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WARTIME LOSSES
AT ARTUS COURT

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WARTIME LOSSES AT ARTUS COURT AND THE GDAŃSK HALLWAY IN GDAŃSK

History of the interiors to 1939

Artus Court in Gdańsk is one of the most important municipal buildings located in the very heart of the Main Town, at 43/44 Długi Targ (Long Market), which formed part of Gdańsk's Royal Route.¹ Historically two townhouses adjoined Artus Court: on the left, the Stary Dom Ławy (Old Bench House), and on the right, the Nowy Dom Ławy (New Bench House) with the so-called Sień Gdańska (Gdańsk Hallway).²

Since its inception, Artus Court has had various functions. It was the seat of citizens' brotherhoods, the merchants' company house, a place for the social elites – whose members came from many different countries and settled in Gdańsk – to meet and integrate. It was also the centre of the city's social life – the *salon* – where banquets and various forms of entertainments were organized; from 1530 it was an open courtroom for holding court hearings. In the mid-18th century it became the headquarters of the Corn Exchange which operated here until

1932. Since the beginning of the 20th century it has gradually been considered more of a tourist attraction and part of the city's historical heritage.³

The decoration of the Great Hall in Artus Court was funded by the individual brotherhoods each of which occupied its own designated place in the arcades along the wall. Each brotherhood decorated its bench according to its own concepts, but in line with the general ideological message presented in the interiors. You could even safely hazard a guess that it played a didactic role; the prevailing message was one of how to educate the ideal citizen.⁴ The artistic furnishings in Artus Court can be ordered chronologically and sub-divided into the individual foundations of the Benches of the Brotherhoods.⁵

Each brotherhood⁶ had its own strict-

¹ Artus Court, as one of the most important municipal buildings in Gdańsk, has a rather extensive bibliography. The most important works include historical descriptions of the building and its interiors: Plümecke 1804; Löschin 1860; Randt 1857; Simson 1900; Simson 1902; Meyer 1929, as well as postwar monographs and studies: Jakrzewska-Sniezko 1972; Dwór 2004; Cieślak 1992; Pilecka 2005; Kaleciński 2011; Wozniński 2011.

² On the subject of the circumstances behind the establishment of the Gdańsk Hallway in the New Bench House, see: Kleefeld 1902; Diele 1901; Katalog 1902. Since its inception, the entire building has commonly been referred to as the Gdańsk Hallway (*Sień Gdańska*).

³ Guidebooks on the city of Gdańsk and monographs on Artus Court published since the beginning of the 20th century probably contributed to this, such as: Simson 1902; Meyer 1929, and the series of illustrated guides, e.g. Rothstein 1894.

⁴ The moralizing messages in the decoration of Artus Court were described by: Cieślak 1992, pp. 39–50; Kaleciński 2011, pp. 45–119; Mielnik 2019, pp. 51–143, and others.

⁵ For the chronological decoration of Artus Court, see: Śledź 2010; for its division into Benches and Brotherhoods, see: Jakrzewska-Sniezko 1972, passim; Jastrzemska-Olkowska 2018, pp. 82–111.

⁶ That is brotherhoods that were established after 1481 adopted the common name – Benches of Artus Court. These were: Brotherhood of St Reinhold, founded by settlers from the Rhineland, established in 1481; Brotherhood of St Christopher which brought together merchants and citizens of Gdańsk originally from Lübeck, active since 1482; Brotherhood of the Three Kings, founded by a group of friends from Gdańsk, who most probably came from Cologne on the Rhine, which existed since 1483; the

ly determined place along the wall, between the columns of the Court's Great Hall. The division and manner of decorating the benches was decided in advance; the first to be decorated was that of the Brotherhood of St Reinhold. Each space consisted of a bench, wainscoting, a frieze, figures of the brotherhoods' patrons and semi-circular images called roundels, as well as decorations in the arched walls.

The interiors were designed in several phases. The oldest-known elements appeared in the last twenty years of the 15th century. Most of the surviving furnishings are from the 1530s and 1540s and in line with Artus Court's changing functions, were later supplemented with other works of art commissioned up until 1588. Further stages of the decoration took place at the turn of the 16th and 17th centuries. Other minor changes, renovations and supplementations were made in later years. The Court's interiors did not undergo any major changes until the 19th century due to the turmoils of war at the beginning of the century,⁷ when new objects appeared funded by the Merchants' Guild, the Municipal Council and the Brotherhoods, as well as private

individuals.⁸ At the end of the 19th century Artus Court was partially electrified. In 1883 a huge hanging brass candelabra was installed⁹ to celebrate the silver wedding anniversary of the heirs to the throne: Frederick III Hohenzollern (1831–1888) and Princess Victoria of Saxe-Coburg and Gotha (1840–1901).¹⁰ Also towards the end of the 19th century, Artus Court acquired a painting dating from 1779 depicting the *Wedding of Neptune and Amphitrite* by Jacob Wessel (1710–1790) which was donated by Lesser Giedziński (1830–1910) and which was placed in the frieze surmounting the cupboard on the south wall, as well as a bas-relief frieze with depictions of the elements and planets by Pieskorn (?).¹¹ The collector also donated a Dutch thermometer with a barometer and a 17th-century reflecting wall lamp.¹²

Brotherhood of Malbork founded in 1487 by veterans of the Thirteen Years War, as well as the now no-longer-existing brotherhoods, the Dutch Bench and Shippers Bench which brought together merchants trading with the Netherlands and ship owners – for more on this subject, see: Simson 1900, pp. 36–37.

⁷ During the Napoleonic Wars some objects in Artus Court were destroyed and others were plundered. At the start of the 19th century four 16th-century figures of Kazimierz Jagiellon's sons disappeared, as did sculptures decorating the benches by Adrian Karffycz and Master Paul with a series depicting the planets, bas-relief friezes from the Benches of St Reinhold and St Christopher, Anton Moller's *Last Judgement* from the 'Judgements' series which was damaged during bombing, as well as the central roundel in the Bench of St Reinhold which was damaged, as was the painting *Deer Hunt* from the Brotherhood of Malbork's bench.

