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WARTIME LOSSES
AT UPHAGEN HOUSE
IN GDAŃSK

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At the beginning of 1944 Jakob Deurer and his co-workers began compiling detailed inventories of Uphagen House located at ul. Długa 12 in Gdańsk, and – at a later stage – removing the furnishings and decor. By mid 1944 the interior was completely empty and the house’s function as a museum, which had been in operation for more than thirty years, became a thing of the past.

History of the Uphagen House Museum

The Museum at ul. Długa 12 was opened to the general public on 1 November 1911.¹ The property and buildings had been in the continuous possession of the Uphagen family since 1775, which was a rarity in Gdańsk. The first owner was Johann Uphagen (1731–1802), whose surname was entered in the land registry of the Main Town on 21 June 1775. The plot of land, which he purchased from the Czapski family, stretched out between ul. Długa and ul. Ogarna and was what was known as a ‘transitional’ property. The building on ul. Długa served as an

apartment for the owner, while the part located on ul. Ogarna had many annexes and outbuildings including a coach house, a stable and lodgings for the coachman. Uphagen refurbished nearly all the buildings. Already on 14 October of that same year, he commissioned the work to master builder Johann Benjamin Dreyer, with whom he concluded a building contract.² Dreyer headed and coordinated all the work and subcontracted specialist tasks to other craftsmen (e.g. stove-fitters and tinsmiths). In this way, in two distinct phases, bound by independent contracts, Uphagen created an impressive, yet very traditional city residence with regards to the architectural layout of the interiors. The fashionable facade with its large windows and rococo portal, must have attracted people’s attention. The date of finishing the first stage of the work was inscribed at the top of the house, while the family coat of arms appeared in the doorway, and the transom window above the door bore the interwoven initials of the owners.

Johann and his wife Abigail moved into the house on ul. Długa on 16 October 1779, although work on the interiors continued over the next few years. It was not until January 1787 that Uphagen wrote in his diary that on the occasion of their wed-

¹ It was the third museum in Gdańsk in which works of art were exhibited. The first was the Municipal Museum (Stadtmuseum) created in 1870, officially opened in March 1873. Next, the Museum of Arts and Crafts of the Province of Western Prussia (Westpreussisches Provinzial Kunstgewerbe-Museum), which was opened in August 1884, at ul. Rzeźnicka. They both functioned alongside each other in the former Franciscan Monastery. Bericht 1911/1912, p. 86.

² The contract was analysed by Ewa Barylewska-Szymańska (see Barylewska-Szymańska 1997, pp. 393–405).

ding anniversary, he had received guests in the Sitting Room (located on the first floor, facing the street), which was the last interior to be completed.³

Johann Uphagen, an intellectual, expert on ancient languages, a bibliophile and author of two historical treatises, planned his interiors with many references to the books in his library. Of particular interest is the decor of the Sitting Room, which includes depictions of ancient buildings recently discovered at that time.⁴

After the owner's death, the house and all the furnishings and decorations became the property of the Family Foundation which he had set up (*Fideikomis für die Uphagen'sche Familie*). By tradition, the administrator of the Foundation lived in the townhouse. The Foundation's statutes clearly specified the rules for its use, one of which was a clause forbidding any changes to be made to the house.⁵ In the 19th century this clause was observed, at least with regard to the main part of the interior design. At first Johann's nephew – Johann Carl Ernst (1777–1843) – lived in the house, and later his two sons and daughter, all of whom remained unmarried.⁶ After 1878 custodianship of the house passed to a secondary branch of the Uphagen family, who spent the majority of their time at their estate in Mała Słońca.⁷

The fact that the house remained in an unchanged state, with its original 18th-century furnishings and decor, was an exceptional occurrence given the changing face of the city centre, particularly in the second half of the 19th century. It was probably for this reason that it began to attract people's attention. In 1900, Walter Domansky (1860–1932), a pastor, writer and publicist, was the first to publish a vivid account of his visit to the Uphagen townhouse.⁸ Four years later, another pastor – Ernst Blech (1846–1922), mentioned the Uphagen family residence in *Danzig als Kunststätte*,⁹ which was published by the Society for the Preservation of Historic Buildings and Art in Gdańsk (*Verein zur Erhaltung der Bau- und Kunstdenkmäler Danzigs*), which was important as in the near future this very society was to become prominently involved in transforming the house into a museum.

In 1908 the society was headed by two consummate experts on Gdańsk – Albert Carsten (1859–1943) and Paul Simon (1869–1917), who were both actively involved in the protection of historical monuments. Carsten, a professor of architecture at the Higher Technical School, clearly supported the idea of turning Uphagen House into a museum.¹⁰ The plan even included making it the society's headquarters. The professor was very well-acquainted with the Uphagens' family home – a year earlier, one of his students, a would-be-architect, had made an inventory of the house, at which time photographs had also been taken.¹¹

³ Barylewska-Szymańska, Szymański 2001, p. 103.

⁴ For this topic, see Barański 2004, pp. 215–236.

⁵ The statute was published by Heinz Nitykowski (Nitykowski 1958, pp. 94–115).

⁶ The last administrator of the main branch of the family, Karl Wilhelm, died on 12 August 1878, his brother Heinrich – two years earlier. Their sister, Maria, lived at ul. Długa until her death.

⁷ The first administrator of the secondary branch was Moritz Uphagen (1834–1890), then his son Hans (1863–1909).

⁸ Domansky 1900.

⁹ Blech 1904, p. 46.

¹⁰ Carsten 1908 a, p. 156; Carsten 1908 b, pp. 246–248.

¹¹ The author of the inventory was Pöthig, a would-be trainee

The interiors also aroused the interest of other art aficionados. An example of this were the paintings by August von Brandis (1859–1947), depicting selected rooms in the house.¹² Brandis, who was also a professor at the Higher Technical School, taught painting and drawing at the Faculty of Architecture. It is likely that his work also contributed to arousing interest in the inaccessible Uphagen House.

On 1 April 1909 Hans Uphagen – administrator of the Family Foundation – passed away. Representatives of the Foundation began negotiations with the municipal administration on behalf of his young son, Hans Eugene Horst (1906–1944).¹³ The negotiations ended well and the outcome was reported by the daily press, noting with satisfaction that a new museum was soon to be opened in the city, and that the ‘treasures’ of Uphagen’s townhouse would become generally accessible cultural assets. The interiors and the furnishings both remained almost wholly intact. It was also emphasized that the city would be acquiring a new attraction of the highest order.¹⁴

architect; see Carsten 1908 b, pp. 246–248. In 1914 another inventory was compiled by would-be trainee architect M. Fest. In 1968 his inventory drawings were still available at the Faculty of Architecture at the Gdańsk Polytechnic (now the University of Technology). These included the site plan (1:500), facade (1:10 and 1:5) and three details (1:1), Domańska 1968, p. 2. In the 1990s they could not be found. In 1918 would-be trainee architect Lenz prepared a plan for the reconstruction of the original layout of the entire building including the part located on ul. Ogarna, Secker 1918, p. 2.

¹² Uphagen-Haus 1909.

¹³ The contract was signed by the lawyer Julius Sternfeld, landowner Adolf Heise and postal secretary Hugo Treuge, Stadtmuseum III, pp. 1–2 (contract with the city). The Heise and Treuge families were related to the Uphagens. Later, due to the fact that Hans Eugen Horst was still a minor, the Family Foundation established a Board of Trustees (see Uphagenhaus 1926).

¹⁴ ‘Die Schaffung eines städtischen Museum in den Räumen des einzigen Patrizier-Hauses, das die Langgasse heute

In December 1909, the buildings consisting of the townhouse and two annexes located around an inner courtyard, were rented by the municipal council from the Uphagen family for thirty years. The contract also included almost all the furnishings – furniture, household appliances, tableware, paintings, sculpture and porcelain figures, lighting and clocks. As mentioned above, the aim was to open a museum presenting former Gdańsk interiors. The new museum was to be overseen by the Municipal Museum, and in the first instance responsibility for it was taken by the conservator and custodian, and at a later stage, by the director.¹⁵ Supervision was carried out by the board of trustees, which was also responsible for the Municipal Museum.

But why did Uphagen House arouse the interest of the municipal authorities, the academic community and, after the museum was officially opened, why was it so highly acclaimed by the city’s residents? In the 19th century houses in Gdańsk began to change. It had become common practice to transform townhouses into multi-family homes, while shops and other public services were also opened on the ground floors. The former high hallways were divided up or underwent conversion; mezzanines were built into them in order to create more useable space. Additional

noch aufweisen kann, steht hervor. [...] Die Schätze, die das Uphagen-Haus enthält, waren bislang nur einem kleinen Teil unserer Bürgerschaft erschlossen – nun werden sie Allgemeingut werden’, see Uphagen-Haus 1909.

¹⁵ In the period in which Uphagen House became a museum, Wilhelm August Stryowski was the conservator and curator of the Municipal Museum, and after him, in the years 1912–1922 Hans Friedrich Secker filled the post; from 1916 he was also director. Subsequent directors were Walter Mannowsky in the years 1922–1938 and Willi Drost in the years 1938–1945.

accommodation was created in the annexes around the interior courtyards.

This was also evident in the immediate vicinity of Uphagen House. In the 1860s there was a shop on the ground floor of the house at ul. Długa 13, and the windows were fitted with huge panes of glass.¹⁶ However, entry into the confectioner's shop was still via the steps in front of the building, and the magnificent doorway was traditionally located in the centre of the facade. In subsequent stages, the shop windows were enlarged, and in the first decades of the 20th century, the shop expanded and also traded on the first floor, as well as the ground. The doorway was removed and the entrance to the building was built further to the left of the facade. The shop was the dominant feature – the shop windows and entrance were located on the ground floor, whilst the first floor also had large shop windows. Only the floors higher up were used for residential purposes, as in the past.

Against this background, Uphagen House, which had survived in its original form, was something quite unique and extraordinary at the beginning of the 20th century. The press included a published a feature about the former owner and described the interiors.¹⁷ The Sitting Room, referred to as the 'Red Room', in particular gained people's admiration, due to the colour of the walls and upholstery fabrics, and attention was also drawn to the magnificent clock.

The house was opened to the general public after undergoing conservation work which was headed by architect Richard Däh-

ne (d. 1927), the municipal superintendent of buildings, who also authored the new museum's first guidebook.¹⁸ In the years 1910–1911 he supervised the renovation of the interiors. During work on some of the interiors the overpainting on the wainscoting and doors was removed and in the hallway, some of the scenes on the panels were renovated on the entire staircase, missing parts of the stuccowork were supplemented and the fabrics which lined the walls in some of the rooms were replaced, including in the Insect Room. A stove which came from another townhouse was placed in the Small Dining Room since the original one from this room had not survived. It should be mentioned that the then-conservator and curator Wilhelm August Stryowski (1834–1917) had a great deal of influence with regard to the final layout of the interiors; he selected the paintings which supplemented the furnishings.¹⁹ It remains unclear whether he himself was directly responsible for carrying out the renovations. The carpentry work and renovation of the furniture was carried out by a later caretaker of the museum, the carpenter Hermann Preschke.²⁰

The interiors were furnished with original pieces which primarily came from the house itself. Dähne said they had been found in the attic, in various nooks and crannies and storage rooms – discarded as being out-of-date and forgotten, they were returned to their former glory.²¹ Gradually the furnishings of the house were supplemented. As an

¹⁶ Kucharski 1987, Fig. 7.

¹⁷ Schwarz 1911.

¹⁸ The works were financed by Carl Fürstenberg (1850–1933), a citizen of Gdańsk and a banker in Berlin, Secker 1911, p. 246.

¹⁹ Kowalska mps; Kowalska 2017, p. 26, fn.160.

²⁰ Uphagenhaus-Museum 1911.

²¹ Dähne [1913], p. V.

example, it is worth mentioning the acquisitions made in December 1912, with the Uphagen House in mind, at a Berlin auction of the collection of Lesser Giełdziński (1830–1910), a grain merchant from Gdańsk and renowned collector of items which came from Gdańsk.²² One commendable item is an Empire-style chandelier which was hung in the Small Dining Room²³.

When the museum was opened in 1911 the former Merchant's Office on the ground floor of the townhouse was empty.²⁴ In addition the rooms on the second floor of the townhouse were not accessible. In 1912 it was possible to equip the kitchen, pantry and the bakery.²⁵

In 1916, H. F. Secker arranged the Merchant's Office. He had to overcome various difficulties due to the fact that there was no historic equipment available for this type of office space. He did manage to obtain some donated items thanks to which the Merchant's Office acquired several interesting pieces of furniture and equipment, above all a double writing desk and high stools to sit on, a safe dating from the end of the 18th century, scales for weighing amber, as well as writing implements.²⁶

At the same time, he also furnished three rooms on the second floor – the Large and Small Bedroom and the Small Sitting Room. The Small Bedroom and Small Sit-

ting Room were furnished with pieces belonging to the 'heirs of Johann Uphagen', dating from circa 1810–1840.²⁷ He furnished the Large Bedroom with furniture and appliances dating from the early 19th century partially making use of 'Empire-style and Biedermeier' pieces from the collections of the Museum of Decorative Arts which were loaned to Uphagen House.²⁸ Two bedside tables were purchased to complete the arrangement.²⁹

Information on purchases of museum pieces for Uphagen House in subsequent years is somewhat sparse. In the early 1930s a 'Baroque hanging chandelier',³⁰ was purchased; however it is not possible to indicate the room where it was hung. The Municipal Museum also loaned items from its own collections, including the print *Bay of Gdańsk* dating from 1655, which hung in the Merchant's Office.³¹

In circa 1936 when Dr Walter Manowsky was director of the Museum, an 'inventory with photographs of all the objects' was compiled³². Today it is a very important source of information about the furnishings in the rooms.

²² In connection with the auction of Giełdziński's collection, municipal authorities declared: 'Für uns kam namentlich die weitere Ausstattung des Uphagenhauses in Frage, in dem einzelne Räume noch eine Vervollständigung ihrer Einrichtung bedürfen', Giełdziński-Sammlung 1912.

²³ Ibid.

²⁴ This interior was rented out as offices for many years; see Barylewska-Szymańska 1996, p. 41.

²⁵ Bericht 1912/1913, p. 82.

²⁶ Bericht 1916/1920, p. 90.

²⁷ Bericht 1913/1914, p. 80.

²⁸ Secker 1917, p. 1.

²⁹ Bericht 1914/1920, p. 90.

³⁰ Stadtmuseum I, p. 42.

³¹ Kowalska 2017, p. 18.

³² Inventar mit Abbildungen aller Gegenstände', Stadtmuseum II, p. 34. Courtesy of the then-director of the National Museum in Gdańsk (further NMG), Tadeusz Piaskowski and Curator Elżbieta Kilarska, the staff of the Uphagen House branch received 'cards' with a series of photographs (which were an invaluable source material and were included in the inventory of historic objects from Uphagen House). The cards relating to sculptures and textiles from this inventory, which remained in the National Museum of Gdańsk (the former were viewed personally by the author, the latter are known from oral accounts), could not be found, according to information received from the NMG (correspondence on this matter dating from 2010 and 2020).

The structural condition of the building raised concerns in the second half of the 1930s. The side annexe – which connected the townhouse with another annexe at the back – began tilting outwards, towards the courtyard, by as much as 16 centimetres on all its storeys. This was due to the drying out and instability of the ground. Ultimately, the museum was closed at the end of November 1938 and extensive construction and conservation work was begun. All the decor and furnishings had to be dismantled and removed to the Municipal Museum or else safeguarded in other rooms on the property. The foundations of the annexe and its structure were reinforced thanks to the use of seven-metre-high concrete piles. The ceilings were then realigned in their proper position and anchored in place to prevent the further shifting of the building's structural elements. The sunken and uneven floor slabs in the basement of the annexe were dismantled while the foundations were being repaired and were later reinstalled.

The paving slabs in the courtyard were also put in order because they had been damaged by the roots of the linden tree growing nearby. The little well located near the wall which divided the two properties was also renovated. These works were supervised by the construction manager Salewski.

Conservation works were carried out at the same time. The main work on the wooden interiors was carried out by conservators from the Municipal Museum – Paul Haustein and Paul Gronert. The task was supervised by Professor Willi Drost (1892–1964), director of the museum and conservator of art and applied arts. The work was under-

taken in the Municipal Museum. Drost followed the principle of interfering as little as possible with an object's historic substance, therefore the conservation work was carried out in a conservative manner and consisted of cleaning, removing yellowing varnish, minor retouching work and minimally supplementing carved details. It was probably at that time that the decision was taken to paint over the scenes on the panels below the windows in the Sitting Room. It can be assumed that they were in poor condition – being located on the north-facing wall, beneath single windows, they could have been affected by damp.³³ The wall hangings and upholstery in the Sitting Room also had to be replaced, however fragments of the former damask fabrics were left on the walls ('for posterity'), while new fabrics based on the former ones were made to order by Wilhelm Holthaus & Co. Weberei from Elberfeld.³⁴ The stuccowork was also renovated, cleaned and, where necessary, reconstructed; the gilding was then supplemented (this work was undertaken by gilder Renher).³⁵

In 1939 the works were completed and in that same year the Family Foundation celebrated the 150th anniversary of its establishment; articles in the press reminded people of the importance of Uphagen House for the history and culture of Gdańsk.³⁶

Uphagen House lasted until 1943 without any further changes; it was open to the

³³ During the conservation work carried out before the museum was opened in 1998 it was possible to uncover the paintings, Korcz, Subocz 1999.

³⁴ The firm existed from 1860 to the end of the 1950s and specialized in high-quality silk upholstery fabrics. From 1928 it was located at Alsenstr. 16, see Elberfeld [2017].

