedzibie Lubomirskich została urządzona Składnica Muzealna gromadząca znacjonalizowane wyposażenie. Była ona z założenia tymczasowym repozytorium dla pozostałych w Przeworsku elementów wyposażenia i kolekcji. W wyniku decyzji komunistycznych władz centralnych rozdysponowano najcenniejsze z nich pomiędzy muzea w Warszawie (zabytki starożytne), Łańcucie (malarstwo, grafika, meble i rzemiosło artystyczne) i Rzeszowie (biżuteria do stroju polskiego) pozostawiając na miejscu te, które uznane zostały za użytkowe. Niniejszy tekst wraz z towarzyszącymi mu tabelami stanowi próbę zebrania danych dotyczących zbiorów artystycznych Przeworska, m. in. zapisów inwentarzowych poszczególnych obiektów z różnych placówek muzealnych. Może stanowić punkt wyjścia do dalszych badań samą kolekcją Lubomirskich a także mechanizmami budowy kolekcji państwowych po II wojnie światowej i odzwierciedleniem tych mechanizmów w dokumentacji muzealnej.

Słowa kluczowe:

Lubomirscy, Przeworsk, kolekcja, składnica muzealna, nacjonalizacja, reforma rolna