⁸ In 1856 new paintings were commissioned from the painter Louis Friedrich de Sy to fill the friezes. A series of four paintings depicting *The Crossing of the Red Sea* was installed in the Bench of St Christopher, and in the Bench of St Reinhold a series of five paintings depicting scenes from the life of this patron saint. These consisted of: *St Reinhold Restraining the Horse Bayard*, *Marriage of St Reinhold with the King's Daughter Klarissa*, *St Reinhold's Exile/Paying a Tribute*, *St Reinhold in the Battle for Christ's Tomb*, *St Reinhold Giving Alms*. A new painting by Carl Friedrich Meyenheim depicting *Bayard Carrying the Four Sons of Aymon* was placed in the centrally located damaged roundel above the frieze. A rather unusual collaborative work by three artists is a canvas in the Bench of the Brotherhood of Malbork which replaced a damaged work by Crompusch, which was taken down and, according to his monographer, Paul Simson, put in the Municipal Museum (*Stadtmuseum*) – see: Simson 1900, p. 292. The new painting with the preserved former figure of a running red deer with natural antlers dating from the end of the 16th century decorated the arcade near the Great Stove in the years 1862–1863. According to information given by Paul Simson, the painting was a collaborative work by three artists: Carl Scherres painted the landscape, Wilhelm August Stryowski the human figures and Louis de Sy painted the animals.

⁹ Originally it was a hanging candelabrum, but was electrified soon after. The capitals light sources were replaced with lamps with glass lampshades.

¹⁰ Simson 1900, p. 293.

¹¹ Artushof 1892, p. 1; Rothstein 1894, p. 49.

¹² Geburtstag 1910, pp. 1–2; Artushof 1892, p. 1; Rothstein 1894, p. 49.

Furthermore, on the initiative of Giełdziński,¹³ and thanks to funding from the Merchants' Guild and the City Council, the so-called Gdańsk Hallway was opened in the New Bench House at 43 Długi Targ (Long Market)¹⁴. On 30 November 1901 the Municipal administration (Magistrat) officially transferred it to the Merchants' Guild¹⁵ which was interested in acquiring new premises to use as reception halls and for official events. Lesser Giełdziński had earlier already decided to donate part of his collection to the city to furnish the new museum-like interiors. They later became the property of the city's art collections, i.e. the Municipal Museum (*Stadtmuseum*).¹⁶ The movable furnishings amassed in the Gdańsk Hallway were exhibited in this location until 1938 when the then director of the museum, Willi Drost (1892–1964), reorganized the exhibition in the Hallway, removing virtually everything, including the pieces donated by Giełdziński.¹⁷

In the 1930s Artus Court was closed while extensive conservation work was carried out over several years.¹⁸ This was as a result of the serious threat of a total collapse of the crumbling and falling down vaults.

Within a relatively short space of time, a team of experienced conservators and architects headed by Prof. Georg Rüth (1880–1945),¹⁹ was called in; they devised a method of stabilizing the vaults, as well as the foundations, as it transpired that they, too, were highly unstable. At the same time the furnishings in the Great Hall had the opportunity to undergo in-depth and professional conservation work. Under the supervision of director Walter Mannowsky (1881–1958) Paul Haustein,²⁰ conservator at the Municipal Museum, headed the work. The largest sculptures and paintings were renovated in situ, and smaller objects (including four suits of half-armor used in tournaments) were dismantled and for the time being moved to the main museum²¹. The models of the ships however, underwent conservation work in the Councillors' Cellars, where a temporary workshop was set up for a team headed by Th. Macklin.²²

During the conservation work on Artus Court a valuable sgraffito was discovered on the arched wall (Pol.: *ściana tarczowa*) of the Bench of St Christopher and two frescoes on the lesenes (pilaster strips) together with their direct forms, i.e. 17th-century frescoes which were later covered over with oil paintings.²³

After the completion of the conservation work in the years 1931–1935, some of the objects were not returned to their original

¹³ According to the sources, Lesser Giełdziński was a member of the Merchants' Guild from 1862 (Hinrich, Müller 1887, p. 4, on the basis of a charter dating from 1871) and sat on the Financial Committee of the Guild from 1893 (Hinrich, Müller 1887, p. 2).

¹⁴ Kleefeld 1902, pp. 42. For more information on the subject of the establishment of the Gdańsk Hallway, see: Jastrzemska-Olkowska 2019 b, pp. 68–81.

¹⁵ Diele 1901, p. 2.

¹⁶ Katalog 1902, p. 6; Secker 1919, p. 33.

¹⁷ Drost 1938, p. 49. In the report on the operations of the Municipal Museum in 1938, Willi Drost made a record of the renovation work and reorganization of the exhibition in the Gdańsk Hallway. At that time items from the Giełdziński collections were removed; his Jewish origins were undoubtedly decisive when this decision was made.

¹⁸ Krüger, Mannowsky 1935, pp. 193–202.

¹⁹ Ibid., p. 195.

²⁰ Ibid., p. 196. His date of birth and death are unknown.

²¹ This is where the photographs of objects which were taken during conservation work come from. They were immortalized on glass slides in the Municipal Museum, including nos.: MNG/GGF/139/FG/353/7775/26528-1, MNG/GGF/139/FG/525/7774/26559-1, MNG/GGF/139/FG/555/7711/26382-1, MNG/GGF/139/FG/553/7715/26383-1 and MNG/GGF/139/FG/547/7773/26537-1.

²² Krüger, Mannowsky 1935, p. 202.

²³ Ibid., p. 200; Meyer 1940, pp. 11–13.

place. The brass candelabra was removed and replaced with a modernist lamp, most probably for structural reasons and not to weigh down the vaults. The statue of King August III of Saxony (1696–1763) was taken to the Municipal Museum²⁴ purportedly due to its size and weight, but in reality for ideological reasons.²⁵ The coats of arms of the Polish-Lithuanian Commonwealth and of the Sobieski family dating from 1690 and the pennant with the likeness of Stanisław August Poniatowski (1732–1798) were also removed. Mementoes of the presence of Polish kings in Artus Court, as in the rest of Gdańsk, were not acceptable during the Nazi occupation. A ‘less well-preserved’ oil painting by Andreas Stech (1635–1697) was also taken down and put into storage and was replaced with a painting by Friedrich Gürtler (1655–1707)²⁶.

Evacuation

For Artus Court, as for the entire city, the time of the Second World War was an exceptionally easy one, almost until the very end of the war. However, on 28 March 1945 the building was damaged when the Red Army, commanded by Marshal Konstantin Rokossovski, and units of the Polish First Armed Tank Division ‘liberated’ the city. This occurred immediately after the decision had been taken to raise a white and red flag on the flagpole of Artus Court as a sign that Gdańsk was once again part of Poland. Originally the flag was to have been hoisted on the tower

of the Main Town Hall, but when the Polish troops arrived at Long Market the tower had already been destroyed.²⁷ Therefore the order was amended and Second Lieutenant Brunon Wilczewski and Ensign Zbigniew Michel raised the flag on the Artus Court building despite the fact that it was being shelled, thus resulting in the destruction of the north elevation, the staircase and part of the roof. The installation of the flag caught the attention of German artillerymen whose next shot hit the roof of the building. As a result it suffered fire damage, half of the vaults collapsed and the Gothic pillars and Gothic rear elevation were severely damaged.²⁸ Only the side walls and the main facade survived in fairly good condition.