³⁵ Uphagenhaus 1939; Uphagen-Stiftung 1939.

³⁶ Uphagen-Stiftung 1939.

public and continued to attract many interested visitors.³⁷ During the war, the museum was visited by the wife and children of Hans Eugen Horst; their visit has been captured on photographs.

Inventorizing and evacuating the furnishings and decor

Keibel, the chief government advisor and state and building superintendent stayed in Gdańsk from 11 to 18 October 1942. At that time allied aircraft were bombing German cities. The famous carpet-bombing of the city of Cologne in May 1942 had been preceded by the bombings of Kiel (from 1940), Lübeck (March 1942) and also Rostock (April 1942), these being but a few of the cities which had been targeted. Large swathes of their historic city centres were reduced to rubble. Gdańsk remained untouched.

In the report of his visit, outlining certain recommendations, Keibel wrote that alongside Stralsund, Gdańsk had become the most valuable urban complex along the Baltic coast at that time.³⁸ Hence the great importance attached to the proper conduct of work to safeguard it.

Works intended to protect the city from the effects of air raids in Gdańsk were actually led by architect Hans Riechert (1903–1961), but in October 1942 they were still not very advanced.³⁹ Hence the

reason why Keibel suggested bringing in Jakob Deurer (1897–1960) with whom he had worked closely, as part of the same team (*Baustab Keibel zur Abwendung von Kriegschäden an Baudenkmalern*).

Deurer arrived in Gdańsk in June 1943 and was put in charge of a team consisting of photographers (the surnames of two female ones are known) and a team that dismantled and removed objects (it comprised of 20 workers and had the assistance of four prisoners of war).⁴⁰ Keibel pointed out that Uphagen House – alongside the Town Hall and Artus Court – should be safeguarded without question, elements of the decor in the hallway and rooms on the first floor should be dismantled and taken out of Gdańsk. He recommended that detailed documentation be drawn-up with photographs and drawings and casts should be prepared of the stuccowork. He also advised that the furnishings be removed: both the furniture itself and equipment.⁴¹

Keibel's report stated that the space that had been prepared in Uphagen House, in the former cellar beneath the no-longer-existing high stairs leading to the house, did not meet the specifications for storing works of art.⁴² This was particularly important because in June of that year the decision had been taken to safeguard hundreds of items of the porcelain collection and store them in the cellar which had been converted into a storehouse. A letter relating to this issue was sent to the plenipotentiary of the Fam-

³⁷ In 1940 the museum was visited by 33,044 people, *Stadtmuseum I*, p. 52. In June 1943 an article appeared in the daily press about Uphagen House and information on the museum, *Uphagenhaus* 1943.

³⁸ Keibel 1942, p. 2.

³⁹ Keibel reported that the only elements evacuated were the Memling altar from St Mary's Church, elements of the decor from Artus Court and the figure of Neptune (Keibel 1942, p. 22).

⁴⁰ Bakun 2015/2016, p. 164.

⁴¹ Keibel 1942, pp. 6, 22 and 28.

⁴² Keibel noted that the space did not have sufficiently strong ceilings, that it had barrel vaults, and the doors were not fireproof, Keibel 1942, p. 18.

ily Foundation's administrator, Helmut Buhse (Hans Eugen Horst was fighting on the Eastern Front at that time).⁴³ It is known from the lists of removed items that the porcelain was eventually evacuated from Uphagen House.

Keibel also pointed out that the densely built-up area in close proximity of the house posed a huge risk to the buildings, which is why he stipulated that fireproofing should also encompass the area in the immediate vicinity of the museum.

At the start of 1944 Deurer began compiling an inventory of Uphagen House. In January plans of the first floor were drawn up (together with furnishings); in February drawings were made of fragments of the walls and the arrangement of the paintings and prints. In April an inventory was made of the stuccowork in the Sitting Room. In April and May floorplans were drawn up which did not include the furniture, but did mark out the dimensions of the doors and windows openings, the lengths of the walls, depths of the wall and stove recesses, widths of the pilasters between windows, etc. The plans include the annexe located on the property on ul. Ogarna. In May and June drawings were made of the remaining decor.⁴⁴

The floorplans of the storeys (and mezzanines) which were accessible to visitors and showed the layout of the furniture were drawn up on a scale of 1:50. Each interior ('Raum') was numbered – there were four-

teen in all.⁴⁵ The kitchen and bakery (referred to as the pantry in other studies) were not given separate numbers. The furniture and appliance usually had a brief description on the plans, for instance 'chest of drawers', 'sofa', 'console table', 'mirror'. Each piece of furniture and appliance was given a number, such as 'table 9'. The numbering corresponded with the list.

For the interiors with a wooden decor views of the walls showing the placing of the wainscoting, the doors, the lining of the wall recesses, rows of windows, the frames of the mirrors on the pilasters, the interior window shutters (depending on the type of elements present in a given interior) were also drawn up. Each wall was marked with the number of the panel with the painted decoration, however no indication was made of how the low wainscoting was divided up.⁴⁶ The numbering was not always consistent, for exam-

⁴⁵ Only a few of the interiors were actually named on the floorplans, others were only numbered (e.g. 'Raum 9'). This was largely consistent with the list of furniture that had been removed. (Deurer 1944 b, pp. 1–9). Here both sources have been correlated, the contemporary Polish names of the rooms are given in brackets: 'Raum 1 – Diele (sień – hallway)', 'Raum 2 – Kontor (kantoor – merchant's office)', 'Raum 3 – Diele im Zwischenstock (sień na antresoli – hallway on the mezzanine)', 'Raum 4 – Teestube (herbaciarnia – tea room)/Teeraum in Zwischenstock', 'Raum 5 – Festsaal 1. Stock (salon – sitting room)', 'Raum 6 – Diele 1. Stock (sień pierwszego piętra – hallway on the first floor)', 'Raum 7 – Festspeisezimmer 1. Stock (duża jadalnia – large dining room)', 'Raum 8 – Spielzimmer 1. Stock (pokój owadów – insect room)', 'Raum 9 – Blumenzimmer 1. Stock (pokój kwiatów – flower room)', 'Raum 10 – Musikzimmer 1. Stock (pokój muzyczny – music room)', 'Raum 11 – Familienspeisezimmer 1. Stock (mała jadalnia – small dining room)', 'Raum 11a – Bibliothek (biblioteka – library (not shown on the plan))', 'Raum 12 – Fremdenzimmer 2. Stock (mały salon – small sitting room)', 'Raum 13 – Fremdenschlafzimmer 2. Stock (mała sypialnia – small bedroom)', 'Raum 14 – Familienschlafzimmer 2. Stock (duża sypialnia – large bedroom)'.

⁴³ Stadtmuseum III, letter dated 30 June 1942, see also Barylewska-Szymańska 1996, p. 48.

⁴⁴ The inventory drawings are dated, some of them were further worked on in Berlin. In May drawings of the Large Dining Room, the Sitting Room, the Insect and Flower Rooms were prepared; in June drawings were prepared of the Tea Room, Music Room and Small Dining Room.

⁴⁶ Based on the surviving wainscoting panels, it is known that the permanent interior design consisted of single-panel wainscoting, (placed under the windows), as well as two- three- and four-panelled and even five-panelled wainscoting (one fragment in the Small Dining Room).

ple in the Tea Room, the panels in the window recesses were not numbered. The same applied to the panels in the window recesses in the Sitting Room (probably because by that time the originals had already been overpainted). In both the Small and Large Dining Rooms and in the Insect, Flower and Music Rooms, the panels beneath the windows were given separate numbers.

These same drawings of the walls also contain other elements of the decor. Those for the Tea Room included the interior shutters and the door. In the Sitting Room, the linings of two of the wall recesses and a corner recess were included, as well as the recess for the stove, the overdoor, the two-leafed door, rows of windows, and the decorative edges of the fabric lining the wall. The edgings were numbered to correspond with the area of walls to which they belonged (e.g. 'Feld 12'). However, the mirrors in decorative frames which hung on the pilasters between the windows were not numbered. This also applied to the narrow mirrors hanging on the pilasters in the Small Dining Room. The drawings of the walls in the Large Dining Room show two overdoors, a single-leaf door, and a double-leaf door, mirror frames and window linings.

The inventory drawings did not consistently mark the door leaves and frames. In the Large Dining Room and Tea Room as well as the Small Dining Room (the one and two-leafed doors to Uphagen's former library) they were not numbered on the drawings. The doors between the rooms of the side annexe and the annexe at the back (i.e. between the Insect Room and the Flower Room, the Flower Room and the Mu-

sic Room, and the Music Room and the Small Dining Room) were described as, e.g. 'R. 10-9', 'R. 10-11'⁴⁷.

The drawings of the wooden decorations did not include the staircase and door in the hallway on the ground floor, even though Keibel recommended documenting this interior.⁴⁸ It may have been assumed the drawings would be replaced by photographic documentation.

In each of the rooms which contains a fireplace or a stove, they can be seen on the view of the wall. Stoves appear in the Tea Room, the Sitting Room, the Large and Small Dining Rooms and in the Flower and Insect Rooms.

Separate drawings of the stoves were also made showing the fronts of them, and when they were dismantled, technical drawings were prepared showing the individual layers of the tiles. The documentation contains drawings of the stoves in the Merchant's Office and two stoves in rooms on the second floor of the townhouse – the Large and Small Bedrooms, however there was no view of the stove from the Small Sitting Room. An inventory was also made of two fireplaces – in the Flower and Music Rooms.

Views of sections of the walls were prepared which show how the paintings and prints were arranged. They show two walls in the Hallway on the ground floor, one wall on the mezzanine level of the Hallway and four walls of the Hallway on the first floor. The next views are of two walls in the Merchant's Office. Two walls in the Large Din-

⁴⁷ Based on the surviving objects, it is known that cards marked with the number of the room were glued onto the doorframes.

⁴⁸ Keibel 1942, p. 22.

ing Room were also recorded and also two in the Small Sitting Room and the Small Bedroom on the second floor, as well as all the walls in the Large Bedroom. Two walls in the kitchen and two in the bakery were also recorded.

In accordance with Keibel's recommendations, the documentation also included an inventory of the stuccowork on the ceilings and walls (in the Music Room), however the omission of the decoration of the stuccowork in the Hallway is surprising.

A typewritten list entitled *Danzig, Uphagenhaus Langgasse. Aufstellung der verpackten und sichergestellten Möbel und Einrichtungsgegenständen des Hauses. Preussisches Finanzministerium Baugruppe Keibel zur Abwertung von Kriegsschäden an Baudenkmalern*⁴⁹ was appended at the end of the drawings and photographic documentation prepared by Deurer's team and housed in the State Archives in Gdańsk. On the second copy of the list, housed in the National Museum in Gdańsk (further: NMG), the title page contains the following annotation: *Untergebracht in Kl[ein] Gerdin Gutshaus Gaebel*.⁵⁰ The two lists only differ slightly: the NMG list bears the date ('11. April 1944') and signatures at the bottom of page 20. On the left-hand side is the signature 'for compliance' (*Für die Richtigkeit*) of Deurer, on the right – the stamp of architect Riechert and his signature.⁵¹ The list also includes a two-

page unpaginated register of silver packed into a large crate, dated 10 February 1944, below which there is a typewritten note about the crate being transported to Mały Gorzędziej (*Untergebracht in Kl[ein] Gerdin, Gutshaus Gaebel 11. April 1944*).⁵² In turn, on the second page of this copy of the register of the silver is a handwritten annotation that the silver in the box was packed personally by Professor Drost.⁵³

Another handwritten copy of the list was given by Jakob Deurer's son in 2017 to the Uphagen House branch of the Museum of Gdańsk⁵⁴. It was written in black ink and pencil, and includes the main list with additional minor annotations. It was the basis for the typed copies that were made and is largely consistent with them.

The floorplans (without the furniture) were signed by Deurer himself, and it would seem that the plans showing the layout of the furniture were also his work. Steihler prepared the plans of the walls. The drawings inventorying fragments of the walls (the arrangement of the paintings, mirrors, prints, etc.) were signed by Reiche, who also prepared the drawings of the stuccowork on the ceilings and the walls in the Music Room. The drawings of the stoves and fireplaces were made by Gölz. They were most probably all members of Deurer's team although no detailed data is available on the subject.

The volume in the State Archives in Gdańsk (further SAG), which is J. Deurer's

⁴⁹ Deurer 1944 a, pp. 95–115.

⁵⁰ Deurer 1944 b, pp. 1–22, the last two pages are unpaginated. This list was used in the catalogue section of this publication (*Verzeichnis 1944*).

⁵¹ The stamp reads: 'Der Sonderbeauftragte / für baulichen Luftschutz / beim Reichsstatthalter / Architekt Hans Riechert / Danzig, Altst. Rathaus Pfefferstadt / Ruf 27241, nach Dienstschl. 28774.'

⁵² 'Verzeichnis der nach auswärts gebrachten Silber-Gerätes des Uphagenhauses. Verpackt in einer grossen Truhe aus dem Kontorraum des Uphagenhauses', *Verzeichnis 1944*, unpaginated.

⁵³ Deurer 1944 b, unpaginated list, and p. 2.

⁵⁴ Inv. no. MHMG/Uph/H/347.

authorship copy,⁵⁵ contains only a few full-page photographs. They show a general view of the facade and the courtyard and general views of a few of the interiors – the Hallway, Sitting Room, Large Dining Room, Music Room (with the annexes visible in the background) and the Small Dining Room. For documentation purposes, as recommended by Keibel, photographs taken by the firm Staatliche Bildstelle of Berlin (in the early 1930s) were used.⁵⁶

The scope of work carried out by Deurer's team included detailed photographs. The documentation in the State Archives in Gdańsk included a few photographs of the details, for example four fragments of the wooden floors, and photographs of several pieces of the stuccowork.

Several dozen photographs were also taken of the individual panels. When individual panels of the wainscoting were being photographed, they were marked with a number corresponding to the one on the inventory drawing, and a small card was affixed to the wainscoting with a description of which room it came from and the number of the given part of the wainscoting. These photographs are currently housed in the Deutsche Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg, Philipps-Universität in Marburg, and some are in the Herder Institute also located in Marburg.⁵⁷

The same collections include other iconographic materials – photographs showing

the elevations of both annexes and a view of the courtyard. Detailed photographs of the staircase were also taken by Dore Barleben,⁵⁸ who probably also took the photographs of the sections of flooring. Another volume of Deurer's documentation contains a photograph of the portal leading to the townhouse and the one leading from the courtyard to the annex,⁵⁹ which was probably also taken by her.

While the documentation work was being carried out, the next phase of evacuation was taking place. In the first phase, the furnishings were removed. The surviving documentation indicated that on 11 April 1944 they were taken to the estate at Mały Gorzędziej (Ger. *Klein Gerdin*), which belonged to the Gaebel family.⁶⁰ The estate (or rather farm) was off the main road, but relatively close to Mała Słońca, an estate which had been connected with the Uphagen family since the 19th century, and which at that time was owned by Margarethe Kolbe, sister of Hans Eugene Horst.

There were certain irregularities during the evacuation of the furnishings due to

⁵⁵ On the subject of Jakob Deurer and the documentation, see Barylewska-Szymańska 2006 (with earlier literature).

⁵⁶ Walter Mannowsky used most of the photographs in his guidebook (Mannowsky [1932], pp. 5, 9, 13 and 15), two editions were published, in 1932 and in 1933.

⁵⁷ The photographs were used in the catalogue section of the publication.

⁵⁸ The photographer Dore Barleben was from Weimar and a student of the renowned photographer Walter Hege, who specialized in photographing historic architecture and works of art. In the years 1943–1944 Barleben worked in Gdańsk, and was part of the group/ team headed by Deurer. She also worked in other towns in Germany. In 1976 one thousand negatives of her work ended up in the collections of Bildarchiv Foto in Marburg (data based on Barleben's notes). In Gdańsk she took photographs of general views and detailed photographs of the churches of St Catherine, St John, St Bridget, St Bartholomew, St Nicholas, the Holy Spirit and Corpus Christi, as well as the Church of St Mary. She also prepared photographic documentation of the interiors of selected townhouses (e.g. photographs of the stuccowork, woodwork, staircases and furniture), architectural details (e.g. steps leading to the houses, perhaps even doorways) as well as full documentation of Uphagen House (general views of the annexes, views of the interiors and details).

⁵⁹ Deurer 1944 c, pp. 45 and 96.

⁶⁰ Bakun 2015/2016, p. 158.

some of the pieces being incorrectly packed. There is a letter discussing these matters that has been preserved, but unfortunately it does not contain the signature of the person who wrote it although it is highly likely it was written by W. Drost who was the director of the museum at that time. The letter was addressed to H. Riechert and is dated 11 February 1944, which would suggest that some of the furnishings may have already been evacuated earlier. The author of the letter, who claims to be 'a specialist in museology' draws Riechert's attention to the careless treatment with regard to safeguarding the evacuated items: 'the decor and furnishings were simply dismantled and put into a furniture van'.⁶¹ The only protection they had were blankets in which appliances, such as an historic clock, were wrapped. The paintings, however, were not even wrapped in blankets.

The author of the letter clearly indicated that he had no intention of 'getting personally involved, because you yourself took over the matter and must bear the responsibility'.⁶² However, he did advise Riechert to look a little more closely into the matter and to ensure that adequate protection was provided for the exhibits. The porcelain and glassware were not packed carefully and had to be repacked by Deurer's team.⁶³

Perhaps this experience had the result that after the furnishings had been evacuated and it was then time for a large part

of the decor to be dismantled and removed, certain objects were packed into special purpose-built wooden crates. The stoves were also dismantled. The decor ended up in the church in Żukowo (26 May 1944) and in the monastery buildings and former Carthusian church in Kartuzy (9 June 1944).⁶⁴ Parts of the stove from the Sitting Room and the wooden plinth, seven door frames, seventeen wainscoting panels from six interiors, single- and double-leafed doors from three of the interiors were transported to the refectory. There were also a few pieces of furniture, including an *escritoire*, four paintings, and a sofa (which were not numbered on the list).

