

towe cechy (dedykacje, stemple autorskie, papier itp.), jak i ciekawe pochodzenie (kolekcja gołuchowska, kolekcja Poznańskiego Towarzystwa Przyjaciół Nauk oraz zakupy dla Muzeum Wielkopolskiego w 1923 r.).

Próba odczytania znaczenia tego zespołu litografii Norwida na podstawie badania ich proveniencji w zbiorach Muzeum Narodowego w Poznaniu stanowić może skromny, acz istotny wkład w stan badań nad tym rodzajem twórczości artystycznej Norwida. Interesującą kwestią wydaje się także wyjaśnienie obecności tak dużej liczby odbitek litografii, uchodzących obecnie za unikatowe.

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Słowa kluczowe: cenzura carska, odbitki graficzne, litografie, *L'Écho des Ruines*, *Scherzo*, *Solo*, Muzeum Narodowe w Poznaniu.

APPENDIX TO THE PLANNED CATALOGUE
OF ARTISTIC WORKS OF CYPRIAN NORWID,
OR A FEW WORDS ABOUT THE GRAPHIC WORKS
FROM THE COLLECTION OF THE NATIONAL MUSEUM IN POZNAŃ

S u m m a r y

The article is dedicated to THE graphic impressions of Cyprian Norwid from the collection of the National Museum in Poznań. They are there nine compositions of artist, whereof two lithographs: *The Solo* and *The L'Écho des Ruines*, of those presence in a lot of impressions (in sequence: 26 and 27). About the graphic works from the Museum in Poznań doesn't included the fundamental article of Hanna Widacka from 1988, which provided basic researches under the graphical legacy of Norwid. Recently there were only notices about it in a few studies respecting the creation of artist, therefore, how it seems, these works of Norwid deserving on the deepened reflection. About the high value of these graphics certifying unique qualities (dedications, author impressions, paper etc.) both, and interested provenance (The Gołuchów collection, collection of the Poznańskie Towarzystwo Przyjaciół Nauk, and purchases for the collection of the Museum of Wielkopolska in 1923).

An attempt at read the sense of this group the Norwid's lithographs, being based the research of its provenance in the collection of the National Museum in Poznań, to constitute the modest contribution, but essential in state of the research on this kind of the artistic creation of Norwid. Interesting issue seems also the explication of the presence a lot of impressions of the lithograph, regarded currently as unique.

Translated by Gerard Radecki

Key words: Tzarist censorship, graphic impressions, lithographs, *L'Écho des Ruines*, *Scherzo*, *Solo*, National Museum in Poznań.