Fortunately, as much as approximately 70% of the furnishings and decor survived in various states of preservation thanks to the evacuation of the contents of the building which had begun three years earlier.

The establishment of a special group of architects and builders in Gdańsk in order to compile documentation and to safeguard cultural heritage was probably a direct result of the dire consequences of the allied bombing of Cologne in May, which not only affected the city’s infrastructure, but also its cultural assets.

The Keibel Construction Group was established to protect the cultural heritage,²⁹

²⁴ Loew 2012, p. 66.

²⁵ Jakrzewska-Sniezko 1972, p. 19.

²⁶ Krüger, Mannowsky 1935, p. 201. It was put away and stored in a safe place most probably in the Municipal Museum. Fortunately, it was recovered after the war.

²⁷ Michel 1997, p. 24.

²⁸ The list of war losses compiled by Jan Borowski in 1945 includes a description of the condition of Artus Court: ‘Roof burnt, 80% of the vaults collapsed, doors and windows missing, columns cracked as a result of the heat. Interior furnishings totally burnt.’ (Borowski 1945, leaf 35). However, the destruction was over-estimated. It was confirmed that only one column was destroyed and that four fields of the vault had collapsed, which is about 50% of the total surface (Gawlicki 2016, p. 37).

²⁹ Baugruppe Keibel zur Abwendung von Kriegsschäden

and was named after the chief government advisor and state and building superintendent reporting to the Minister of Finance. Keibel was invited to Gdańsk at the personal request of Albert Forster, *Gauleiter* of Danzig-West Prussia. He drew up documentation,³⁰ outlining how to save the city's monuments, dismantle and store them and how to transport them out of Gdańsk. He also specified how photographic documentation, drawings and plaster casts should be prepared and gave recommendations of how to mark the objects so they could be easily reassembled. Those monuments which could not be dismantled, for example because of their size, were to be enclosed or walled up.³¹

The architect Jakob Deurer (1897–1960), was the Group's delegate in Gdańsk – he arrived in the city in June 1943. Immediately after his arrival, he began to collaborate closely with Erich Volmar (1887–1975) – conservator of architectural monuments for the Danzig-West Prussia area – in order to gain an understanding of the situation and determine which items should be safeguarded first. The work lasted from October 1943 to January 1945 and 24 volumes of documentation were drawn up. Some of them contain photographs of where objects were hidden. Willi Drost, the then director of the Municipal Museum, and conservator of art and decorative art, was also involved in the work of safeguarding the monuments of Gdańsk; the procedure consisted of mark-

ing and numbering the backs of the objects and packing them into wooden crates. Only one copy of the documentation has survived (the one belonging to its author) which was taken to Germany, whereas only individual pages of it survived in Gdańsk.³²

Thanks to the efforts of Mirosław Zeidler, Director of the Centre for the Protection of Cultural Property in Gdańsk in 1977 and 1978, Jakob Deurer's son, Wolfgang, gave his copy of the documentation to the Polish authorities.³³

Volume XIII, which related to Artus Court, is of A3-type format, and contains a section with drawings made in the years 1943–1944³⁴ and a section with photographs. Three large folded drawings contain an architectural inventory of the east, west and north walls – on a scale of 1:20. The inventory of the east and west walls only relates to the lower part with the wainscoting, benches and painted friezes. The upper part of the benches and their decoration have been entirely omitted. The entire north wall, right up to the vaults, has been reproduced, including the Great Stove and the musicians' gallery. These drawings contain rather detailed elements of the woodwork, marquetry, carvings, figural compositions in the painted friezes and also the decorations on the tiles of the Great Stove. The individual panels of the wainscoting were numbered (from 1 to 64), starting from the

an Baudenkmalern. For more information on this subject, see: Bakun 2015/2016, p. 156.

³⁰ A copy of Keibel's typescript has been preserved in PAN BG: see: Keibel 1942, *passim*.

³¹ For more information on this documentation, see: Domańska 1979, pp. 127–130.

³² Mieszkowski 1978, pp. 30–31.

³³ Domańska 1979, pp. 129–130. The documentation which consists of 22 volumes is housed in the State Archives in Gdańsk (ref. 10/1629/1–24). Volume XIII is housed in the Voivodeship Office for the Protection of Historical Monuments in Gdańsk in the department of movable property, Deurer 1943/1944.

³⁴ East wall: May 1944, west wall: June 1944, north wall: June 1943. See: Deurer 1943/1944, drawings 1–3.

south corner of the west wall, from left to right, and then proceeding to the north and east walls. Further on in the documentation three additional one page pencil drawings of diagrams were included. They contain details of the building and construction of the Great Stove, a cross-section of how the tiles were affixed and a cross-section drawing of the profile of the cornice. The sketches are also supplemented with explanatory notes.

The photographic section has 39 pages with several large photographs giving an overall view, but the majority are small shots of details. On closer analysis, it transpires that the majority of the historic elements in the upper sections of the wall had already been dismantled earlier (i.e. before the photographs were taken).

One exception was the sculptural group depicting *Diana Bathing* from the *Metamorphosis of Actaeon* (a group consisting of three female figures), which remained in the Court until 1944 (?). The photographs show empty spaces where the roundels used to be. The majority of the sculptural figures are missing, including *St George Fighting the Dragon* by Hans Brandt (active 1476–1505).³⁵ From the photograph of the Court Bench it is obvious that one of the paintings in Anton Möller's (1563–1611) painted frieze, i.e. *Allegory of the Conditions for a Just Judgement*, with a view of Gdańsk in the background, had been dismantled earlier,³⁶ while the shields with the coats of arms surrounding the *Last Judgement* and those on the south wall remained in place. On the St Reinhold bench, the painted back-

ground by Andreas Stech, depicting a garland of flowers, was still in place; however Friedrich Gürtler's painting *Warrior in Ancient Armour*, which had hung on a lesene (wall pilaster), between the benches of St Christopher and St Reinhold since 1935, was missing. Several of the photographs depict the two upper stages of the Great Stove, which were later dismantled, as well as several shots of how the tiles were affixed, and their state of preservation.