Casts of the stuccowork and dismantled pieces of the flooring all ended up on the estate of the Penner family in Kowale ('Guthaus Penner, Kowall').⁶⁵

The townhouse and the remaining elements which had not been dismantled shared the fate of the city centre – they were consumed by fire in March 1945.

Decor and furnishings of Uphagen House after 1945

Once the hostilities had ended, the evacuated cultural property was brought back to Gdańsk. One of the tasks that had to be dealt with by the Operational Group of the Ministry of Education led by Professor Stanisław Turski (the so-called Kraków group), was to find and safeguard the cultural assets.⁶⁶ This task was assigned to Professor Jan Kilar-

⁶¹ 'Es wurde das Haus-Mobiliar, wie es in den Zimmer stand und an den Wänden hing, einfach abgenommen und in den Möbelwagen geschafft', Stadtmuseum I, p. 225.

⁶² 'Ich selbst möchte mich gar nicht darenmischen, will Sie nun einmal die Angelegenheit übernehmen haben und verantworten müssen', Stadtmuseum I, p. 225.

⁶³ Bakun 2015/2016, p. 158.

⁶⁴ *Ibid.*, pp. 157–158. A copy of the letter containing the list can also be found at the NMG.

⁶⁵ Bakun 2015/2016, p. 157.

⁶⁶ Kamińska 2016, p. 77; Kamińska 2018, p. 175.

ski (1882–1951),⁶⁷ who had already arrived in Gdańsk on 5 April 1945 together with some others. It should also be remembered that Soviet Officers from the Arts Committee of the USSR Council of Ministers headed by Lieutenant Colonel Leontiy Denisov were also active in Gdańsk.⁶⁸ Professor Michał Walicki and a team of experts (the so-called Warsaw group) were also delegated to Gdańsk.⁶⁹ This led to a great amount of confusion where competency was concerned and many objects ended up being plundered and taken to the USSR. Others ended up in Warsaw.

In April 1945, the Kraków group had already found and brought some of the objects back to Gdańsk according to the journals of Professor Kilariski,⁷⁰ who at that time was head of the Department of Culture of the Municipal Office. In the intermediary period he was also in charge of the Polish Central Repository of Museum Collections in Gdańsk.⁷¹

Given the new situation, Professor Kilariski began collaborating with Professor W. Drost who had remained in Gdańsk. The two had already met before the war, when Drost did Kilariski a favour.⁷² Erich Volmar (1887–1975), conservator of monuments and an employee of the Civil Engineering Office also remained in Gdańsk in 1945.⁷³

Both of them indicated where the exhibits had been evacuated.

Kilariski's aforementioned journal contained an entry he made based on a letter addressed to Volmar and dated 1944 which gave the names of the places to which the furnishings and decor from Uphagen House had been evacuated: the church in Żukowo and Kartuzy and the estate at Mały Gorzędziej. Volmar may have given the document to Kilariski, however Kilariski could also have come across the archival documentation. The entry about the letter was made in black ink, and annotations regarding information obtained from Drost and Volmar were made in green ink according to the entry in Professor Kilariski's journal.

Unfortunately, the journal in question only confirms the discovery of a few artefacts from Uphagen House. On 29 August, only a few pieces were found in the manor house at Mały Gorzędziej including two gilded rococo console tables and an iron chest, which were transferred to the museum. Objects taken to the museum's repository were: an oval folding table,⁷⁴ four iron chests, an *escritoire*, two Empire-style cupboards, a Biedermeier cupboard, as well as a 'long cupboard' and a 'Gdańsk-style cupboard'.⁷⁵ The same list appeared in the 'Questionnaire regarding losses and damage to works of art and cultural and natural monuments' (*Kwestionariusz strat i zniszczeń w zakresie dzieł sztuki oraz zabytków kultury i przyrody*) which was drawn up at the re-

⁶⁷ Pelczar 1967–1968, pp. 452–453; Mamuszka 1994, pp. 388–389; Kilariski 2006.

⁶⁸ Kamińska 2018, p. 175; Kramer-Galińska 2019, p. 115.

⁶⁹ Kamińska 2018, p. 175; regarding the tasks of Walicki's group, see Kamińska 2019, pp. 258–259.

⁷⁰ Kilariski 1945 a.

⁷¹ At the end of July, Zdzisław Kałędkiewicz took over this function and after him, from April 1947 to October 1948, it was undertaken by Czesław Wierusz-Kowalski, see Kamińska 2019, p. 257.

⁷² Kramer-Galińska 2019, pp. 114 and 119, fn.61.

⁷³ Arsyński 2006.

⁷⁴ It is highly probable that this was the table on display in the Small Dining Room until 1944. It is part of the NMG museum collection and is currently once again on display in the Small Dining Room as a loan.

⁷⁵ Kilariski 1945 a, unpaginated.

quest of the Department of Restitution and Compensation for Cultural Property of the General Directorate of Museums and the Protection of Cultural Property of the Ministry of Culture and Art. The questionnaire was filled in and signed by Jan Kilariski.⁷⁶

Kilariski made no mention of the other furnishings of the townhouse which had been evacuated there in 1944. On 7 October, the plaster casts and architectural elements were found at the farm in Kowale – these undoubtedly also included those made of the stuccowork in Uphagen House.

In some of the documents drawn up after the war, mention was made of some of the pieces from Uphagen House being transferred to the ‘powder magazine’ in Biskupia Górka.⁷⁷ However, according to notes in Kilariski’s journal this applied only to the plaster casts. The annotation mentions ‘crate 34’ (*Kiste 34*), which contained casts of the stuccowork on the walls and ceilings and casts of the decorations on the doors, which were moved to Biskupia Górka on 17 March 1944.⁷⁸ It would seem that this entry, in both German and Polish, was based directly on an account by Drost or Volmar.

According to Lidia M. Kamińska, the German conservation and museum services had designated around forty places in Pomerania where historic objects could be stored, so efforts were made to remove objects from these places in the first instance. Artefacts which were brought back to Gdańsk ended up in conservation storehouses, at that time called repositories. In-

itially the main repository was located in Sopot, in a villa at ul. Abrahama 24. From mid 1946 objects were also located in the repository at Oliwa, which at that time had been partially renovated, even though the completion of ‘the renovation of the buildings containing museum collections at Oliwa’ was not planned until 1947.⁷⁹ The granary, former coach house and stable (in the list from 1948 described as shed (*szopa*) and garage (*garaż*) in the former abbey park were designated as storehouses. The list of objects in this repository dating from mid July 1948 consisting of approximately 900 items, specifies a number of items from Uphagen House. They were probably transported to Oliwa in circa 1946. These consist of elements of the decor, including the wooden bases for the stoves (seven items), stove tiles (in several crates), pieces of the wainscoting from the Sitting Room, door frames and window frames [!], oval paintings from the overdoors (from the Large Dining Room), ‘miscellaneous items’, probably wooden. It is difficult to ascertain what was hidden in the ‘long wooden crate’, it could have been part of the wainscoting (containing a number of the panels).⁸⁰ Plaster casts made in Uphagen House also ended up in the repository.⁸¹

Apart from the annotation regarding Mały Gorzędziej which appears in Professor Kilariski’s journal, there is little mention in the immediate post-war period of the fate of the items originating from Uphagen House.⁸²

⁷⁶ Kwestionariusz [1945], card of the Old Town Hall / Uphagen House.

⁷⁷ Wykaz strat, p. 8.

⁷⁸ Kilariski 1945 a, unpaginated.

⁷⁹ Kamińska 2016, p. 77.

⁸⁰ Składnica 1948, p. 9, item. 187, p. 10, items 213 and 219–236, p. 11, items 237, 238–239, 241 and 256.

⁸¹ Składnica 1948, p. 11, items 245–248, perhaps also item 254.

⁸² This was also confirmed by Prof. Marian Osiński (Osiński 1971, p. 121) and Prof. Jerzy Stankiewicz (Stankiewicz 1978, p. 212).

Reconstruction and decor of Uphagen House in the years 1948–1998

An analysis of the archival photographs dating from the period immediately after 1945 shows that the townhouse was burnt out,⁸³ on the 'Questionnaire of losses and damages' (*Kwestionariusz strat i zniszczeń*), Prof. Kilariski noted under the entry for Uphagen House (*Dom Uphagena*) that it was 'completely burnt down and collapsed',⁸⁴ and in the guidebook published in 1947, he wrote 'all that remained of it (i.e. Uphagen House) was the lower part of the facade with the Baroque doorway'⁸⁵.

In 1949 work began on the reconstruction of the Main Town. In the first quarter of streets, Uphagen House⁸⁶ was also among the tasks planned for implementation, along with ul. Ogarna, ul. Garbary, ul. Długa and ul. Poczтовая. The plans for the reconstruction work were prepared by the Central Office of Designs and Studies of Housing Estate Buildings (*Centralne Biuro Projektów i Studiów Budownictwa Osiedlowego*), which operated in the years 1949–1953 at the Housing Estates for Workers Office (*Zakład Osiedli Robotniczych*).⁸⁷ The plan for the reconstruction of Uphagen House was drawn up in the years 1949–1950 by archi-

tect Stanisław Mrozowski,⁸⁸ and the back elevation by architect Janusz Ciemnołoński. In 1953 architects Ryszard Massalski and Kazimierz Orłowski prepared a plan for the reconstruction of the facade.⁸⁹

In the same period, from September 1950 to July 1951, at the request of the Directorate of the Clubs of the 'Prasa' Workers Publishing Cooperative in Warsaw, projects were prepared for the reconstruction of the interior, encompassing the Hallway, staircase, Sitting Room, Large Dining Room and the 'back room' on the second floor.⁹⁰ The designs for the Hallway and the staircase were prepared by architects R. Massalski, Jan Kroman and K. Orłowski (stuccowork). The design for the reconstruction of the Sitting Room was drawn up by J. Ciemnołoński in collaboration with architect Jerzy Stankiewicz; the Large Dining Room – by Jan Kroman (who prepared drawings of the wainscoting and details only) and the room on the second floor – by K. Orłowski.⁹¹

The preparation of the plans for the interiors was preceded by compiling inventories of all the surviving elements of the interiors and was vividly described by Professor Stankiewicz in his journal. All the objects were carried outside and photographs and measurements were taken of them (the photographic documentation was made by J. Ciemnołoński).⁹²

⁸³ Hanna Domańska had difficulties with accurately determining the state of preservation of the building after the end of hostilities because, as she wrote, she was unable to find the documents describing the damage. (Domańska 1968, unpaginated).

⁸⁴ *Kwestionariusz* [1945], card of Old Town Hall / Uphagen House.

⁸⁵ Kilariski 1947, p. 46. In 1946 the conservator took steps to save the facades of many townhouses; Uphagen House was one of those on the list, Gawlicki 2012, p. 99.

⁸⁶ Osiński 1971, p. 120; Friedrich 2015, pp. 113–119.

⁸⁷ On the establishment of the Office see Friedrich 2015, p. 106. As part of it, in December 1949 the Studio for the Reconstruction of Historic Architecture was established headed by the architect Witold Majewski (Stankiewicz 1978, p. 209).

⁸⁸ Plan 1949.

⁸⁹ Domańska 1968, p. 2.

⁹⁰ *Ibid.*

⁹¹ Osiński 1971, p. 121; Stankiewicz 1978, pp. 211–212.

⁹² The tale related by Professor Osiński is of particular interest: '[...] the team [...] of their own volition carried out additional searches in the provinces, finding some fragments in Kartuzy and Gorzędziej' (Osiński 1971, p. 121). Professor Stankiewicz related these 'expeditions' in a similar manner: 'Following up on bits of information that had come from somewhere, Engineer Majewski also drove us

During the reconstruction work, the facade of Uphagen House up to the height of the first floor (to the arch supporting the main doorway) remained as it was, the doorway also survived, as did the wooden transom window with the monogram of the owners of the house. Only one volute was found among the rubble, all the remaining sculptural decorations on the gable wall were reconstructed.⁹³

Ultimately,⁹⁴ the underlying concept when rebuilding the Main Town was that the annexes would not be restored, their burnt-down walls were dismantled and the place where they had once stood was marked with low walls. The former boundary wall of the property was partially rebuilt, and according to Professor Marian Osiński, head of the Department of History of Polish Architecture at the Gdańsk Polytechnic (now the University of Technology), it provided 'the background for the preserved little stone well'; the former shallow recesses were replaced with arcades. In the space behind the townhouse an area for recreation for the residents was created (benches were installed). The former annexes were marked by a me-

tre-high wall, something Professor Osiński considered a rather unfortunate solution.⁹⁵

The interiors were burnt out, but fire-resistant walls survived to a height of two to three metres.⁹⁶ The back elevation was dismantled to ground level; due to the state of preservation of the back doorway, this was also pulled down and reconstructed again (without the surmounting figures).⁹⁷ Uphagen House was rebuilt as one of the few townhouses with a remaining three-enfilade layout.

The interiors were left unfinished (a thick layer of plaster was applied) and temporary door frames were installed.⁹⁸ The plan was to locate a 'library and workers' club or a district youth club/ centre' in the house.⁹⁹

Meanwhile a discussion about its use went on in the press. This was probably due to an article bearing the meaningful title *Przekreślony testament Piotra* [sic!] *Uphagena* (Revoked will of Piotr [sic] Uphagen), published in *Dziennik Bałtycki* on 22 October 1953. It gave information about the National Museum in Gdańsk revoking the taking-over of Uphagen House and the proposal to hand it over to a shipping company.

Soon afterwards Professor Osiński's response was published in the same newspaper; he called for the house's restoration to its former function as a museum. He also gave an account of the works that had already been carried out and of the proposed

out to countryside villages outside Gdańsk, to Kartuzy, and once even to areas around Tczew – to Gorzędziej. However, apart from single fragments of the wainscoting and a couple of pieces of equipment, we did not find much more.' (Stankiewicz 1978, p. 212). At the end of the 1990s, during talks with Professor Stankiewicz it was not possible to clarify these issues or obtain more details. The documentation which we can assume had been prepared based on the information obtained from Professor Osiński, was sent to the periodical *Architektura* and was not returned; nor was the article published, Osiński 1971, pp. 121 and 124, fn.34.

⁹³ Osiński 1971, p. 121.

⁹⁴ Marcin Gawlicki reported that it was assumed Uphagen House and the annexes would be reconstructed, which is how they were shown on the Local Zoning Plan of the Old Town District (Gawlicki 2012, p. 180 and Fig. 194). On the model of the first quarter of the neighbourhood, the annexes are marked with a low wall, and this is the form that was ultimately used, Friedrich 2015, p. 117, Fig. 57.

⁹⁵ Osiński 1971, p. 121.

⁹⁶ Piwek, Tarnacki 1995.

⁹⁷ Osiński 1971, p. 121.

⁹⁸ Barylewska-Szymańska, Szymański 2001, pp. 112–113.

⁹⁹ Profesor Osiński referred to: W. Wnuk, *Wiosna nad Mottawą*, Warsaw 1952 (Osiński 1971, p. 121). This is confirmed by the building plan entitled 'Dom Uphagena (Dom społeczny)' (Uphagen House (Community Centre)), see Plan 1949.

plans for the interiors.

In November of that same year *Ilustrowany Kurier Polski* (The Illustrated Polish Courier) published an announcement from the Chamber of Handicrafts informing of its intention to establish a 'Museum of Polish Handicrafts' in Uphagen House. The craftsmen declared that they could reconstruct 'the historic interiors of Uphagen House in the Old Town [sic]'. According to the article, a resolution had already been passed on this matter, and the master blacksmith, Marian Ogorzeja, distinguished for the reconstruction of historic objects in Gdańsk, had 'donated a considerable sum for its reconstruction'.¹⁰⁰

Jan Chranicki, Director of the Museum of Pomerania (now the National Museum in Gdańsk, MNG), also participated in the discussion taking place in the press and again spoke out categorically against the museum being burdened with the responsibility of the building. His argument was that the lack of space and the narrow staircase could make it 'difficult to direct visitors around the interiors, and it would result in blockages'. According to him 'the reconstruction of historic house and their interiors is not within the scope of museum work and museums have neither the equipment, nor the necessary funding at their disposal to undertake such tasks. These are matters which fall within the competence of conservators.'

The final say on this matter was made by Professor Osiński. In January 1954, in an article entitled *Jeszcze o Domu Uphagena* (More about Uphagen's House) he wrote:

'we cannot imagine having a museum anywhere other than in the reconstructed interiors of a small townhouse in Gdańsk.'¹⁰¹ M. Osiński returned to the justification for rebuilding Uphagen House in 1971 in an article in a volume presented to Professor Jan Zachwatowicz.¹⁰²

The matter concerning the establishment of a museum was forgotten for some time and the interiors were made use of by the Provincial and Municipal Public Library¹⁰³.

As Professor Stankiewicz noted, after an inventory carried out in the 1950s, the decor of the townhouse was again put into the Conservator's Repository at Oliwa for a further 'long sleep of many years'.¹⁰⁴

At the end of the 1960s the idea to recreate the interiors of the house was revived. In 1968 at the request of the Provincial Conservator of Monuments, Hanna Domańska prepared historical documentation on Uphagen House, which she had only two months to prepare. Based on literature, she compiled the basic information focusing above all – in accordance with the task she had been given – on collecting the available iconography, but she did not have time for any comprehensive archival research. The most important aspect of her work was to identify historic pieces that came from Uphagen House which were in the Conservator's Repository at Gdańsk-Oliwa and to describe and photograph them. She deserves credit for her attempt to 'arrange'

¹⁰⁰ Muzeum 1953.