However, most of the photographs are of the woodwork: the wainscoting (even the back of the panels which show how they were constructed and the manner in which the wood had been worked), the benches and close-ups of the marquetry. There are handwritten notes under the photographs with numbers which correspond to those on the panels in the drawings. Some of the views also contain additional cards with these numbers. Their numbers were also painted in the empty spaces left after the capitals had been dismantled.

Unfortunately the archival photographs do not show the upper parts of the benches, so it is difficult to ascertain what still had not been dismantled at that time and whether it was evacuated at all. Unlike in some of Deurer's other volumes of documentation, there was no list of the objects that had been evacuated appended to volume XIII, which is why it is not known for sure what actually remained at the Court until March 1945. The last photograph included in this documentation shows the place to which the historical objects from Artus Court were evacuated – the refectory of the Monastery in Kartuzy, with a truck and trailer parked alongside it.

³⁵ Found in St John the Baptist's Church in Żukowo.

³⁶ Evacuated to the village of Orle in 1942.

The photographs which were transferred to the Herder-Institut in Marburg, together with the personal effects of Willi Drost and Erich Keyser (1893–1968), are also a source of great information for scholars and conservators of art and architecture.³⁷

The evacuation of the furnishings and decor³⁸ at Artus Court began in June 1942, therefore long before Jakob Deurer's arrival in Gdańsk.³⁹ On the receipt,⁴⁰ which fortunately survived and is now housed in the Archives of the National Museum in Gdańsk, is a list of the items that had already been transported to the village of Orle on Wyspa Sobieszewska (Ger. Wordel) on 16 June 1942. On two sides, one a typed summary, and the other more detailed, written in pencil, is a list of the objects that were evacuated. Among them are the most valuable pieces from Artus Court: four suits of tournament half-armor together with accessories, paintings: *Ship of the Church*, *Siege of Malbork*, *Virgin and Child* and *Salvator Mundi* in carved wooden frames, seven roundels with carved frames: *Lot and His Daughters*, *Story of Jephthah*, *God the Father* by Laurentius Lauenstein (active in Gdańsk in 1534–1540), roundels with: *Story of Judith and Holophernes* and *Siege of Malbork* by Martin Schoninck (active in Gdańsk in 1536–1539) and roundels with inscriptions from below the paintings by Schoninck depicting *Christ* and *The Madonna*. Further on there

is mention of the half-galley (felucca), the ship *The Heldenmodige*, a sculpture of *Saturn* and the head of a man (probably a figural console under the statue of Saturn), *Actaeon* (probably part of a figural group) and the paintings by Möller, including *Allegory with Gdańsk*. There is also separate mention of a crate containing wood carvings: nine capitals and three openwork panels by Master Paul and Adrian Karffycz (active in Gdańsk in 1526–1540). The person who confirmed and signed the list of historical items bore the surname 'Schmidt' – his first name is not known.⁴¹

This allows the supposition that after the destruction of Cologne in 1942, the decision was taken to evacuate as quickly as possible the most valuable items from Gdańsk. It can also be assumed that the evacuation site was plundered by the Russian army; it has only been possible to recover one panel of the painting *Ship of the Church* and the most recent studies have shown that it had been subjected to high temperatures.⁴² No similar document has yet been found in Polish collections. However, the resources in the Secret State Archives of the Prussian Cultural Heritage Foundation in Berlin-Dahlem (Geheimes Staatsarchiv Preußischer Kulturbesitz),⁴³ have recently been studied and a report bearing the number 27 dated 9 June 1944⁴⁴ was found which gives information about the transport of stove tiles to the refectory in Kartuzy. The evacuation related

³⁷ The Herder Institute houses the legacy of both scholars which was given to it in the 1970s.

³⁸ The postwar literature has until now most often mentioned only two places to which the items from Artus Court were evacuated: the monastery in Kartuzy and Żukowo.

³⁹ Keibel stated that in 1942 only the Memling Altar from St Mary's Church had been evacuated, some items from Artus Court, and a figure of Neptune, see: Keibel 1942, p. 22.

⁴⁰ Wykaz 1939–1945, pp. 12–13.

⁴¹ From Jan Kilar's manuscript it transpires that some of the items ('items from the Museum') from Orle were found in the 'house of Jankersen', Kilar 1945 b, p. 7.

⁴² This hypothesis was put forward by Edward Śledź (Krapiec 2016).

⁴³ Bakun 2015/2016, pp. 155–165.

⁴⁴ Meldung 1944.

to the two upper levels of the Great Stove, which were transported in nine crates. The remaining part of the stove was safeguarded on site, which had terrible consequences; when the roof of Artus Court burnt in March 1945 and the vaults collapsed, a large number of the tiles were destroyed, while others were stolen by local civilians and soldiers who treated them as 'souvenirs' of Gdańsk.⁴⁵ Only at the end of April of that same year, a team was assembled to find any remaining tiles and parts of the Great Stove among the rubble. The surviving pieces were safeguarded and taken to the storage rooms in the National Museum in Gdańsk. Wolfgang Drost, son of Willi Drost, wrote about this incident in his memoirs:

One day – I didn't make a note of the date – my father suggested looking for possible remains of the Great Stove from Artus Court where the vaults had substantially collapsed. The floor was covered in rubble so there was still some hope that quite a number of the valuable tiles could be found. When we wanted to go along with the Russians, Prof. Kilarski came along too. Even though the Poles and Russians had become better acquainted a few days earlier during my father's illness, the atmosphere was still tense. They agreed among themselves to go out together to search for the remains of the historic stove. I carefully dug alongside them – digging in the dirt was something I had always enjoyed. And this time it was actually a historic act! Major Kharkov expressed it in a nutshell in his nasal voice and slight-

ly nervous, twinkling eyes: 'Now here we have a Russian Officer, a Polish Commissioner and a German Professor digging together through dust and rubble and they have forgotten everything: their national animosity and the war, all in a joint effort to put back together an old stove. Let that be a good sign for the future'. We did not find very much, other people had obviously been there before us. We later learnt that the tiles were in private collections in Warsaw. They have now been restored and the stove has been totally reconstructed.⁴⁶

After 1945: collection, identification, storage

Further information on where historical objects from Artus Court were hidden can be found in Jan Kilarski's (1882–1951) handwritten notes,⁴⁷ covering the period from

⁴⁵ For these events see: Kilarsey 1996, p. 44; Korzon 2017, p. 42; Mondzelewski 2017, p. 50; Kramer-Galińska 2019, p. 115.

⁴⁶ Drost 2000, pp. 58–59: 'Eins Tages – ich habe das Datum nicht notiert – regte Papa an, nach möglichen Überresten des Kachelofens im Artushof zu suchen, dessen Gewölbe größtenteils eingefallen waren. Der Boden war mit Schutt bedeckt und so bestand die Hoffnung, daß sich dort eine Reihe von den kostbaren Kacheln noch befanden. Als wir mit den Russen losziehen wollten, kam auch Prof. Kilarski. Da die Polen und Russen wenige Tage zuvor an Papas Krankenbett Bekanntschaft geschlossen hatten, war die Atmosphäre entspannt. Mann einigte sich, gemeinsam auf die Suche nach den Überresten des historischen Ofens zu gehen. Ich grub fleißig mit im Dreck zu wühlen, hatte mir schon immer Spaß gemacht. Und dieses Mal war es sogar etwas wie eine historische Tat! Der Major Charkow brachte es mit seiner nieselnden Stimme und den leicht nervös zwinkernden Augen auf dem Punkt: «Nun wühlen wir hier in Staub und Schutt, ein russischer Offizier, ein polnischer Kommissar und ein deutscher Professor, und haben alles vergessen, nationale Feindschaft und den Krieg, in dem gemeinsamen Bemühen, einem alten Ofen wieder zusammenzusetzen. Möge das ein günstiges Zeichen für die Zukunft sein». Groß war die Ausbeute nicht: offenbar waren uns andere zuvorgekommen. Später erfuhren wir, daß Kacheln sich in Privatsammlungen in Warschau gefunden hätten. Heute sind die Kacheln restauriert und der Ofen wieder vollständig aufgebaut.' We would like to thank Krzysztof Jachimowicz for the translation into Polish.

⁴⁷ Kilarski 1945 b. For more information on the search of historical artefacts of Gdańsk by Jan Kilarski, see: Kilarsey 1996, pp. 27–54.

1945 to 1950, which were based on conversations with Willi Drost and his notes.⁴⁸

The second most important place for storing the historical artefacts from Artus Court seems to have been St John's Church in Żukowo. Jan Kilariski's notes read as follows: '[...] wainscoting, stained-glass windows in crates, 6 pieces, heavy metal ones in the chancel, two undamaged models of ships,⁴⁹ figure of St Christopher (by Karffycz), Kazimierz Jagiellon (suitcases to Sopot), St George (Frąckiewicz to Warsaw), a deer, a lot of panelling, pair of wall paintings'. The trip to Żukowo took place on 27 June 1945.⁵⁰ Another entry was made relating to that same trip: '[...] in St John's Church wooden figures, panelling, 5 stained-glass windows, newer chairs with the coat of arms of Gd[a]ńsk, good ship, of two others, one is totally destroyed, the other only slightly, pair of wall paintings, 6 bronze figures⁵¹ [...]' At that time, tiles from the Great Stove were found in crates in Kartuzy,⁵² and only in May 1950 were the wainscoting panels from Artus Court also discovered in Kartuzy.⁵³ On 26 October 1945, the semi-circular frames of Karffycz, amongst other things, were found in Kolbudy.⁵⁴ In the case of Orle, J. Kilariski noted the following: 'furniture, model ships from Artus Court, crate with coat of arms of Pelplin, also lunettes from Artus Court, small heads by Master

Paul.⁵⁵ Unfortunately, the note relating to Stężyca and the St Catherine of Alexandria Church is barely legible: '[...] 1.) painting from Artus Court [...]'⁵⁶ which could mean that other paintings from Artus Court were concealed there.

Other entries show that the conservators were either too late getting to the hideouts or that they could not reach them because the Russian Army blocked their entry.⁵⁷ From these brief notes, it can often be gleaned that the local civilians also attempted to safeguard the storage sites against the plundering 'Bolsheviks' – who at times deliberately destroyed valuable cultural monuments.⁵⁸ However it should also be assumed that they were looted not only by the Russians, but also by locals.

Two (or three?) more pieces of information on yet another location where historic objects from Artus Court were hidden can be found on the list of historic objects housed in the conservator's repository (also known as museum repository) in Gdańsk-Oliwa dating from 1948. This documentation, consisting of 34 pages, contains 900 historic items from Gdańsk which were put in three buildings: a granary, a garage and a shed.

The first location can be found under item no. 42 – alongside information about a wood polychrome sculpture of the Virgin and Child, which was brought 'from 'Kadynia' in pieces (most probably Kadyny).⁵⁹

⁴⁸ Kilariski 1997, p. 106; Kilarscy 1996, pp. 32–33; Kramer-Galińska 2019, pp. 114–116.

⁴⁹ Most probably models of 'Mars' and 'Jakub'.

⁵⁰ Kilariski 1945 a, p. 27. Original abbreviations were used in the Polish version of this text.

⁵¹ *Ibid.*, p. 1.

⁵² *Ibid.*, p. 2.

⁵³ *Ibid.*, p. 8.

⁵⁴ *Ibid.*, p. 27.

⁵⁵ *Ibid.*, p. 16.

⁵⁶ Kilariski 1945 b, p. 13.

⁵⁷ Kilariski 1945 a, p. 3. In August 1945 J. Kilariski wrote: 'Attempt to travel to Wordel unsuccessful, the Bolsheviks are not letting people in.'

⁵⁸ *Ibid.*, pp. 2 and 31.

⁵⁹ Składnica 1948, p. 2

The second place for storing items from the Court during the war is listed under item no. 147, which mentions a bas-relief plaque commemorating Charles V which was brought from Pleniewo (now Płonia Wielka – an estate in the Rudniki district of Gdańsk)⁶⁰.