¹⁰¹ The course of the discussion was reported in the article: Barylewska-Szymańska, Szymański 2001, pp. 113–115.

¹⁰² Osiński 1971, p. 123.

¹⁰³ The Provincial and Municipal Public Library was housed in Uphagen House from 1959 to 1981 when its seat was moved to Targ Rakowy 5/6.

¹⁰⁴ Stankiewicz 1978, p. 212.

the interiors of individual rooms. She drew up a table listing items of the decor that had survived and those which had not; it should, however, be remembered that Jakob Deurer's documentation had not yet been handed over to Gdańsk at that time.¹⁰⁵ Domańska noted that 'all the elements of the panelling (the wooden decor) in the Conservator's Repository are in good condition. They only require removing the dust and grime. However, the painted overdoors in the Large Dining Room need to undergo conservation work.'¹⁰⁶

Nevertheless several years elapsed before the decision was taken to hand over as a loan the furnishings belonging to Uphagen House that were in the stores of the National Museum in Gdańsk.¹⁰⁷ This did not happen until 1977 and was preceded by conservation work carried out by the State Enterprise Studios for the Conservation of Monuments under the supervision of Agnieszka Sikorska and her team. The condition of the objects was assessed at that time and it differed substantially from that which had been described more than nine years previously. The documentation stated that the objects were kept 'in a dark, unheated, very damp room', which contributed to their damage: they were very damp, mouldy, with paint layers that were peeling or blistering and many of them bore traces of insect infestations. The surface of the wainscoting was very grimy.

In 1989 Krystyna Mellin, the then-curator of the Department of Furniture at the

NMG organized an exhibition presenting elements from the decor of Uphagen House that had been preserved.¹⁰⁸

Earlier, however, the decisions had been made to hand over the townhouse as a branch of the Historical Museum of the City of Gdańsk.¹⁰⁹ In 1981 the museum was officially taken over by the museum and designated for use by the Centre for the Documentation of Historical Buildings and Monuments in Gdańsk.¹¹⁰ In 1983 the Municipal Conservator of Monuments commissioned the reconstruction of the annexes, which had already been suggested in 1971 by Professor Osiński.¹¹¹ The renovation of the townhouse was also planned and its adaptation into a museum (the project was entrusted to architect Stanisław Michel and his team). The investor was the Municipal Council of Gdańsk. The annexes began to be raised in 1985, however the work was halted in 1989 due to financial difficulties, leaving shells of buildings without roof structures and lacking joinery for windows and doors¹¹².

Due to changes in the tasks carried out by conservation services, the investment was taken over by the Historical Museum of the City of Gdańsk. Thanks also to funding obtained in 1993 from the Foundation for Polish-German Cooperation and the allocation of funds by the authorities in Gdańsk, it was possible to start preparing and carry-

¹⁰⁵ Deurer's son, Wolfgang, transferred the documentation in 1978 (Barylewska-Szymańska 2006).

¹⁰⁶ Domańska 1968, p. 34.

¹⁰⁷ Barylewska-Szymańska 1995, p. 51.

¹⁰⁸ Mellin 1989; Mellin 1996, pp. 26–29.

¹⁰⁹ The townhouse had already been handed over by a resolution of the Municipal National Council of 6 November 1972 – this issue will be discussed in the article: Szymański 2020 (in print).

¹¹⁰ Domańska 1982.

¹¹¹ Osiński 1971, p. 123.

¹¹² Barylewska-Szymańska, Szymański 2001, p. 115.

ing out the works.¹¹³ A team was appointed to ensure the technical accuracy of the task, which was undertaken in two stages, from 1993 to December 1996, and again from the start of 1997 to May 1998.¹¹⁴

A number of designs were corrected and new ones were created¹¹⁵ and detailed 1:1 scale drawings were prepared of certain items (the panelling of the wainscoting, door leafs, details of the carved decorations, stuccowork, etc.).

The programme and scope of the revalorization work were adopted by a commission.¹¹⁶ With regard to the interior design, it was assumed that the surviving elements would undergo full conservation work and that those which had not survived would be reconstructed (together with the painting layer); this concerned mainly the wainscoting and door leafs. Other elements of the decor, for example the stuccowork, flooring staircase, etc., were reconstructed. Originally a different approach was taken with regard to the stoves – work on their reconstruction was abandoned. Tiles from an 18th-century stove in the NMG were obtained in place of those from a stove in the Small Dining Room which had not survived.¹¹⁷

Not many of the pieces from the former furnishings were returned to Gdańsk and few survived in situ.¹¹⁸ As a result, items on loan from other museums were used while the interiors were being furnished and the museum's own collection of furnishings was slowly being supplemented.¹¹⁹

The collections of the Museum of Pomerania included a 'painted, oval folding table',¹²⁰ which is now on display in the Small Dining Room of Uphagen house. Other pieces mentioned by Kilarski, which were transferred to the repository, cannot be identified as they lack any description. Uphagen House also had on display part of a hanging chandelier which had been transferred by the NMG and which was displayed in the Small Dining Room in the initial period. After carrying out conservation and reconstruction work on the parts, it was hung in the same place as before. It was possible to purchase five polychromed chairs from the former set, which originally probably consisted of 24 chairs.¹²¹

¹¹³ Barylewska-Szymańska 1995, pp. 50–51.

¹¹⁴ A team was established under the supervision of the deputy director Małgorzata Marczak; direct supervision and technical supervision was entrusted to Ewa Barylewska-Szymańska. Members of the team included Małgorzata Buchholz-Todoroska, Zofia Maciakowska and Wojciech Szymański, who worked closely with Anna Safianowicz (Renovation Department) and Maria Bojarska and Grażyna Szumska-Józeffiak (Conservation Department).

¹¹⁵ For errors made during the reconstruction work, see Barylewska-Szymańska, Szymański 2001, p. 113.

¹¹⁶ Approaches taken on the basis of the collected iconographic materials and enquiries were prepared by Ewa Barylewska-Szymańska and Wojciech Szymański (Barylewska-Szymańska 1995, p. 51; Barylewska-Szymańska, Szymański 2001, pp. 115–119).

¹¹⁷ For information on the state of preservation of the stoves from Uphagen House and the adopted plan for

organizing the exhibition see Barylewska-Szymańska 2010, pp. 68–78.

¹¹⁸ The staff responsible for technical supervision in the years 1993–1998 also carried out widespread enquiries among museums. Unfortunately, neither these, nor the journeys around the countryside, yielded any results.

¹¹⁹ The reconstruction process was not completed, and has now been almost completely abandoned. For information on the subject of the revalorization, see Barylewska-Szymańska, Szymański 2001, pp. 115–119. Description of the first phase of work, Barylewska-Szymańska 1995, pp. 42–57.

¹²⁰ Found in Mały Gorzędziej by Prof. Kilarski, Kilarski 1945 a. Oval table, folding, polychromed, Netherlands, 2nd half of the 18th century, Inv. no. MNG/SD/234/Mb.

¹²¹ Inv. no. MHMG/Uph/A/380/1–5. An article devoted to wartime losses, dated 1993 which contained photographs of the Uphagen chairs, contributed to them being found (see Barylewska-Szymańska 1993, pp. 147–149).

State of Research on Wartime losses

The inventories and design work carried out in the years 1950–1951 should be considered the first attempts at identifying which pieces of the decor of Uphagen House were missing; unfortunately the documentation from them either did not survive or is unavailable.¹²²

In 1968 Hanna Domańska summed up the losses incurred – above all the wooden elements – in the historical documentation.¹²³ The next study was carried out in connection with the preparation of the revalorization work, and the results of these investigations were published in 1993. In the list, in addition to the decor, (the list was summarized due to limited space in the publication), were included the furnishings (only 29 items, some of which were treated as a set).¹²⁴

In 1995–1996, at the request of the Ministry of Culture and Art, a Study of wartime losses of cultural heritage during the Second World War (*Studium strat wojennych dziedzictwa kulturowego w okresie II wojny światowej*) was prepared which encompassed Uphagen House, and the aim was to record losses in the decor and furnishings.¹²⁵ The cards prepared at that time did not establish the authorship of the works or their place of origin. They did not cover all the decor and furnishings.

Wartime losses

Currently as part of a project financed by the Ministry of Culture and National Heritage it is possible to draw up a comprehensive list of wartime losses taking into account new iconographical and photographic materials.

The Uphagen House losses were particularly acute, as almost all the furnishings were lost, and the inventory contained several hundred items. The evacuation lists in 1944 contained more than 1,100 items, among which there were 110 pieces of furniture and 80 paintings and prints.¹²⁶ Analysing the lists, it can be concluded that until the last days of the museum's activities, items that had once belonged to the family had an important influence on the composition of the collections. They were supplemented by purchases of museum exhibits intended for Uphagen House and by selected works of art on loan and also by everyday objects from museum collections.

Of interest also is the fact that the print collection contained works from the collections of Jacob Kabrun, which were not included in the catalogue of J. C. Block and C. L. Duisburg dating from 1861;¹²⁷ it is now difficult to establish at what stage they were included in the Uphagen House collections.

The wartime losses also included the furnishings. The number of missing items differs from room to room. None of the furnishings and decor in the Hallway or Music Room survived, the wooden elements from the Tea Room disappeared (wainscoting, doors and window shutters), however the

¹²² The photographic legacy of Dr J. Ciemnołowski is the property of a private individual.

¹²³ Domańska 1968.

¹²⁴ Barylewska-Szymańska 1993, pp. 150–155.

¹²⁵ Buchholz-Todoroska 1995; Szymańska 1996.

¹²⁶ Deurer 1944 b.

¹²⁷ Kalina Zabuska drew attention to this; I thank you for this valuable information. Block, Duisburg 1861.

stove and plinth survived. The wainscoting on the walls with the rows of windows in the Flower and Music Rooms disappeared (except for one panel from the Flower Room) and a door leaf; the fireplaces and stove (from the Flower Room) did not survive. The door leafs and panels from the wall with windows and the east wall from the Small Dining Room were not found. The decor of the Large Dining Room and Sitting Room are/is best preserved, although some items also went missing from these rooms.

The catalogue part contains 475 entries, many of which cover larger collections of objects.

I would like to sincerely thank all the consultants. The opportunities I had to discuss many issues with them was invaluable. Dr Anna Frąckowska helped me answer questions relating to the Uphagen family's silverware, for which I am very grateful.

CATALOG

I. FURNISHINGS

HALLWAY

I.1

Doors

1775–1779, workshop in Gdańsk
pine (?), woodworking, polychromy
H approx. 220 cm, W 177 cm
(with doorframe and casing)

I.2

Doors

1775–1779, workshop in Gdańsk
pine (?), woodworking, polychromy
H approx. 217 cm, W 190 cm
(with doorframe and casing)

I.3

Doors

1775–1779, workshop in Gdańsk
pine (?), woodworking, polychromy
H approx. 220 cm, W 110 cm
(with doorframe and casing)

I.4

Window guard

1775–1779, workshop in Gdańsk
flat bar, steel, bent, forged, cut
unknown dimensions

I.5

Woodwork on staircase

1775–1779, workshop in Gdańsk
pine (?), woodworking, polychromy
H approx. 87 cm (balustrade
alongside wall and external)

MERCHANT'S OFFICE

I.6

Doors

1775–1779, workshop in Gdańsk
pine (?), woodworking, polychromy
H approx. 220 cm, W 100 cm
(with doorframe and casing)

I.7

Doors

1775–1779, workshop in Gdańsk
pine (?), woodworking, polychromy
H approx. 210 cm, W 100 cm
(with doorframe and casing)

TEA ROOM

I.8

Set of low wainscoting

1775–1779, workshop in Gdańsk
pine, woodworking,
woodcarving, polychromy
H approx. 74 cm, beneath windows
90 cm, L of room 717 cm

I.9

Doors

1775–1779, workshop in Gdańsk
pine (?), woodworking, polychromy
H approx. 218 cm, W 116 cm
(with doorframe and casing)

I.10

Shutters

1775–1779, workshop in Gdańsk
 pine (?), woodworking, polychromy
 H approx. 150 cm, W 78 cm

HALLWAY AND FIRST FLOOR

I.11

Doors to the stoves (x 2)

1775–1779, workshop in Gdańsk
 pine (?), woodworking, polychromy
 H approx. 194 cm, W 93 cm
 (with doorframe and casing)

SITTING ROOM

I.12

Part of the low wainscoting

4th quarter of the 18th century,
 workshop in Gdańsk
 pine, woodworking,
 woodcarving, polychromy
 H approx. 84 cm, W approx. 170 cm
 (x 2) (panels 1, 2, 18, 19) H approx. 84
 cm, W approx. 160 cm (x 2) (panels
 3, 4, 15, 16) H approx. 84 cm, W
 approx. 80 cm (x 2) (panels 9, 10)

I.13

**Upper part of the wainscoting
 lining the wall recesses (x 2)**

4th quarter of the 18th century,
 workshop in Gdańsk
 pine, woodworking,
 woodcarving, polychromy
 H approx. 80 cm, W 192 cm (base)

I.14

Overdoor

4th quarter of the 18th century,
 workshop in Gdańsk
 pine, woodworking,
 woodcarving, polychromy
 H approx. 100 cm, W 170 cm

I.15

Window lining (x 4)

4th quarter of the 18th century,
 workshop in Gdańsk
 pine, woodworking,
 woodcarving, polychromy
 H approx. 280 cm, W 55 cm

LARGE DINING ROOM

I.16

Part of the low wainscoting

1775–1779 or 4th quarter of the 18th
 century, workshop in Gdańsk pine,
 woodworking, woodcarving, polychromy
 H approx. 83 cm, W ? (panel 1); H 83
 cm, W 35 cm (panel 11); H 83 cm, W 69
 cm (x 2) (panels 12a, 14) H approx. 83
 cm, W approx. 210 cm (panels 17, 18)

I.17

Window lining (x 2)

1775–1779, workshop in Gdańsk
 pine, woodworking,
 woodcarving, polychromy
 H approx. 295 cm, W 38 cm

I.18

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking,

woodcarving, polychromy
H approx. 262 cm, W 77 cm (one leaf)

I.19

Doors

1775–1779, workshop in Gdańsk
pine (?), woodworking,
woodcarving, polychromy
H 230 cm, W 90 cm

I.20

Stove

1775–1779, workshop in Gdańsk
clay, tin glazing, painted with
metallic compounds
H approx. 300 cm (with base), W 140 cm

INSECT ROOM

I.21

Part of the low wainscoting

1775–1779, workshop in Gdańsk
pine, woodworking, woodcarving,
polychromy
H approx. 81 cm, W 44 cm (panel 8);
H 81 cm, W 145 cm (panel 9); H 81
cm, W 150 cm (panel 10); H 81 cm,
W 84 cm (panel 11); H 81 cm, W 148
cm (panel 12); H 81 cm, W 98 cm
(panel 13); H 81 cm, W 149 cm (panel
14); H 81 cm, W 54 cm (panel 15)

I.22

Doors

1775–1779, workshop in Gdańsk
pine (?), woodworking,
woodcarving, polychromy
H approx. 245 cm, W 170 cm
(with doorframe and casing)

I.23

Stove

1775–1779, workshop in Gdańsk
clay, tin glazing, painted with
metallic compounds
H approx. 220 cm

FLOWER ROOM

I.24

Part of the low wainscoting

1775–1779, workshop in Gdańsk
pine, woodworking,
woodcarving, polychromy
H approx. 83 cm, W 27 cm (panel 6);
H 83 cm, W 148 cm (panel 7); H 83 cm,
W 148 cm (panel 9); H 83 cm, W 97 cm
(panel 10); H 83 cm, W 149 cm (panel
11); H 83 cm, W 28 cm (panel 12)

I.25

Fireplace

1775–1779, workshop in Gdańsk marble
H approx. 140 cm, W 120 cm

I.26

Chimneypiece

1775–1779, workshop in Gdańsk
pine, woodworking,
woodcarving, polychromy
H approx. 130 cm, W 110 cm

I.27

Fire screen

1775–1779, workshop in Gdańsk, depiction
on screen based on an unknown engraving
pine, woodworking,
woodcarving, polychromy
H approx. 98 cm, W 80 cm

I.28

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking,
 woodcarving, polychromy
 H approx. 240 cm, W 171 cm
 (with doorframe and casing)

I.29

Stove

1775–1779, workshop in Gdańsk
 clay, tin glazing, painted with
 metallic compounds
 H approx. 270 cm

MUSIC ROOM

I.30

Part of the low wainscoting

1775–1779, workshop in Gdańsk
 pine, woodworking,
 woodcarving, polychromy
 H 81 cm, W 30 cm (panel 1); H 81 cm,
 W 67 cm (panel 2); H 81 cm, W 353 cm
 (panels 3, 4, 5, 6, 7); H 81 cm, W 45 cm
 (panel 8); H 81 cm, W 98 cm (panel 9);
 H approx. 81 cm, W 44 cm (panel 10);
 H 81 cm, W 149 cm (panel 11); H 81 cm,
 W 98 cm (panel 12); H 81 cm, W 149 cm
 (panel 13); H 81 cm, W 103 cm (panel
 14); H 81 cm, W 30 cm (panel 15)

I.31

Fireplace

1775–1779, workshop in Gdańsk
 marble
 H approx. 127 cm, W 116 cm

I.32

Chimneypiece

1775–1779, Gdańsk workshop, painting
 after Cornelis Bloemaert (1603–1692) and
 Theodor Matham (1589–1676) according
 to an idea of Abraham van Diepenbeeck
 or after Bernard Picart (1673–1733)
 wood, canvas, oils, woodworking,
 woodcarving, polychromy
 H approx. 175 cm, W 124 cm