The list includes many historical objects from Artus Court, including the then still stored polychromed sculptured head on the blade of the halberd (with a note added in pencil ‘could it be from St Reinhold?’),⁶¹ a wooden figure of a Pilgrim – St James the Elder, ‘3 brass candlesticks / 2 smaller – 1 larger/Artus Court’,⁶² ‘2 paintings, oil on panel, semi-circular from above the doors (25–26), approx. 80 cm in diameter.; Wooden semi-circular bas-relief from above the door, with motifs of animals and people’⁶³ and ‘3 pieces of openwork bas-relief, Gothic / St Georg Artushof Danzig Aufsatz I, II vorn u[nd] rechts/’ and ‘painting, oil on metal / 4 knights on a horse / carved, semi-circular frieze. Artushof Danz[ig].’⁶⁴

The entry under items nos. 173–175, which lists three characteristic semi-circular paintings, is puzzling: ‘Semi-circular paintings/bibl[ical] scene / with ornamental bas-reliefs (115) brought from Rzucewo.’⁶⁵ It could relate to the paintings from the Main Town Hall, but the decorative paintings by Isaak van den Blocke (1589–1628) in the Red Room, with bas-relief frames, are oval

or round, and Anton Möller’s semi-circular paintings were framed in simple wooden frames. It can, therefore, be assumed that some of the furnishings from Artus Court were stored alongside those from the Main Town Hall.⁶⁶

Finally, the entries under nos. 182–183, 209–212 and 213 provide information about individual pieces of panelling including: ‘carved panelling – 15 pieces Artus Court / 40, 41, 29, 27, 44, 32, 30, 31, 35, 36, 37, 47, 48/’⁶⁷, ‘Pieces of panelling – 25 pieces Artus Court; Pieces of panelling, painting oil on wood, biblical scenes, approx. 100 × 350 Artus Court’⁶⁸ and ‘top of wainscoting or cupboard, mythological painting, oil on canvas.’⁶⁹ Elsewhere is written: ‘wall clock mechanism («Weichenthal Danzig»),’⁷⁰ and under no. 334: ‘approx. 60 pieces of knights’ armour.’⁷¹

These notes give an indication of the tedious, sometimes thankless, work needed to compile inventories and identify objects – work which was carried out over many years. After years of being stored in adverse conditions, the markings made by the German conservators had faded, and the cards with information about the object’s provenance had been lost, thus significantly hampering the work of Polish conservators and art historians. Their efforts to return Gdańsk’s cul-

⁶⁰ Ibid., p. 6.

⁶¹ Ibid., item no 23, p. 2. This piece of the sculpture of St Reinhold by Adrian Karffycz was not found when completing the furnishings in the 1990s.

⁶² Ibid., p. 5.

⁶³ Ibid., p. 6.

⁶⁴ Ibid., p. 7.

⁶⁵ Ibid., pp. 7–8.

⁶⁶ These may have been the roundels made by Master Georg, because the other so-called lunettes (or roundels) were stored in Orle.

⁶⁷ Składnica 1948, p. 9; cf. Deurer 1945. The numbering is from the inventory of the panelling used by Jakob Deurer’s team in the years 1943–1944.

⁶⁸ Ibid., pp. 9–10. Probably relates to the painting by Luis Friedrich Sy *The Crossing of the Red Sea*.

⁶⁹ Ibid., p. 9. Probably relates to the painting by Jacob Wessel *Marriage of Neptune and Amphitrite* from the wall cupboard on the south wall in Artus Court.

⁷⁰ Ibid., p. 12.

⁷¹ Ibid., p. 14.

tural heritage to its original place in municipal and religious buildings should therefore be appreciated all the more.

Despite the efforts of many scholars, some objects ended up in conservation repositories, were not identified and were only rediscovered after many years before being returned to the collections.

State of Reseach into losses

In the postwar period, descriptions of pieces of the original decor which had still not be found were already being compiled in the very early stages of research.⁷² Scholars acquired information about the former, original decor in Artus Court mainly from pre-war academic and popular studies, such as guidebooks of Gdańsk and its historical monuments. Later the resources available in the State Archives in Gdańsk also began to come to light, as well as private family archives which contained information about the missing items from Artus Court.⁷³

Unfortunately, in view of the constant changes in the postwar plans regarding the management of Artus Court⁷⁴ it was necessary to wait until 1959/1960 to obtain fuller documentation on the original furnishings and decor. This came in the form of a type-written paper by Lech Krzyżanowski (1931–2017) entitled *Dwór Artusa, Basilica Regis Arthuri w Gdańsku* (Artus Court. Basilica

of King Arthur in Gdańsk),⁷⁵ which contained a list of the interior furnishings and decor, the layout of the Benches by category: paintings, sculptures and others, with an indication of the location in which they were currently housed or notes about their disappearance. Elements of the wainscotting (panelling) and carvings (including the capitals) were omitted as they had still not been inventorized at that time. Apparently in error two paintings from the frieze of the Bench of St Christopher (*Moses with Aaron* and *Pharoah Riding a Chariot*) were included in the list of items being stored in the conservator's repository. However, the accompanying photographs were not taken in the repository (unlike those showing other preserved details) and they originate from before the evacuation.⁷⁶

The first post-war publication to provide extensive information about the former decor and function of Artus Court, which also contains invaluable information on the storage locations of the individual items, was written by Zofia Jakrzejewska-Śnieżko and dates from 1972.⁷⁷

In 1973, after the decision had been taken to temporarily designate the Court as exhibition space, documentation was compiled by the architect Adam Stefanowicz (entitled *Sala wystawowa w Dworze Artusa. Rozpoznanie wyposażenia*) dealing with the identification of the rediscovered items. As well as specifying which items had been damaged, had disappeared, or had not yet been rediscovered, it contains drawings

⁷² Guć-Jednaszewska 1979, p. 59.

⁷³ Kilarsey 1996, pp. 44–48.

⁷⁴ The function of Artus Court, as municipal space, changed over time: from a museum repository, a Community Centre and a room for holding temporary exhibitions organized by the Association of Polish Artists and Designers (ZPAP), until finally becoming a museum. For more on this subject, see: Gawlicki 2016, pp. 73 and 144–145; Śledź 2004, pp. 176–178.

⁷⁵ Krzyżanowski [1960], pp. 15–19. Other later documentation: Domsta, Luterek [undated]; Orłowski 1976.

⁷⁶ Krzyżanowski [1960], photos 17–19

⁷⁷ Jakrzejewska-Śnieżko 1972.

of the walls with coloured markings of the details that had been preserved, damaged or were in a state of destruction.⁷⁸ The documentation included paintings, sculptures, carvings and some woodwork. With regard to Lech Krzyżanowski's documentation, it should be said that the architect presented both the preserved and lost objects in an equally superficial and selective manner.⁷⁹

Another list of monuments from the Great Hall was also included in the extensive, unpublished documentation drawn up by Lucyna Sobiecka dating from 1980.⁸⁰ This time, in tabular form, she listed the historic pieces which she supplemented with information about their state of preservation, conservation, installation, as well as projects that had been carried out and the available iconographic materials. The wainscoting and capitals were also taken into account. Mention was also made of the difficulties entailed in trying to correctly identify them. That same year, in order to organize a temporary exhibition of the preserved historic elements of Artus Court, schematic drawings were made of the walls of the Great Hall, on the basis of Jakob Deurer's documentation dating from 1943–1944.⁸¹ The furnishings and decor were marked in various colours detailing the missing, recon-

structed and original elements. These drawings became the basis for all further work connected with this subject. They supplemented the permanent exhibition in Artus Court in the form of printouts.

A separate publication, which resulted from in-depth research into Jakob Deurer's documentation in the late 1970s, as well as photographic documentation from the legacy of Willi Drost in the Herder Institute in Marburg, was a catalogue published in 1993 under the title *Europejskie dziedzictwo rozproszone Gdańsk 1992–1993* (Dispersed European Heritage Gdańsk 1992–1993),⁸² which accompanied an exhibition on the same subject, organized in the Main Town Hall. On this occasion, the losses suffered by Artus Court were studied by Alina Szpakiewicz and Edward Śledź. In 1997 a comprehensive study of the cultural losses incurred during the Second World War (*Studium strat Dziedzictwa Kulturowego w okresie II wojny światowej*) was prepared for the Ministry of Culture and National Heritage.⁸³ The aforementioned studies dating from the 1990s contained a further 44 items plus another 61, including notes on the collections (such as the capitals, four suits of tournament armour, and 11 shields with the coats of arms of Gdańsk patricians). In both instances the focus was on paintings and sculptural elements, whereas the historic decorations, for example the model ships, were omitted. The list did not include the portrait tiles from the Great Stove which were still being sought, or 19th-century items such as the brass candelabra. Nor

⁷⁸ Stefanowicz 1973. In the documentation, the drawing of the west wall is missing (it was ripped out).

⁷⁹ The most important of these include the lack of the sculptural group *Diana Bathing and the Metamorphosis of Actaeon* from the Bench of the Malbork Brotherhood, the drawing shows only Actaeon. The list does not include the coats of arms of the Polish-Lithuanian Commonwealth with the Sobieski coat of arms; there is no mention of the series of paintings depicting St Reinhold from the west wall, nor is there any mention of Anton Möller's painting *Allegory of the Conditions for a Just Judgement* from the Court Bench.

⁸⁰ Sobiecka 1980, pp. 16–36.

⁸¹ Schemat 1980.

⁸² Śledź, Szpakiewicz 1993, pp. 90–121.

⁸³ Dokumentacja 1997.

was any account taken of Friedrich Gürtler's painting *Warrior in Antique Armour*, which was a pendant to Andreas Stech's painting bearing the same title, probably because one was mistaken for the other. Nor does the study include the permanent fixtures in the Gdańsk Hallway.

The documentation on the conservation work carried out at that time contains a lot of valuable information on the missing elements, as well as on the state of preservation of those that had survived.⁸⁴

When looking into the wartime losses at Artus Court, as well as other municipal buildings, the iconographic resources in the collections of the Polish Academy of Science in the Library of Gdańsk, the National Museum in Gdańsk, the State Archives in Gdańsk and the Museum of Gdańsk, were all of enormous value. Nevertheless, an examination of Willi Drost's aforementioned legacy in Marburg and of the resources of the National Museum in Gdańsk provided the most complete picture.⁸⁵ The photographic archives in the German Centre for Documentation of Art History – the Photographic Archives in Marburg at Philipps University (*Deutsche Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg, Philipps-Universität Marburg*) and in the Art Library (*Kunstabibliothek*) in Berlin were also helpful. The wealth of ever-increasing digital archival materials that has been amassed, both state and commercial, as well as social, may come as a surprise.⁸⁶

The iconography of Artus Court is supplemented by paintings, drawings, and prints, including paintings by: Domenico Quaglia (1787–1837) dating from 1833, Friedrich Carl Mayer (1824–1903) made after 1857, Johann Carl Schultz (1801–1873) from the years 1845–1850, watercolours by August Lobegott Randt (1793–1859) dating from 1854, Georg Theodor Schirmmacher (1833–1864) dating from 1855 and lithographs made by Carl August Richter (1770–1848) dating from c 1840 and by Luis Friedrich Sy (1815–1887) dating from 1858. Among the later works, the pastels made by Josef Köpf (1873–1953) dating from 1907 and Arthur Bendrat (1872–1914) dating from 1905, are worth mentioning.

Views of the east, west and north walls are the most common items among all the iconographic materials that have been collected to date. There is far less documentation about the south wall. This may have been because of the large windows located on that side of the room and the sunlight which flooded through them practically all day long, thus making it difficult to take photographs. Among the photographs, apart from shots of entire Benches (e.g. those of St Reinhold, St Christopher, Malbork, and Sailors and the Court Bench), there are also close-up shots of some of the details: the large paintings in the arches under the vaults, parts of the panelling, the carved openwork frames and the capitals with figural representations. The photographs were taken both before the aforementioned conservation and construction

⁸⁴ Among others: Dokumentacja 1989; Kaliszczak, Różańska-Sztolcman 1994 a and b; Romanowska-Kasperkiewicz 1998.

⁸⁵ Some of the glass plate negatives were discovered at the end of the 1990s.

⁸⁶ These include: National Digital Archives, Museum

of Pomerania, Foto Polska, Ullstein Bild Archiv, United Archives, Bundesarchiv.

work was carried out in the 1930s and after it was completed and the furnishings were partially modified; photographs were taken again before the furnishings were dismantled in the 1940s.

Wartime Losses

This study on the wartime losses incurred by Artus Court is based on earlier studies by historians, art historians and conservators, as well as source documentation – the journals of Jan Kilarski, vol. XIII of Jakob Deurer's documentation of Artus Court, inventoried lists of the conservator's repository in Gdańsk-Oliwa, and a list of wartime losses from the years 1939–1945 made available by the Archives of the National Museum in Gdańsk. However, an analysis of the photographic documentation provided the most complete picture of the furnishings and decorations that had been lost. This resulted in a more comprehensive list of the losses incurred, which included items that were previously unknown or which had been omitted. Currently there are 77 items listed which also include groups of historic objects. They can be divided according to the type of object that was lost: paintings, sculptures, woodcarving and woodworking details, and other miscellaneous items, i.e. decorative art.