I.33

Fire screen

1775–1779, workshop in Gdańsk, painting
 after an engraving by an unknown artist
 or after Bernard Picart (1673–1733)
 wood, brass, woodworking,
 woodcarving, polychromy, casting
 H approx. 85 cm, W 81 cm

I.34

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking,
 woodcarving, polychromy
 H approx. 232 cm, W 90 cm

I.35

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking,
 woodcarving, polychromy
 H approx. 240 cm, W 110 cm
 (with doorframe and casing)

SMALL DINING ROOM

I.36

Set of low wainscoting

1775–1779, workshop in Gdańsk
 pine, woodworking, carving, polychromy
 H approx. 82 cm, W 42 cm (panel
 1); H approx. 82 cm, W 142 cm
 (panels 2,4 and 6); H approx. 82 cm,
 W 34 cm (panels 3, 5); H approx.
 82 cm, W 150 cm (panel 16)

I.37

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking,
 carving, polychromy
 H approx. 240 cm, W 102 cm
 (with doorframe and casing)

I.38

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking,
 woodcarving, polychromy
 H approx. 265 cm, W 165 cm
 (with doorframe and casing)

I.39

Stove

4th quarter of the 18th century,
 workshop in Gdańsk
 clay, tin glazing, painted with
 metallic compounds
 H approx. 340 cm, W 140 cm

SMALL BEDROOM

I.40

Set of wainscoting

early 19th century, workshop in Gdańsk
 pine, woodworking, polychromy
 H approx. 84 cm

I.41

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking, polychromy
 H approx. 220 cm, W 102 cm
 (with doorframe and casing)

I.42

Stove

1st quarter of the 19th century,
 workshop in Gdańsk
 clay, tin glazing
 unknown dimensions

SMALL SITTING ROOM

I.43

Wainscoting

early 19th century, workshop in Gdańsk
 pine, woodworking, polychromy
 H approx. 84 cm

I.44

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking, polychromy
 H approx. 263 cm, W 177 cm
 (with doorframe and casing)

I.45

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking, polychromy
 H approx. 260 cm, W 178 cm
 (with doorframe and casing)

I.46

Doors of wall cupboard

1775–1779, workshop in Gdańsk
 pine (?), woodworking, polychromy
 H approx. 260 cm, W 142 cm (with casing)

I.47

Stove

1st quarter of the 19th century,
 workshop in Gdańsk
 clay, tin glazing
 unknown dimensions

LARGE BEDROOM

I.48

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking, polychromy
 H approx. 227 cm, W 110 cm
 (with doorframe and casing)

I.49

Doors

1775–1779, workshop in Gdańsk
 pine (?), woodworking, polychromy
 H approx. 263 cm, W 177 cm
 (with doorframe and casing)

I.50

Stove

1st quarter of the 19th century,
 workshop in Gdańsk
 clay, tin glazing
 unknown dimensions

II. PAINTINGS

HALLWAY

II.1

Painting *Susanna at her Bath*

18th century (?), painter from Gdańsk (?)
 oil on canvas
 H 158 cm, W 235 cm

II.2

Painting

date, author and place of origin unknown
 technique unknown
 H 60 cm, W 45 cm

MERCHANT'S OFFICE

II.3

Portrait of a Man

late 17th century–1st quarter of the 18th
 century, place of origin unknown
 oil on canvas (?)
 H 122 cm (?), W (?)

II.4

Painting

date, author and place of origin unknown
 technique unknown
 H 48 cm, W 58 cm

II.5

Painting

date, author and place of origin unknown

technique unknown

H 90 cm, W 67 cm

MEZZANINE

II.6

Painting *Landscape*

19th century (?), place of origin unknown

oil on canvas (?)

H 76 cm, W 92 cm

HALLWAY AND FIRST FLOOR

II.7

Painting *The Genius of Honour*

2nd or 3rd quarter of the 19th century,

Carl Müller (1796–1875) after Claude

Donat Jardinier (1726–1774) based on

Annibale Carracci (1560–1609), Gdańsk

oil on canvas

H 205 cm, W 133 cm (including frame)

II.8

Painting

date, author and place of origin unknown

technique unknown

H 144 cm, W 121 cm

II.9

Painting

date, author and place of origin unknown

technique unknown

H 105 cm, W 74 cm

LARGE DINING ROOM

II.10

Painting *Ships in a stormy Sea*

2nd half of the 17th century,

Ludolf Bakhuizen (Backhuysen;

1630/1631–1708) (?), Holland

oil on canvas

H 87 cm, W 113 cm

II.11

Painting

date, author and place of origin unknown

oil on canvas (?)

H 83 cm, W 120 cm

II.12

Painting *Arion and the Dolphin*

c mid 19th century, Carl Müller

(1796–1875), Gdańsk

oil on canvas

H 128 cm, W 100 cm

II.13

Portrait of a Lady (Portrait historié)

c 1800, author and place

of origin unknown

oil on canvas

H 81 cm, W 68 cm

II.14

Portrait of a Lady (Portrait historié)

c 1800, author and place

of origin unknown

oil on canvas

H 81 cm, W 68 cm

II.15

Painting

date, author and place of origin unknown
oil on canvas (?)
unknown dimensions

II.16

Painting *Landscape*

date, author and place of origin unknown
oil on canvas (?)
unknown dimensions

II.17

Painting

date, author and place of origin unknown
technique unknown
H 83 cm, W 112 cm

INSECT ROOM

II.18

***Portrait of a Lady from
the Uphagen family***

1820s-1840s of the 19th century,
author unknown, Gdańsk
pastels (?), paper (?)
H 91 cm, W 57 cm

II.19

***Portrait of a Lady from
the Uphagen family***

4th quarter of the 18th century,
G.L. Siegmund (?), Gdańsk
pastels (?), paper (?)
H ?, W 39 cm

II.20

***Portrait of a Man from
the Uphagen family***

1st quarter of the 20th century (?),
L. Hansen, place of origin unknown
gouache (?), paper (?)
unknown dimensions

FLOWER ROOM

II.21

Painting *Still Life with Flowers in a Vase*

c 1680–1690, Jean-Baptiste Monnoyer
(1636–1699) (?), England (?)
oil on canvas
H ?, W 60 cm

II.22

Painting *Still Life with Flowers*

17th/18th century, author and
place of origin unknown
oil on canvas
H ?, W 53 cm

II.23

Painting

date, author and place of origin unknown
technique unknown
H 54 cm, W 47 cm

SMALL DINING ROOM

II.24

Portrait of Karl Adolf Ferber

before 1737, Daniel Klein (?), Gdańsk
oil on canvas
unknown dimensions

II.25***Portrait of Peter Uphagen***

before 1775, Olaf Jensen Kölmer (active
in c the mid 18th century, Gdańsk
oil on canvas
unknown dimensions

II.26***Portrait of Carl Groddeck***

c 1769, Jacob Wessel (1710–1770), Gdańsk
oil on canvas
unknown dimensions

II.27***Portrait of Gottfried Schwartz***

1770s of the 18th century (?), Jacob
Wessel (1710–1770), Gdańsk
oil on canvas
H 105 cm, W 79 cm

II.28***Portrait of a Lady***

c 1780, Gdańsk workshop
oil on canvas
unknown dimensions

II.29***Portrait of a Man***

date, author and place of origin unknown
technique unknown
unknown dimensions

II.30**Portrait**

date, author and place of origin unknown
technique unknown
unknown dimensions

II.31***Family Group Portrait***

c 1800, G.L. Siegmund (?), Gdańsk
oil on canvas (?)
unknown dimensions

LIBRARY**II.32****Paintings (x 2)**

date, author and place of origin unknown
technique unknown

LARGE BEDROOM**II.33*****Portrait of a Lady***

1820–1840, author unknown, Gdańsk
pastels (?), paper (?)
H 63 cm, W 48 cm

II.34**Painting on glass**

1st quarter of the 19th century
(?), place of origin unknown
glass, paints
unknown dimensions

SMALL BEDROOM**II.35****Painting *View of Gdańsk*
(*II Nowe Ogrody*)**

after 1804, Johann Adam Breysig
(1766–1831) (?), Gdańsk
watercolour, black pencil, paper
unknown dimensions

II.36**Painting *View of a Village***

after 1804, Johann Adam Breysig
(1766–1831) (?), Gdańsk
watercolour, black pencil, paper
unknown dimensions

III. PRINTS**Francesco BARTOLOZZI****III.1*****Portrait of Anne Bingham***

1786, Francesco Bartolozzi (1727–
1815), after Joshua Reynolds
(1723–1792), London
etching, stippling, printed in
brown ink (?), paper
H 37 cm, W 30.5 cm

Jacques Dominique BONNEFOY**III.2*****Portrait of Lavinia Spencer***

1787, Jacques Dominique Bonnefoy
(active 3rd quarter of the 18th century
– 1st quarter of the 19th century),
after Joshua Reynolds / Francesco
Bartolozzi (1727–1815) (?), London
aquatint, stippling, colouring, paper
H 37 cm, W 30 cm

Johann Adam BREYSIG**III.3*****View of Warehouses along
the Vistula River***

c 1810, Johann Adam Breysig (1766–1831),
after an authorship drawing, Gdańsk
etching, colouring – with
watercolour (?), paper
H 13.7 cm, W 21.4 cm (?)

Matthaeus DEISCH**III.4*****Portrait of Peter Uphagen***

1775, Matthaeus Deisch (1724–1789),
after Olaf Jensen Kölmer (active in
c the mid 18th century), Gdańsk
mezzotint, paper
H 28.5 cm, W 19 cm

Robert DODD**III.5*****Battle of the Nile, around midnight***

1799, Robert Dodd (1748–1816), London
aquatint, hand-colouring,
numbered on the plate, paper
H 59 cm, W 85 cm (including frame)

III.6***Battle on the Nile, 10 pm at night***

1799, Robert Dodd (1748–1816), London
aquatint, hand-colouring,
numbered on the plate, paper
H 51.5 cm, W 76.6 cm (?) (sheet)
H 59 cm, W 85 cm (including frame)

III.7***Battle of the Nile, the next morning***

1799, Robert Dodd (1748–1816), London
aquatint, hand-colouring,
numbered on the plate, paper

H 51.5 cm, W 76.6 cm (sheet)
H 59 cm, W 85 cm (including frame)

James FITTLER

III.8

Battle of Cape St Vincent

1798, James Fittler (1758–1835), after
Jahleel Brenton (1770–1844), London
etching, copperplate engraving, paper
H 51.5 cm, W 69.6 cm (sheet)
H 59 cm, W 85 cm (including frame)

III.9

Mail Coach

c 1786, James Fittler (1758–1835), after
George Roberston (1742–1788), London
etching, aquatint, paper
unknown dimensions

III.10

Cart Covered with a Tarpaulin

1803, James Fittler (1758–1835), after
George Robertson (1742–1788), London
etching, aquatint, paper
H 26.3 cm, W 30.2 cm

Valentin GREEN

III.11

***View of Westminster Bridge
and Cathedral***

1777, Valentin Green (1739–1813),
Francis Jukes (1745–1812), after William
Marlow (1740–1813), London
etching, aquatint, paper
H 42.2 cm, W 54 cm (uncut impression)

Christian HALDENWANG

III.12

***Monastery at Oliwa viewed from
Mid-Way up Góra Pacholek***

1805, Christian Haldenwang (1770–
1831), after Johann Adam Breysig
(1766–1831) and Johann Daniel Hinckel
(active in Gdańsk in 1805), Karlsruhe
aquatint, sepia toned (?),
colouring (?), paper
H approx. 43 cm, W approx. 53 cm (plate)
H 59 cm, W 75 cm (including frame)

III.13

***Dolina Radości (Valley of Joy)
seen from Góra Pacholek***

1806, Christian Haldenwang (1770–
1831), after Johann Adam Breysig
(1766–1831) and Johann Daniel Hinckel
(active in Gdańsk in 1805), Karlsruhe
aquatint, sepia-toned (?),
colouring (?), paper
H 44.5 cm, W 56 cm (paper size)
H 59 cm, W 75 cm (including frame)

III.14

Monastery in Oliwa and Environs

1806, Christian Haldenwang (1770–
1831), after Johann Adam Breysig
(1766–1831) and Johann Daniel Hinckel
(active in Gdańsk in 1805), Karlsruhe
aquatint, sepia-toned (?),
colouring (?), paper
H approx. 43 cm, W approx. 53 cm (plate)
H 59 cm, W 75 cm (including frame)

III.15

Otomin near Gdańsk

1806, Christian Haldenwang (1770–1831),

after Johann Adam Breysig (1766–1831)
and Johann Daniel Hinckel (active
in Gdańsk in 1805), Karlsruhe
aquatint, sepia-toned (?),
colouring (?), paper
H 44 cm, W 55.4 cm (plate)
H 59 cm, W 75 cm (including frame)

III.16

Promenade in Kolbudy on the Radunia

1806, Christian Haldenwang (1770–
1831), after Johann Adam Breysig
(1766–1831) and Johann Daniel Hinckel
(active in Gdańsk in 1805), Karlsruhe
aquatint, sepia-toned (?),
colouring (?), paper
H 43.8 cm, W 56.7 cm (plate)
H 59 cm, W 75 cm (including frame)

**Carl August HELMSAUER see
Ludwig Eduard LÜTKE**

James HOGG

III.17

Rinaldo and Armida

1784, James Hogg (active in the
years 1784–1800), after Angelica
Kauffman (1741–1807), London
stippling, printed in reddish-
brown ink (?), paper
H 26.6 cm, W 30.5 cm

III.18

Erminia

1784, James Hogg (active in the
years 1784–1800), after Angelica
Kauffman (1741–1807), London
stippling, paper
H 26.6 cm, W 30.5 cm

Jean Francois JANINET

III.19

Portrait of Henry IV, King of France and of Navarre

1777, Jean Francois Janinet (1752–1814),
after Peter Paul Rubens (1577–1640), Paris
aquatint, colouring, paper
H 42 cm, W 37 cm

Francis JUKES see GREEN

Ludwig Eduard LÜTKE

III.20

Schwabenthal Valley (Schwabe's Valley) in Oliwa seen from Góra Pachółek

c 1825, Ludwig Eduard Lütke (1801–
1850), after Christian Gottlieb
Ludwig (1803–1877), Gdańsk
coloured lithography (?), paper
H approx. 36 cm, W approx. 49 cm

III.21

Road to Jaśkowa Valley

c 1825, Carl August Helmsauer
(1789–1844), after Christian Gottlieb
Ludwig (1803–1877), Gdańsk
lithograph, paper
H 47.6 cm, W 66.2 cm (size of paper)

III.22

Góra Sobótka (Mount) in Wrzeszcz with View onto the Bay of Gdańsk and the Wisłoujście Fortress

c 1825, Carl August Helmsauer
(1789–1844), after Christian Gottlieb
Ludwig (1803–1877), Gdańsk
lithograph, paper
H 36 cm, W 48.5 cm (composition)
H 51.1 cm, W 71.8 cm (size of paper)

III.23***View of Oliwa from Dolina
Radości (Valley of Joy)***

Oliwa / gesehen aus dem Freudenthale
c 1825, Carl August Helmsauer
(1789–1844), after Christian Gottlieb
Ludwig (1803–1877), Gdańsk
lithograph, paper
H approx. 36 cm, W approx. 48.5 cm

III.24***Monastery at Oliwa viewed from
Góra (Mount) Pachołek***

c 1825, Ludwig Eduard Lütke (1801–
1850), after Christian Gottlieb
Ludwig (1803–1877), Gdańsk
lithograph, paper
H 51.4 cm, W 49.5 cm (size of paper)

III.25***View of Sopot and the Gdańsk Harbour***

c 1825, Ludwig Eduard Lütke (1801–
1850), after Christian Gottlieb
Ludwig (1803–1877), Gdańsk
lithograph, paper
H 36 cm, W 48.5 cm (size of paper)
H 56 cm, W 67 cm (including frame)

III.26***Wisłoujście Fortress and Mouth
of the Vistula Estuary***

c 1825, Carl August Helmsauer
(1789–1844), after Christian Gottlieb
Ludwig (1803–1877), Gdańsk
lithograph, paper
H 36 cm, W 48.5 cm (composition)
H 50.8 cm, W 69.4 cm (size of paper)

III.27***View of Nowy Port in the village of Ujście***

c 1826, Carl August Helmsauer
(1789–1844), after Christian Gottlieb
Ludwig (1803–1877), Gdańsk
lithograph, paper
H 36.2 cm, W 48.5 cm (composition)
H 49.3 cm, W 65.8 cm (size of paper)
H 56 cm, W 67 cm (including frame)

Friedrich ROSENBERG**III.28*****Near Brooktor***

Beym Brockthor
1796, Friedrich Rosenberg
(1758–1833), Hamburg
coloured etching, paper
H approx. 19 cm, W approx. 25 cm
(composition)
H approx. 24 cm, W approx. 30.2 cm
(size of paper)

III.29***Next to the Deich Gate***

Gegen das Deichthor
1796, Friedrich Rosenberg
(1758–1833), Hamburg
coloured etching, paper
H approx. 19 cm, W approx.
25 cm (composition)
H approx. 24 cm, W approx. 30.2 cm
(size of paper)

III.30***Near the Holz Dam***

Beym Holzdam
1796, Friedrich Rosenberg
(1758–1833), Hamburg
coloured etching, paper

H approx. 19 cm, W approx.
25 cm (composition)
H approx. 24 cm, W approx. 30.2 cm
(size of paper)

III.31***Church of St George***

St Georg
1796, Friedrich Rosenberg
(1758–1833), Hamburg
coloured etching, paper
H approx. 19 cm, W approx.
25 cm (composition)
H approx. 24 cm, W approx. 30.2 cm
(size of paper)

III.32***Lake Outer Alster***

Die aussen Alster
1796, Friedrich Rosenberg
(1758–1833), Hamburg
coloured etching, paper
H approx. 19 cm, W approx.
25 cm (composition)
H approx. 24 cm, W approx.
30.2 cm (size of paper)

III.33***View of Hamburg from the Elbe River***

Ansicht von Hamburg von der Elbe Seite
c 1800 (?), Friedrich Rosenberg
(1758–1833), Hamburg
coloured etching (?), paper
H approx. 19 cm, W approx.
25 cm (?) (composition)
H approx. 24 cm, W approx. 30.2 cm (?)
(size of paper)

William Wynne RYLAND**III.34*****Clio***

2nd half of the 18th century,
William Wynne Ryland (1732 or
1738–1783), after Giovanni Battista
Cipriani (1727–1785), London
stippling, paper
unknown dimensions

III.35***Erato***

2nd half of the 18th century,
William Wynne Ryland (1732 or
1738–1783), after Giovanni Battista
Cipriani (1727–1785), London
stippling, paper
unknown dimensions

III.36***Judgement of Paris***

18th century, William Wynne
Ryland (1732 or 1738–1783), after
Angelica Kauffman (1741–1807), London
etching, stippling, paper
Dia. 39 cm (total size of impression)
H 36.5 cm, W 33.5 cm (plate)

William SEDGWICK**III.37*****View of Walheim***

1785, William Sedgwick
(1748 – *c* 1800), after William
Miller (*c* 1740 – *c* 1810), London
etching, stippling, paper
H 36.6 cm, W 31.4 cm (size of paper)
Dia. 39 cm (?) (including frame)

UNKNOWN AUTHORSHIP

III.38

Lady Hamilton as Nature

early 19th century (?), unknown author, after George Romney (1734–1802), London (?) aquatint (?), stippling (?), paper unknown dimensions

III.39

Portrait of Lady Harriet Cunliffe as Sophia Western

early 19th century (?), unknown author, after John Hoppner (1757–1810), London (?) graphic technique, paper unknown dimensions

III.40

Recess

18th/19th century, unknown author, England graphic technique, paper unknown dimensions

III.41

Monument in a Park

2nd half of the 18th century,

unknown author, Germany (?) graphic technique, paper unknown dimensions

III.42

Sentimental Park

2nd half of the 18th century, unknown author, Germany (?) graphic technique, paper unknown dimensions

OBJECTS WITHOUT ICONOGRAPHY

III.43

Engraving (?)

date of origin unknown, author unknown, place of origin unknown graphic technique (?), paper (?) H 44 cm, W 57 cm

III.44

Engraving (?)

date of origin unknown, author unknown, place of origin unknown graphic technique (?), paper (?) H 44 cm, W 34 cm

IV. SILHOUETTE PORTRAITS

IV.1

Portrait of a Man

2nd half of the 18th century (?), unknown author, place of origin unknown black ink or cut out of black paper, graphic technique, paper small format

IV.2

Portrait of a Man

2nd half of the 18th century (?), unknown author, place of origin unknown black ink or cut out of black paper, graphic technique, paper small format

IV.3

Portrait of a Lady

2nd half of the 18th century (?), unknown
author, place of origin unknown
black ink or cut out of black paper,
graphic technique, paper
small format

IV.4

Portrait of a Man

2nd half of the 18th century (?), unknown
author, place of origin unknown
black ink or cut out of black paper,
graphic technique, paper
small format

IV.5

Portrait of a Lady

2nd half of the 18th century (?), unknown
author, place of origin unknown
black ink or cut out of black paper,
graphic technique, paper
small format

IV.6

Portrait

2nd half of the 18th century (?), unknown
author, place of origin unknown
technique unknown
small format

V. FURNITURE

V.1

Armoire

early 18th century, workshop in Gdańsk
walnut, woodworking,
woodcarving, veneering
H 262 cm, W 240 cm, D 88 cm

V.2

Armoire

1st half of the 18th century,
workshop in Gdańsk
wood, woodworking, woodcarving
unknown dimensions

V.3

Cupboard

2nd quarter of the 18th century,
workshop in Gdańsk
wood, woodworking, woodcarving
unknown dimensions

V.4

Cupboard

mid 18th century, workshop
in Gdańsk or Elbağ
ash, woodworking, marquetry
unknown dimensions

V.5

Safe

c mid 18th century or 3rd quarter of the
18th century, workshop in Gdańsk
wood covered with iron, woodworking,
woodcarving, gilding
H approx. 220 cm, W 100 cm, D 50 cm

V.6

Armoire

late 18th century, workshop in Gdańsk
wood, brass, woodworking, veneering
unknown dimensions

V.7

Corner dresser

late 18th century, workshop in Gdańsk
wood, woodworking,
woodcarving, polychromy
unknown dimensions

V.8

Cupboard

18th/19th century, English workshop (?)
mahogany (?), brass (?),
woodworking, veneering, casting
unknown dimensions

V.9

Corner cupboard

18th or 19th century (?),
workshop in Gdańsk(?)
wood, woodworking
unknown dimensions

V.10

Corner cupboard

18th or 19th century (?),
workshop in Gdańsk(?)
wood, woodworking
unknown dimensions

V.11

Library cupboard (x 2)

18th or 19th century (?),
workshop in Gdańsk(?)
wood, woodworking
unknown dimensions

V.12

Library cupboard

18th or 19th century (?),
workshop in Gdańsk

wood, woodworking, woodcarving, gilding
described as 'large'

V.13

Cupboards (x 2)

18th or 19th century (?),
workshop in Gdańsk(?)
wood, woodworking
unknown dimensions

V.14

Cupboard

19th century (?), workshop in Gdańsk (?)
wood, woodworking
unknown dimensions

V.15

Sideboard

early 19th century, English workshop
wood (mahogany), brass,
woodworking, marquetry, casting
H approx. 90 cm, W 210 cm, D 70 cm

V.16

Cupboard

early 19th century, workshop in Gdańsk
mahogany, woodworking, veneering
unknown dimensions

V.17

Cupboard

1st quarter of the 19th century,
English or workshop in Gdańsk (?)
wood (several types), brass,
woodworking, marquetry
unknown dimensions

V.18

Bedside tables (pair)

1810–1825, workshop in Gdańsk (?)
mahogany, woodworking, veneering,
woodcarving, gilding
unknown dimensions

V.19

Escritoire with cupboard

mid 18th century, Gdańsk, English
or North German workshop
wood (mahogany), brass, panes of glass,
woodworking, veneering, casting
unknown dimensions

V.20

Escritoire

mid 18th century, England, or early
19th century, workshop in Gdańsk
wood (mahogany), woodworking,
veneering, casting
unknown dimensions

V.21

Escritoire

3rd quarter of 18th century,
workshop in Gdańsk
wood, brass, woodworking,
veneering, marquetry, casting
H approx. 90 cm, W 90 cm

V.22

Escritoire

2nd half of the 18th century (?),
workshop in Gdańsk (?)
wood, woodworking
unknown dimensions

V.23

Escritoire with cupboard

late 18th century, workshop in Gdańsk
wood (mahogany), brass, woodworking,
veneering, marquetry
unknown dimensions

V.24

Escritoire

18th or 19th century (?),
workshop in Gdańsk
wood, woodworking
unknown dimensions

V.25

Escritoire

1st quarter of the 19th century,
workshop in Gdańsk, or Royal Prussia
wood, mahogany, veneering
unknown dimensions

V.26

Escritoire

1st quarter of 19th century (?),
workshop in Gdańsk (?)
wood, woodworking
unknown dimensions

V.27

Partner Desk

late 18th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.28

Writing slope

late 18th century, workshop in
Gdańsk or English workshop
wood, woodworking, brass fastenings
unknown dimensions

V.29

Commode

c mid 18th century (?), workshop in Gdańsk or English workshop wood (mahogany?), brass (?), woodworking unknown dimensions

V.30

Commode (pair)

4th quarter of the 18th century, Denmark (?) wood, brass, woodworking, veneering, marquetry
H approx. 80 cm, W 125 cm, D 45 cm

V.31

Commode

18th or 19th century (?), workshop in Gdańsk (?) wood, woodworking unknown dimensions

V.32

Coffer

17th century (?), workshop in Gdańsk (?) steel, hammering unknown dimensions

V.33

Chest for valuables

17th/18th century, workshop in Gdańsk steel, hammering
H approx. 75 cm, W 110 cm, D 40 cm

V.34

Coffer

17th/18th century (?), workshop in Gdańsk (?) wood (?), steel (?) unknown dimensions

V.35

Coffer

1840s, workshop in Gdańsk wood (palisander?), brass, brass sheet (?), woodworking, marquetry and encrustation unknown dimensions

V.36

Cutlery canteen box (x 2)

c 1800, English workshop mahogany, woodworking, marquetry, brass fastenings unknown dimensions

V.37

Cutlery canteen box

c 1810, English workshop mahogany, woodworking, marquetry, brass fastenings unknown dimensions

V.38

Casket or tea caddy

1st quarter of 19th century (?), workshop in Gdańsk (?) mahogany, woodworking unknown dimensions

V.39

Casket

1st quarter of 19th century (?), workshop in Gdańsk (?) mahogany, woodworking, marquetry unknown dimensions

V.40

Apothecary cabinet

18th century (?), workshop in Gdańsk (?) wood, brass (?), woodworking, casting unknown dimensions

V.41

Set of seating

3rd quarter of 18th century, workshop in Gdańsk based on an English pattern wood, upholstery fabric, woodworking, woodcarving, upholstery
unknown dimensions

V.42

Set of seating

4th quarter of 18th century, workshop in Gdańsk wood, woodworking, woodcarving, polychromy, gilding, upholstery
unknown dimensions

V.43

Set of furniture

– **chairs (x 6) and armchairs (x 3)**
18th or 19th century (?), workshop in Gdańsk (?)
wood, green upholstery
unknown dimensions

V.44

Sofa

c 1780 or early 19th century, English or workshop in Gdańsk wood (mahogany), upholstery fabric, woodworking, woodcarving, upholstery
H approx. 120 cm, L 200 cm, W 70 cm

V.45

Sofa

c 1790 or 1st quarter of the 19th century, English or workshop in Gdańsk wood, upholstery fabric, woodworking, woodcarving, upholstery
unknown dimensions

V.46

Sofa

early 19th century, workshop in Gdańsk (?) wood (mahogany), upholstery fabric, woodworking, woodcarving, upholstery
unknown dimensions

V.47

Armchair

c mid 18th century, workshop in Gdańsk (?)
walnut, woodworking, woodcarving, veneering, upholstery
unknown dimensions

V.48

Armchair

2nd quarter of the 19th century, workshop in Gdańsk (?)
wood (mahogany), upholstery fabric, woodworking, woodcarving, upholstery
unknown dimensions

V.49

Chair

c mid 18th century, workshop in Gdańsk (?)
wood, fabric, rattan or raffia, woodworking, woodcarving, upholstery, weaving
unknown dimensions

V.50

Chairs (x 3)

c 1760–1770, English workshop, or 4th quarter of the 18th century, workshop in Gdańsk based on an English pattern wood (mahogany?), animal hair, woodworking, woodcarving, upholstery
unknown dimensions

V.51

Chairs (x 2)

4th quarter of the 18th century, workshop in Gdańsk based on an English pattern
wood, leather or animal hair,
woodworking, upholstery
unknown dimensions

V.52

Chairs (x 22)

late 18th century, workshop in Gdańsk
wood, upholstery fabric, woodworking,
woodcarving, polychromy, upholstery
H approx. 97 cm

V.53

Chair

late 18th century, workshop in Gdańsk
wood, upholstery fabric, woodworking,
woodcarving, polychromy, upholstery
unknown dimensions

V.54

Chairs (x 2)

18th or 19th century (?),
workshop in Gdańsk (?)
wood
unknown dimensions

V.55

Chairs (x 3)

18th or 19th century (?),
workshop in Gdańsk (?)
wood
unknown dimensions

V.56

Chairs (x 22)

1st quarter of the 19th century,

English workshop

wood (mahogany?), animal
hair, woodworking, turning,
woodcarving, upholstery
unknown dimensions

V.57

Chairs (x 5)

1st quarter of the 19th century,
English workshop
wood, animal hair, woodworking,
turning, woodcarving, upholstery
unknown dimensions

V.58

Chairs (x 2)

1st quarter of the 19th century
(?), workshop in Gdańsk (?)
wood
unknown dimensions

V.59

Tabouret

late 18th century, English workshop (?)
wood (mahogany?), woodworking
unknown dimensions

V.60

Stool for the Merchant's Room

late 18th century, workshop in Gdańsk
wood, leather (?), woodworking, upholstery
unknown dimensions

V.61

Footstool

1st quarter of the 19th century,
workshop in Gdańsk
wood, woodworking, turning, upholstery
unknown dimensions

V.62**Benches (x 2)**

c mid 18th century, workshop in Gdańsk
wood, woodworking, turning
H approx. 60 cm, W 200 cm, D 35 cm

V.63**Table**

early 18th century, workshop in Gdańsk
wood, woodworking, turning,
woodcarving, veneering (?)
H approx. 90 cm, W 120 cm, D 70 cm

V.64**Table**

mid 18th century, workshop in Gdańsk
wood, woodworking,
woodcarving, polychromy
unknown dimensions

V.65**Table**

3rd quarter of 19th century, English
or workshop in Gdańsk
mahogany, woodworking
H approx. 110 cm, W 80
cm, D 35 cm (folded)

V.66**Table**

4th quarter of the 19th century, English
workshop, or 1st quarter of the 19th
century, workshop in Gdańsk
wood (mahogany), woodworking
unknown dimensions

V.67**Small table**

c 19th century, English or
workshop in Gdańsk
mahogany, woodworking
unknown dimensions

V.68**Small table**

late 18th century or early 19th
century, workshop in Gdańsk (?)
mahogany, woodworking
unknown dimensions

V.69**Sofa table**

2nd quarter of the 19th century,
English or workshop in Gdańsk
mahogany, metal (brass?),
woodworking, turning, veneering
unknown dimensions

V.70**Small table**

late 18th century, workshop in Gdańsk
mahogany (?), woodworking
H approx. 70 cm, W 80 cm, D 40 cm

V.71**Side table**

late 18th century, workshop in Gdańsk
wood, woodworking
described as 'small'

V.72**Console table**

late 18th century, workshop in Gdańsk
mahogany (?), woodworking
unknown dimensions

V.73

Small table

early 19th century, workshop in Gdańsk (?)
wood (mahogany?), marble,
woodworking, stonework
H approx. 90 cm

V.74

Mounting counting table

4th quarter of the 18th century,
workshop in Gdańsk
wood, stone, woodworking, stonework
unknown dimensions

V.75

Small table

mid 18th century, English workshop
mahogany, woodworking,
turning, woodcarving
unknown dimensions

V.76

Small table

2nd half of the 18th century,
workshop in Gdańsk
wood, woodworking, turning, polychromy
unknown dimensions

V.77

Small table

4th quarter of the 19th century,
English or workshop in Gdańsk
mahogany, woodworking,
turning, woodcarving
unknown dimensions

V.78

Card table

2nd quarter of the 18th century,

Gdańsk or Saxon workshop
wood (mahogany?),
woodworking, woodcarving
H approx. 85 cm

V.79

Card table

mid 19th century, English or
workshop in Gdańsk
mahogany (?), woodworking, woodcarving
unknown dimensions

V.80

Small table

mid 19th century, English or
workshop in Gdańsk
wood, woodworking, woodcarving
unknown dimensions

V.81

Table–screen

1st quarter of the 19th century,
workshop in Gdańsk
wood, woodworking
unknown dimensions

V.82

Table–screen

1st quarter of the 19th century,
workshop in Gdańsk (?)
wood, woodworking
unknown dimensions

V.83

Bedside table

1st quarter of the 19th century,
English or workshop in Gdańsk
mahogany, woodworking,
metalworking, turning
unknown dimensions

V.84

Sewing table

1st quarter of the 19th century,
workshop in Gdańsk (?)
wood (mahogany), metal (brass?),
woodworking, veneering, marquetry
unknown dimensions

V.85

Coiffeuse/Vanity table (Frisiertisch)

1st quarter of the 19th century,
workshop in Gdańsk (?)
wood, pane of glass,
woodworking, woodcarving
unknown dimensions

V.86

Washstand

1st quarter of the 19th century,
workshop in Gdańsk (?)
wood (mahogany?), woodworking
unknown dimensions

V.87

Console table

mid 18th century, workshop in Gdańsk
wood, marble, woodworking, woodcarving,
polychromy, gilding (?), stonework
H approx. 70 cm, W 80 cm, D 35 cm

V.88

Consoles (pair)

3rd quarter of the 18th century,
workshop in Gdańsk
wood, marble, woodworking,
woodcarving, gilding, stonework
unknown dimensions

V.89

Console tables (pair)

4th quarter of the 18th century,
workshop in Gdańsk
wood, marble, woodworking, woodcarving,
polychromy, gilding (?), stonework
unknown dimensions

V.90

Console table

4th quarter of the 18th century,
workshop in Gdańsk
wood, marble, woodworking,
woodcarving, gilding, stonework
unknown dimensions

V.91

Console table

4th quarter of the 18th century,
workshop in Gdańsk
wood, stone or stucco work, woodworking,
woodcarving, polychromy, gilding (?)
unknown dimensions

V.92

Console table

4th quarter of the 18th century,
workshop in Gdańsk
wood, marble, woodworking,
woodcarving, polychromy, stonework
unknown dimensions

V.93

Console tables (x 2)

1780s, workshop in Gdańsk
wood, marble, woodworking,
woodcarving, stonework
W approx. 80 cm

V.94**Small table**

18th century (?), place of origin unknown
wood, woodworking
unknown dimensions

V.95**Tables (x 3)**

18th or 19th century (?),
workshop in Gdańsk
wood, woodworking
unknown dimensions

V.96**Table and mirror**

19th century (?), workshop in Gdańsk (?)
wood
unknown dimensions

V.97**Bed with canopy**

18th/19th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.98**Bed with canopy**

18th/19th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.99**Bed with canopy**

1st quarter of the 19th century,
workshop in Gdańsk
wood (mahogany, ebony), woodworking,
veneering, woodcarving, marquetry, gilding
unknown dimensions

V.100**Mirror**

3rd quarter of the 18th century,
workshop in Gdańsk
wood, pane of glass, woodworking,
woodcarving, gilding
unknown dimensions

V.101**Mirror**

3rd quarter of the 18th century,
workshop in Gdańsk
wood, pane of glass, woodworking,
woodcarving, gilding
unknown dimensions

V.102**Mirror**

1770–1780, workshop in Gdańsk
or English workshop
wood, pane of glass, woodworking,
woodcarving, gilding
approx. 120 cm x 60 cm

V.103**Mirror**

4th quarter of the 18th century,
workshop in Gdańsk
wood, pane of glass, woodworking,
woodcarving, polychromy, gilding
unknown dimensions

V.104**Mirrors (x 2)**

1780s, workshop in Gdańsk
wood, pane of glass, woodworking,
woodcarving, gilding
unknown dimensions

V.105

Mirrors (x 2)

4th quarter of the 18th century,
workshop in Gdańsk
wood, pane of glass, woodworking,
woodcarving, polychromy, gilding
unknown dimensions

V.106

Mirror

1st quarter of the 19th century,
workshop in Gdańsk (?)
wood, pane of glass,
woodworking, veneering
unknown dimensions

V.107

Mirror

1st quarter of the 19th century,
workshop in Gdańsk (?)
wood (mahogany?), pane of
glass, woodworking
unknown dimensions

V.108

Mirror

1st quarter of the 19th century,
workshop in Gdańsk (?)
wood, pane of glass, woodworking,
veneering, woodcarving
unknown dimensions

V.109

**Pair of Tremo-style mirrors
(mirrors with chests of drawers)**

1st quarter of the 19th century,
workshop in Gdańsk
wood (mahogany?), woodworking,
veneering, marquetry
unknown dimensions

V.110

Mirror

1st quarter of the 19th century
(?), workshop in Gdańsk (?)
wood, pane of glass, woodworking
unknown dimensions

V.111

**Mirrors, panes of glass, with
decorative elements**

18th or 19th century, place
or origin unknown
wood, panes of glass, woodworking,
woodcarving, glass
unknown dimensions

V.112

Press

c mid 18th century, workshop in Gdańsk
various types of wood, metal,
woodworking, veneering,
marquetry, turning
unknown dimensions

V.113

Fire screen (for stove)

4th quarter of the 18th century,
workshop in Gdańsk
wood, woodworking, woodcarving,
gilding, upholstery
unknown dimensions

V.114

Wine cooler

late 18th century, English workshop
mahogany, woodworking, brass fastenings
unknown dimensions

V.115

Wig stand

18th century or early 19th century, workshop in Gdańsk
steel, forging
unknown dimensions

V.116

Stand for clothing and wigs

18th century or early 19th century, workshop in Gdańsk
wood, steel, woodworking, turning
unknown dimensions

V.117

Plaques (x 2)

18th century or early 19th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.118

Jardinière

18th or 19th century (?), workshop in Gdańsk (?)
wood, woodworking
unknown dimensions

FURNITURE

IN THE UTILITY ROOMS

V.119

Armoire

c mid 18th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.120

Cupboard

18th or 19th century (?), workshop in Gdańsk
wood, woodworking
described as 'small'

V.121

Sideboard cupboard

1st quarter of the 18th century, workshop in Gdańsk
wood, woodworking, turning
unknown dimensions

V.122

Etagère

18th/19th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.123

Etagère

18th/19th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.124

Etagère for plates

18th/19th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.125

Table

18th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.126

Table

18th century, workshop in Gdańsk
wood, woodworking
unknown dimensions

V.127

Table

18th century, workshop in Gdańsk
wood, woodworking, polychromy
unknown dimensions

V.128

Kitchen table

18th century, workshop in Gdańsk
pine, woodworking, polychromy
unknown dimensions

VI.1

Longcase clock

1780–1810, case and mechanism
– unknown workshop, England
wood, mahogany (case), steel,
brass (mechanism), woodworking,
veneering, casting
unknown dimensions

VI. CLOCKS AND BAROMETERS

VI.2

Longcase clock

1740–1765, case – Gdańsk or
environs, mechanism – unknown
workshop, Gdańsk (?)
oak (?) (case), steel, brass (mechanism),
woodworking, veneering, forging, casting
H approx. 253 cm

VI.3

Longcase clock

18th century, place of origin unknown
wood (casing), brass, steel (mechanism),
woodworking, forging, casting
unknown dimensions

VI.4

Longcase chiming clock

c 1786 (?), Johann Ernst
Weichenthal, Gdańsk
polychromed wood, gilding (case),
steel, brass (mechanism)
H approx. 250 cm

VI.5

Table clock

c 1810, J.B. le Blanc, France
bronze, glass, casting, gilding, enamelling
H 47 cm, L 56 cm, D 17 cm

VI.6

Table clock

early 19th century, unknown
workshop, France (?)
bronze, glass, casting, gilding, enamelling
dimensions unknown

VI.7

Column clock

early 19th century (?), place
of origin unknown
brass, alabaster (?), casting
unknown dimensions

VI.8

Table clock

1st quarter of the 19th century
(?), place of origin unknown
metal
unknown dimensions

VI.9

Barometer

late 18th century, Gdańsk workshop
wood, glass, woodworking, woodcarving
unknown dimensions

VI.10

Barometer

late 18th century, workshop in Gdańsk
wood, glass, woodworking, woodcarving
unknown dimensions

VII. MUSICAL INSTRUMENTS

VII. 1

Harpsichord

late 18th century, German workshop (?)
wood, brass, woodworking,
painting, casting
H approx. 90 cm

VII.2

Harp

late 18th century, place of origin unknown
wood, brass, woodworking, carving, casting
unknown dimensions

VIII. PORCELAIN FIGURINES

VIII. 1

Luna and Endymion

1783–1800, Johann Georg Müller
(active 1763–1789), pattern no. 711
of 1783, KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H without base 21.5 cm

of 1780, KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H 19 cm, W 13 cm
H with base 26 cm

VIII.2

Apollo and Dryope with Cupid

after 1785, Johann Georg Müller
(active 1763–1789), pattern no.
713, KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H without base 25 cm

VIII.4

Venus

1780–1800, Johann Georg Müller
(active 1763–1789), pattern no. 599
of -1785, after Jean-Baptiste Pigalle
(1714–1785). KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H with base approx. 26 cm

VIII.3

Jupiter

1780–1800, Johann Georg Müller
(active 1763–1789), pattern no. 652

VIII.5

Mercury

1780 (?) – 1800, Johann Georg Müller
(active 1763–1789), pattern no. 598,
after Jean-Baptiste Pigalle (1714–
1785). KPM Berlin, Germany

porcelain, relief decoration,
overglaze decoration and gilding
H with base approx. 26 cm

VIII.6

Juno

1780 (?)–1800, Johann Georg
Müller (active 1763–1789), pattern
no. 651, KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H 19.5 cm, W 11.5 cm

VIII.7

Personification of the Four Seasons of the Year

c 1790, KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H approx. 15 cm

VIII.8

Magpie with snail

c 1766, Johann Baptist Pedrozzi
(active 1711–1778), pattern no. 168a
of 1763, KPM Berlin, Germany
porcelain, overglaze decoration
H approx. 28 cm

VIII.9

Amor (Cupid) and Psyche

c mid 18th century, pattern 2336
of 1755 Meissen, Germany
porcelain, overglaze decoration, gilding (?)
H approx. 20 cm

VIII.10

Allegory of Painting and Sculpture

c 1755–1765, Friedrich Elias Meyer
(1723–1785), pattern dating from
1755–1760, Meissen, Germany
porcelain, overglaze decoration, gilding (?)
H approx. 25 cm

IX. CERAMICS OF THE FAR EAST AND EUROPEAN IMITATIONS

IX.1

Plate

1630–1650, Ming/Qing,
interim period, China
porcelain, cobalt underglaze decoration
H 6 cm, Dia. 36.5 cm (dimensions of a
plate in the National Museum in Gdańsk)

IX.2

Plate

1630–1650, Ming/Qing,
interim period, China
porcelain, cobalt underglaze decoration
unknown dimensions

IX.3

Plate

early 17th century, Qing dynasty,
Kangxi period, China
porcelain, cobalt underglaze decoration
unknown dimensions

IX.4

Plate

18th century, place of origin unknown
ceramic, painted
unknown dimensions

IX.5

Plate

early 18th century, Hanau or Frankfurt-am-Main, Germany
faïence, cobalt underglaze decoration
unknown dimensions

IX.6

Plate

1st half of the 18th century, Qing dynasty, Kangxi period or Yung-chêng (Yungzheng), China, or Meissen, Germany
porcelain, cobalt and iron underglaze decoration
unknown dimensions

IX.7

Vase

18th century, place of origin unknown
ceramic, painted
unknown dimensions

IX.8

Bowl

early 18th century, workshop of De Paeuw, Gerrit Pietersz Kam (?), Delft, Netherlands,
faïence, cobalt underglaze decoration
H approx. 17 cm, Dia. spout 39 cm
(similar dimensions to a bowl in the National Museum in Gdańsk)

X. DECORATIVE VASES

X.1

Set of three decorative vases

early 18th century, workshop of De Metaale Pot, Delft, Netherlands
faïence, cobalt underglaze decoration
unknown dimensions

X.2

Set of five decorative vases

early 18th century, workshop of *De Dubbelde Schenkkkan*, Louwys Victorsz. (Louis Victor) (1670–1720) (?), Delft, Netherlands
faïence, cobalt underglaze decoration
H approx. 70 cm

X.3

Two vases from a decorative set

early 18th century, workshop of *De Dubbelde Schenkkkan*, Louwys Victorsz. (Louis Victor) (1670–

1720) (?), Delft, Netherlands
faïence, cobalt underglaze decoration
H approx. 70 cm

X.4

Two vases from a decorative set

early 18th century, workshop of De Metaale Pot, Delft, Netherlands
faïence, cobalt underglaze decoration
unknown dimensions

X.5

Vase

after 1818, Johann Daniel Schöne (1767–1843), pattern dating from 1818, Meissen, Germany
porcelain, overglaze decoration
unknown dimensions

XI. TABLEWARE – CERAMICS

XI.1

Dinner service vessels (three terrines, dishes and plates)

c 1780–1790, KPM Berlin, Germany

porcelain, relief decoration,
overglaze decoration, gilding

a. Terrine (x 2)

H 23 cm, W 24.5 cm

b. Terrine

H 17 cm (?)

c. Plates and platters

unknown dimensions

XI.2

Dinner service vessels (terrine, terrine tray, deep dish)

c 1750, Meissen, Germany

porcelain, relief decoration,
overglaze decoration and gilding
unknown dimensions

a. Terrine

b. Terrine tray

c. Plate

XI.3

Plates from a dinner service

c 1765, Meissen, Germany

porcelain, relief decoration,
overglaze decoration and gilding
unknown dimensions

XI.4

Plates from a dinner service (x 22)

c 1770, pattern 674 (*Königsblatt*)

KPM Berlin, Germany

porcelain, relief decoration,
overglaze decoration and gilding
unknown dimensions

XI.5

Terrines (x 2)

c 1780–1790, most probably Meissen
or KPM Berlin, Germany

porcelain, overglaze decoration and gilding
unknown dimensions

XI.6

Terrine

late 18th century, place of origin unknown
cream faience (creamware)
unknown dimensions

XI.7

Terrine

early 19th century, place
of origin unknown
cream faience (creamware)
unknown dimensions

XI.8

Terrine tray

c 1780–1790, KPM Berlin, Germany
porcelain, overglaze decoration and gilding
unknown dimensions

XI.9

Terrine tray

c 1761 or 1762, pattern for relief no. 32,
probably by Johann Joachim Kändler
(1706–1775) or Friedrich Elias Meyer
(1723–1785), Meissen, Germany
porcelain, relief decoration,

overglaze decoration and gilding
unknown dimensions

XI.10

Sauce boat

18th or 19th century (?), place
of origin unknown
porcelain
unknown dimensions

XI.11

Butter dish

18th or 19th century (?), place
of origin unknown
porcelain
unknown dimensions

XI.12

figural condiment sets (x4)

c 1761, Johann Joachim Kändler
(1706–1775), Meissen, Germany
porcelain, overglaze decoration
H 18 cm, W 15 cm, D 10 cm

XI.13

Plates (x 9)

18th century, place of origin unknown
faience (?)
unknown dimensions

XI.14

Meat platter (x 18)

18th century, place of origin unknown
faience
unknown dimensions

XI.15

Platter

18th century, place of origin unknown

porcelain, overglaze decoration
unknown dimensions

XI.16

Plates (at least x 393)

18th or 19th century (?), place
of origin unknown
Porcelain, perhaps a few of
which were made of faience
unknown dimensions

XI.17

Platters

18th or 19th century (?), place
of origin unknown
Porcelain, perhaps a few of
which were made of faience
unknown dimensions

XI.18

Plates from dessert services (x 22)

c 1770, pattern 674 (*Königsglatt*)
KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H 3.5 cm, Dia. 24.7 cm

XI.19

**cups and saucers from a
tea set (at least x 30)**

c 1820–1830, KPM Berlin, Germany
porcelain, overglaze decoration and gilding
unknown dimensions

XI.20

Baskets (x 2)

1760–1770, Meissen, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H 9 cm (?)

XI.21**Baskets (x 3)**

1760–1770, Meissen, Germany
porcelain, relief decoration,
overglaze decoration and gilding
9 cm × 17.8 cm × 17.4 cm (?) (according to
size of a basket in the Wilanów collection)

XI.22**Fruit basket from a dessert service**

1791–1794, KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H 19.5 cm, W 28 cm

XI.23**Ice buckets (x 2)**

c 1775, KPM Berlin, Germany
porcelain, relief decoration,
overglaze decoration and gilding
H approx. 24 cm

XI.24**Powder shaker bowl**

18th or 19th century (?), place
of origin unknown
porcelain
unknown dimensions

XI.25**Stem of platter (?)**

18th century, place of origin unknown
porcelain, overglaze decoration
unknown dimensions

XI.26**Stem of platter**

c 1760–1770, pattern Carl Christoph Punct
(?–1765), painter: Johann Gottfried Müller

(active 1744–1777), Meissen, Germany
porcelain, overglaze decoration and gilding
unknown dimensions

XI.27**Coffee jug**

c 1768–1830, KPM Berlin, Germany
porcelain, overglaze decoration and gilding
unknown dimensions, based on a
similar jug, assumed H 21.6–23.5 cm

XI.28**Teapot**

1st quarter of the 19th century,
Meissen, Germany
porcelain, overglaze decoration and gilding
unknown dimensions

XI.29**cups and saucers (so-called
Sammeltassen, at least x 25)**

1st quarter of the 19th century, probably
Meissen and KPM Berlin, Germany
porcelain, overglaze decoration, gilding (?)
unknown dimensions

XI.30**Goblets on stems (x 2)**

1st quarter of the 19th century,
KPM Berlin, Germany
porcelain, overglaze decoration and gilding
unknown dimensions

XI.31**Goblets (x 7)**

18th or 19th century (?), place
of origin unknown
porcelain
unknown dimensions

XII. SILVER TABLEWARE

XII.1

Tankard

c 1660, Christian Schubert I, Gdańsk
silver, gilding, hammering, casting,
repoussé and chasing, engraving
H approx. 25 cm

XII.2

Tankard

1685–1701, Andreas Meckens II, Gdańsk
silver, gilding, hammering, casting,
repoussé and chasing, engraving
H approx. 25 cm

XII.3

Tankard

c 1690, Benedict Clausen, Gdańsk
silver, gilding, hammering, casting,
repoussé and chasing, engraving
H 26 cm (?), Dia. base: 18.7 cm (?)
(according to the measurements of
a tankard in the collection of the
National Museum in Poznań)

XII.4

Beakers (x 2)

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering
unknown dimensions

XII.5

Terrine

2nd half of the 18th century,
workshop in Gdańsk
silver, hammering, casting
unknown dimensions

XII.6

Terrine

2nd half of the 18th century,
workshop in Gdańsk
silver, hammering, casting
unknown dimensions

XII.7

Condiment set (x2)

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering
unknown dimensions

XII.8

Basket

2nd half of the 18th century,
workshop in Gdańsk
silver, hammering, repoussé
and chasing, casting
unknown dimensions

XII.9

Tray (?)

18th century (?), workshop in Gdańsk (?)
silver, hammering, repoussé and chasing
unknown dimensions

XII.10

Plates (x 4)

1st half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering, gilding (?)
unknown dimensions

XII.11

Samovar

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering, casting
unknown dimensions

XII.12

Tea Caddy (x2)

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering, casting
unknown dimension

XII.13

Cream jug

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering, casting
unknown dimensions

XII.14

Sugar bowls (pair)

2nd half of the 18th century, workshop
in Gdańsk (?), Emmanuel Ellerholtz I (?)
silver, hammering, casting
H approx. 10 cm, W approx.
14 cm, D approx. 10 cm

XII.15

Sugar bowl and spoon

2nd half of the 18th century,
workshop in Gdańsk
silver, hammering, casting
unknown dimensions

XII.16

Sugar bowls (x 2)

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering, casting
unknown dimensions

XII.17

Powder sugar shaker

2nd half of the 18th century
(?), Gdańsk workshop (?)
silver, hammering, casting
unknown dimensions

XII.18

Cake stand

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering
unknown dimensions

XII.19

Cake stands (x 2)

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammering
unknown dimensions

XII.20

Apostle spoons (x 12)

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, casting
unknown dimensions

XIII. TABLEWARE – GLASS

XIII.1**Centrepiece – tray**

late 18th century (?), place
of origin unknown
wood, pane of glass, brass, casting
unknown dimensions

XIII.2**Vase**

18th century (?), place of origin unknown
glass
unknown dimensions

XIII.3**Glass Baskets (x 4)**

2nd half of the 18th century,
Netherlands (?), England (?)
uncoloured glass
unknown dimensions

XIII.4**Shell-shaped vessels (x 12)**

18th century (?), place of origin unknown
glass
unknown dimensions

XIII.5**Bowls (x 2)**

18th century (?), place of origin unknown
uncoloured glass
unknown dimensions

XIII.6**Bowl**

18th century (?), place of origin unknown
uncoloured glass
unknown dimensions

XIII.7**Small dish**

18th century (?), place of origin unknown
glass
unknown dimensions

XIII.8**Small dish**

18th century (?), place of origin unknown
glass
unknown dimensions, described as 'small'

XIII.9**Goblet**

18th century (?), place of origin unknown
coloured glass, silver (?)
unknown dimensions

XIII.10**Goblet**

18th century (?), place of origin unknown
uncoloured glass, cut
unknown dimensions

XIII.11**Cup**

18th century (?), place of origin unknown
uncoloured glass, cut
unknown dimensions

XIII.12**Wine glasses (x 2)**

18th century, place of origin unknown
uncoloured glass
unknown dimensions

XIII.13

Wine glasses (x 3)

18th century, place of origin unknown
 uncoloured glass, cut
 unknown dimensions

XIII.14

Wine glasses (x 3)

2nd half of the 18th century, England (?)
 uncoloured glass, matt
 unknown dimensions

XIII.15

Wine glasses (x 32)

18th and 19th centuries, place
 of origin unknown
 glass
 unknown dimensions

XIII.16

Liqueur glasses (x 44)

18th and 19th centuries, place
 of origin unknown
 glass
 unknown dimensions

XIII.17

Glasses for drinking 'Sekt' (x 48)

18th and 19th centuries, place

of origin unknown

glass

unknown dimensions

XIII.18

Tankard

18th century (?), place of origin unknown
 uncoloured glass, blown, cut, engraved
 unknown dimensions

XIII.19

Beer glasses (x 12)

18th century, place of origin unknown
 glass
 unknown dimensions

XIII.20

Plates (x 7)

late 18th century, place of origin unknown
 uncoloured glass
 unknown dimensions

XIII.21

Plates (x 49)

date, author and place of origin unknown
 glass
 unknown dimensions

XIV. TABLEWARE – PEWTER, BRASS

XIV. 1

Coffee pot

1st quarter of the 19th century (?),
 workshop in Gdańsk (?), England (?)
 pewter, wood, casting
 unknown dimensions

XIV. 2

Teapot

1st quarter of the 19th century (?),
 workshop in Gdańsk (?), England (?)
 pewter, wood, casting
 unknown dimensions

XIV. 3

Teapot

1st quarter of the 19th century (?),
Workshop in Gdańsk (?), England (?)
pewter, wood, casting
unknown dimensions

casting, painting

unknown dimensions

XIV. 4

Tray

date of origin unknown,
workshop in Gdańsk (?)
pewter
unknown dimensions

XIV.8

Samovar

1st quarter of the 19th century,
workshop in Gdańsk
brass, hammered, cut, casting
unknown dimensions

XIV.5

Samovar

4th quarter of the 18th century
or 1st quarter of the 19th century,
workshop in Gdańsk
copper (?), hammered
unknown dimensions

XIV.9

Samovars (x 4)

4th quarter of the 18th century or early
19th century (?), workshop in Gdańsk (?)
brass (?), hammering
unknown dimensions

XIV.6

Samovar

1st quarter of the 19th century,
workshop in Gdańsk
brass, hammered, casting
unknown dimensions

XIV.10

Teapot with warmer

1st quarter of the 19th century,
workshop in Gdańsk
brass, ivory (?), hammering
unknown dimensions

XIV.7

Samovar

late 18th century, workshop in Gdańsk
brass, red (?) paint, hammered,

XIV.11

Teapot with warmer

4th quarter of the 18th century
or 1st quarter of the 19th century
(?), workshop in Gdańsk (?)
copper (?)
unknown dimensions

XV. LIGHTING

XV.1**Lantern**

3rd quarter of the 18th century,
workshop in Gdańsk
brass, glass, casting
unknown dimensions

XV.2**Hanging candelabra**

late 18th century or early 19th
century, unknown workshop,
northern Germany (?), Sweden (?)
brass, glass, casting, cut, polishing
unknown dimensions

XV.3**Hanging candelabra**

1st quarter of the 19th century,
unknown workshop, Germany (?)
bronze, glass, hammering,
cut, gilding, polishing
unknown dimensions

XV.4**Hanging candelabra**

3rd quarter of the 19th century,
unknown workshop, England
blown glass, drawn, cut, gilding
unknown dimensions

XV.5**Hanging candelabra**

late 18th century, place of origin unknown
brass (?), glass, casting, gilding, cut
unknown dimensions

XV.6**Hanging lamp**

late 18th century, place of origin unknown
metal (brass?, bronze?), glass,
casting, blown glass
unknown dimensions

XV.7**Candlesticks affixed to
frame of mirror (x 2)**

c 1800, workshop in Gdańsk (?)
metal (brass?), glass, casting, cut
unknown dimensions

XV.8**Mirror with candlestick (x 2)**

1st quarter of the 19th century,
unknown workshop, England
wood, brass, pane of glass, haberdashery,
woodcarving, gilding, casting
Dia. approx. 60 cm

XV.9**Wall candle holders (x 2)**

1st quarter of the 19th century,
unknown workshop, England
wood, brass, haberdashery,
woodcarving, gilding
unknown dimensions

XV.10**Wall candle holders (x 3)**

3rd quarter of the 18th century,
place of origin unknown
wood, pane of glass, metal, cut glass
unknown dimensions

XV.11

Freestanding candlesticks (pair)

4th quarter of the 19th century,
unknown workshop, England
glass, brass, blown, drawn, cut, gilded
unknown dimensions

XV.12

Candlesticks (x 6)

2nd half of the 18th century,
workshop in Gdańsk
silver, hammering, repoussé
and chasing, casting
unknown dimensions

XV.13

Candlesticks (x 2)

late 18th century, English workshop (?)
silver, hammering, casting
unknown dimensions

XV.14

Candlestick

2nd half of the 18th century,
workshop in Gdańsk
silver, casting
unknown dimensions

XV.15

Candlesticks

2nd half of the 18th century,
workshop in Gdańsk
silver, casting
unknown dimensions

XV.16

Freestanding candlestick

1st quarter of the 19th century,
workshop in Gdańsk (?)
brass (?), casting
unknown dimensions

XV.17

Freestanding candlesticks (pair)

1st quarter of the 19th century,
workshop in Gdańsk (?)
brass (?), casting
unknown dimensions

XV.18

Freestanding candlestick

1st quarter of the 19th century,
workshop in Gdańsk (?)
brass (?), casting
unknown dimensions

XV.19

Freestanding candlesticks (pair)

1st quarter of the 19th century,
workshop in Gdańsk (?)
brass (?), casting
unknown dimensions

XV.20

Freestanding candlesticks (pair)

late 18th century, workshop in Gdańsk
brass (?), wood (?), casting, painting
unknown dimensions

XV.21

Freestanding candlesticks (pair)

late 18th century, workshop in Gdańsk
brass (?), wood (?), casting, painting
unknown dimensions

XV.22

**Freestanding candlesticks
(pair or two pairs)**

late 18th century, workshop in Gdańsk
pewter (?), silver (?), repoussé
and chasing (?), casting
unknown dimensions

or 1st quarter of the 19th century,
workshop in Gdańsk (?)
metal (?)
unknown dimensions

XV.23

Freestanding candlesticks (pair)

3rd quarter of the 18th century,
workshop in Gdańsk
metal (?), wood (?)
unknown dimensions

XV.26

Wick trimmers

2nd half of the 18th century (?),
workshop in Gdańsk (?)
silver, hammered, casting
unknown dimensions

XV.24

Freestanding candlestick

4th quarter of the 18th century
or 1st quarter of the 19th century,
workshop in Gdańsk (?)
metal (?)
unknown dimensions

XV.27

Candleholder screen

1st quarter of the 19th century,
place of origin unknown
brass (?), textile, haberdashery,
glass, casting, embroidery
described as 'small'

XV.25

Freestanding candlesticks (x 3)

4th quarter of the 18th century

XV.28

Small lamp

18th or 19th century, workshop in Gdańsk
pewter, casting
unknown dimensions

XVI. ARTICLES OF HYGIENE

XVI.1

Vanity box

1st quarter of the 19th century
(?), workshop in Gdańsk (?)
brass, silver (?)
unknown dimensions

(?),workshop in Gdańsk (?)
brass, silver (?)
unknown dimensions

XVI.2

Vanity box

1st quarter of the 19th century

XVI.3

Vanity box

1st quarter of the 19th century
(?),workshop in Gdańsk (?)
brass
unknown dimensions

XVI.4

Spittoon

18th century (?),workshop in Gdańsk (?)

brass

unknown dimensions

XVI.5

Spittoon

18th century (?),workshop in Gdańsk (?)

brass

unknown dimensions

XVI.6

Washbowl and soap bowl

1st quarter of the 19th century,

workshop in Gdańsk

pewter, casting

unknown dimensions

XVII. MISCELLANEOUS

XVII.1

Snuffbox

before 1784, unknown author, Denmark (?)

jasper, gold, diamond

unknown dimensions

XVII.2

Snuffbox

4th quarter of the 18th century (?),

author unknown, Saxony (?)

gold

unknown dimensions

XVII.3

**Backgammon set with
board and checkers**

18th century (?),workshop in Gdańsk (?)

wood, mother-of-pearl, marquetry,

encrustation, brass fastenings

unknown dimensions

XVII.4

Microscope

18th century (?),workshop in Gdańsk (?)

brass (?), wood, glass

unknown dimensions

XVII.5

Spyglass

18th century (?),workshop in Gdańsk (?)

wood, metal, glass

unknown dimensions

XVII.6

Display case with pistols

18th century (?),workshop in Gdańsk (?)

steel, wood, silver (?)

unknown dimensions

XVII.7

Ammunition case

18th century (?),workshop in Gdańsk (?)

wood (?)

unknown dimensions

XVII.8

Top hat box

19th century (?),workshop in Gdańsk (?)

material unknown

unknown dimensions

XVII.9

Files with documents (x 3)

date and place of origin unknown

paper

unknown dimensions

XVII.10

File with prints (engravings)

18th century (?), place of origin unknown
paper
unknown dimensions

XVII.11

Set of writing implements

18th century (?), workshop in Gdańsk (?)
wood, pewter, glass
unknown dimensions

XVII.12

Set of writing implements

18th century (?), 19th century
(?), place of origin unknown
porcelain
unknown dimensions

XVII.13

Tablecloth

1717, Gdańsk
linen thread, weaving, dyeing
unknown dimensions

XVII.14

Kilim rugs (x 2)

1st quarter of the 19th century,
place of origin unknown
wool yarn (?), dyeing, sewing
unknown dimensions

XVII.15

Kilim rug

1st quarter of the 19th century,
place of origin unknown
wool yarn (?), dyeing, sewing
unknown dimensions, described as 'small'

XVII.16

Kilim rug

1st quarter of the 19th century,
place of origin unknown
wool yarn (?), dyeing, sewing
unknown dimensions, described as 'large'

XVIII. HOUSEHOLD DEVICES

XVIII.1

Teapots (x 7)

18th or 19th century, workshop in Gdańsk
brass, hammering, soldering
unknown dimensions

XVIII.2

Cooking vessels (x 7)

18th or 19th century, workshop in Gdańsk
copper, hammering
unknown dimensions

XVIII.3

Cooking vessels

18th or 19th century, workshop in Gdańsk
bronze, casting
described as 'small'

XVIII.4

Cauldron

18th or 19th century, workshop in Gdańsk
copper, hammering
unknown dimensions, described as 'large'

XVIII.5

Fish kettle

18th or 19th century, workshop in Gdańsk
copper, hammering
unknown dimensions

XVIII.6

Roasting Pan (x 3)

18th or 19th century, workshop in Gdańsk
copper, hammering
unknown dimensions

XVIII.7

Pudding mould

18th or 19th century, workshop in Gdańsk
copper (?), hammering
unknown dimensions

XVIII.8

Cake moulds (x 5)

18th or 19th century, workshop in Gdańsk
copper, hammering
unknown dimensions

XVIII.9

Waffle iron

18th or 19th century, workshop in Gdańsk
brass, hammering, casting
unknown dimensions

XVIII.10

Spit

18th or 19th century, workshop in Gdańsk
steel, forging
unknown dimensions

XVIII.11

Gridiron

18th or 19th century, workshop in Gdańsk
steel, forging
unknown dimensions

XVIII.12

Device for roasting coffee beans

18th or 19th century, workshop in Gdańsk
steel, hammering, rolling
unknown dimensions

XVIII.13

Coffee mill grinder

18th or 19th century, workshop in Gdańsk
metal, hammering, rolling
unknown dimensions

XVIII.14

Pewter plates (x 38)

18th/19th century, workshop in Gdańsk
pewter, casting
unknown dimensions

XVIII.15

Plate

18th or 19th century, workshop in Gdańsk
steel, hammering
described as 'large'

XVIII.16

Bowl

18th or 19th century, workshop in Gdańsk
steel, hammering
unknown dimensions

XVIII.17

Bowl

18th or 19th century, workshop in Gdańsk
copper (?), hammering
unknown dimensions

XVIII.18

Bowl

18th or 19th century, workshop in Gdańsk
copper (?), hammering
unknown dimensions

XVIII.19

Spoons (x 8)

18th or 19th century, workshop in Gdańsk
pewter, casting
unknown dimensions

XVIII.20

Salt cellar

18th or 19th century, workshop in Gdańsk
pewter (?), casting
unknown dimensions

XVIII.21

Salt cellar

18th or 19th century, workshop in Gdańsk
pewter (?), casting
unknown dimensions

XVIII.22

Salt cellar

18th or 19th century, workshop in Gdańsk
pewter, casting
unknown dimensions

XVIII.23

Mortars (x 2)

18th or 19th century, workshop in Gdańsk
bronze or brass, casting
unknown dimensions

XVIII.24

Funnel

18th or 19th century, workshop in Gdańsk
pewter (?), casting
unknown dimensions

XVIII.25

Sieve

18th or 19th century, workshop in Gdańsk

copper (?), hammering
unknown dimensions

XVIII.26

Grater

18th or 19th century, workshop in Gdańsk
steel (?), forging
unknown dimensions

XVIII.27

Meat cleaver (x 2)

18th or 19th century, workshop in Gdańsk
steel, wood, hammering
unknown dimensions

XVIII.28

Small barrels (x 2)

18th or 19th century, workshop in Gdańsk
wood, turning (?)
unknown dimensions

XVIII.29

Storage containers (x 2)

18th or 19th century, workshop in Gdańsk
steel, hammering
unknown dimensions

XVIII.30

Storage tin

18th or 19th century, workshop in Gdańsk
steel (?), hammering
unknown dimensions

XVIII.31

Baskets (x 3)

18th or 19th century, workshop in Gdańsk
material unknown, wicker (?)
unknown dimensions

XVIII.32

Device for measuring flour

18th or 19th century, workshop in Gdańsk
wood, cooperage
unknown dimensions

XVIII.33

Measuring devices (x 2)

18th or 19th century, workshop in Gdańsk
copper, hammering
unknown dimensions

XVIII.34

Water storage vessel

18th century, workshop in Gdańsk
copper, brass, hammering, casting
unknown dimensions

XVIII.35

Water storage vessel

18th century, workshop in Gdańsk
copper, brass, hammering, casting
unknown dimensions

XVIII.36

Ladle for water (x 2)

18th or 19th century, workshop in Gdańsk
copper (?), hammering
unknown dimensions

XVIII.37

Fireplace accessories

18th century (?), workshop in Gdańsk (?)
brass, casting
unknown dimensions

XVIII.38

Coal tongs

18th century (?), workshop in Gdańsk (?)
brass, casting
unknown dimensions

XVIII.39

Tools for sustaining a fire

18th or 19th century, workshop in Gdańsk
steel, forging
unknown dimensions

XVIII.40

Fire tongs (x 3)

18th or 19th century, workshop in Gdańsk
steel, forging
unknown dimensions

XVIII.41

Bellows

18th or 19th century, workshop in Gdańsk
steel (?), wood, leather, hammering, cut
unknown dimensions

XVIII.42

Wood coal stoves (x 2)

18th or 19th century, workshop in Gdańsk
steel, wood, metalworking, turning
unknown dimensions

XVIII.43

Scales

18th or 19th century, workshop in Gdańsk
wood, metal, woodworking, forging
unknown dimensions

XVIII.44

Box for weights

18th or 19th century, workshop in Gdańsk
Steel, brass weights (?), forging, casting
unknown dimensions

Translation:
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