The losses incurred by Artus Court can also be categorized into objects that were evacuated, those that went missing, and those left *in situ* which were damaged or partially plundered. The greatest losses incurred remain the large-format canvases which filled the arched walls above the benches: *Orpheus Among the Animals* by Hans Vredeman de

Vries (1525–1609), *The Last Judgement* by Anton Möller (Fig. 27), *Diana Bathing* by Johann Körner (1660–1709), *Diana Hunting* by Carl Friedrich Scherres (1833–1923), Luis Friedrich Rudolph Sy and Wilhelm August Stryowski (1834–1917), and *Battle Between the Horatii and the Curiatii* by Andreas Stech. According to an account given by Edward Śledź,⁸⁷ these paintings were not evacuated and there is evidence to indicate that they were destroyed during a fire at Artus Court in March 1945. The wooden architectural and constructional details under the figural groups, the battens and consoles, as well as the smaller painted backgrounds filling in the spaces in the arched walls were probably also left *in situ* with the large canvases. As mentioned previously, the Great Stove was not evacuated in its entirety – the three lower stages remained together with the stone plinth.

The second group of historic objects consists of those items which were evacuated from the building, but after the war could not be found in the places that had earlier been indicated.⁸⁸ Unfortunately, this also applies to the most valuable historic furnishings and decor from Artus Court, which included the panel paintings dating from the end of the 15th century: *Ship of the Church* and *Siege of Malbork*, details of an *en grisaille* painting by Lucas Erfen (Ewert; 1574–1603) dating from the 16th century, *Triumphal Entry of Kazimierz Jagiellon: Skirmish and Wise Men Welcoming the Procession* and also Martin Schoninck's *Christ as Salva-*

⁸⁷ Śledź 2004, p. 176.

⁸⁸ The items evacuated to Orle have been shown as an example: Wykaz 1939–1945, pp. 12–13.

tor Mundi and *Madonna and Child*, the series of paintings on court judgements from the Bench of Councillors and Judges, and those decorating the Court Bench by Anton Möller. The mid-19th-century paintings by Luis Friedrich Rudolph Sy which filled the friezes on the benches of St Christopher and St Reinhold, are also among the more serious losses incurred by Artus Court. This list should also include the painted backgrounds, which had earlier been overlooked, such as the one for the figure of the recumbent deer and Andreas Stech's particularly charming canvas dating from the end of the 17th century depicting festoons of flowers.

The greatest wartime loss with regard to the figural works was *Diana Bathing and Metamorphosis of Actaeon* dating from the end of the 16th century – one of the best Mannerist-style sculptures in Pomerania⁸⁹. The loss of Adrian Karffycz's sculpture *Saturn* was also deeply regrettable, as was the splendid mid-18th-century statue of August III of Saxony by Johann Meissner (1701–1770).

The list of wartime losses includes wood carvings and woodworking details in the Great Hall. Some of the capitals which were part of the wainscoting decorated with interesting figural representations were not recovered. They were made in the first half of the 16th century by outstanding artists active in Gdańsk at that time – Adrian Karffycz and Master Paul (active in Gdańsk in 1534–1546). Twenty-three of the 60 capitals were lost. The elaborately inlaid wainscoting survived almost in its entirety apart

from one fragment on the south wall. Unfortunately, the chest-type benches for sitting on and the tables placed alongside the wainscoting were probably destroyed. Other lost wood carvings include the semi-circular, elaborately carved openwork frames (four were lost including one half of another frame), in which the paintings were hung above the wainscoting, and the openwork panels decorated with grotesques.

The losses also include four complete suits of chainmail half-armor together with accessories dating from the turn of the 15th/16th century, which came from St Reinhold's bench (Fig. 30). Items which have survived to this day, and which were dispersed throughout Poland, include: incomplete armor I (now in the Wawel Royal Castle in Kraków collections), incomplete armor II (now in the Museum of Gdańsk collections), part of armor III (in the Polish Army Museum in Warsaw collections), as well as equine brow-bands and tapered hand-guards for lances (in the Museum of Gdańsk collections).

Earlier studies of war losses omitted some of the furnishings that had been removed and put into storage during the conservation work carried out in the 1930s in Artus Court. After analysing the comparative materials, there was evidence that they had survived and had subsequently been evacuated to somewhere outside Gdańsk in the years 1942–1945. Examples are two items from the historic furnishings of Artus Court: a painting by Andreas Stech *Warrior in Antique Armour* dating from 1690,⁹⁰ which had

⁸⁹ Kaleciński 2011, p. 91.

⁹⁰ Most probably depicting Alexander the Great, see note 1.1.9.

been removed due to being the 'less well-preserved painting' during conservation work after the discovery of a *sgraffito* by Master Sebastian on the pilasters. Fortunately, the canvas survived the turmoil of the war and now hangs in its original place. A second such object, which had been taken down and stored, was the coat of arms of the Polish-Lithuanian Commonwealth from the reign of Jan III Sobieski. It survived the war in fairly good condition⁹¹ and has now been reinstated in its original place.

Therefore the following items were added to the list of wartime losses: a banner with a likeness of Stanisław August Poniatowski; the painted background *Landscape of Jordan* by Johann Alexander Sidow (active in Gdańsk 1760–1790) dating from 1790; a pair of sculpted recumbent deer from the Bench of St Christopher; a thermometer with barometer from the turn of the 18th/19th century, and an 18th-century brass reflecting wall-lamp donated to Artus Court by Lesser Giełdziński, a collector and member of the Merchants' Guild.

The present list of wartime losses also includes some of the permanent fixtures from the former furnishings of the Gdańsk Hallway. It is highly likely that previously the rightful ownership of the Hallway was unknown, and that it was mistakenly believed to be Lesser Giełdziński's private gallery.⁹² From the source materials that were analysed⁹³ it transpires that the Gdańsk Hallway was the property of the Merchants'

Guild which, in 1932, was also the co-owner of Artus Court (together with the Brotherhoods and the Municipal Council). The moveable furnishings in the Hallway which had been donated by Giełdziński became the property of the Municipal Museum.⁹⁴ Therefore Director Drost's decision to reorganize the exhibition in the Gdańsk Hallway should come as no surprise.⁹⁵ As a result, some (?) of the items which had been on display until 1938 appear on the inventory of the National Museum in Gdańsk⁹⁶.

The most serious wartime losses in the New Bench House include the Baroque winding staircase and gallery⁹⁷ as well as the coffered ceiling decorated with paintings dating from the end of the 17th century.⁹⁸ These details were transferred from other Gdańsk townhouses at the beginning of the 20th century;⁹⁹ the paintings were then ren-

⁹⁴ Katalog 1902, p. 6.

⁹⁵ Drost 1938, p. 49.

⁹⁶ E.g. 17th-century abacus, two cast-iron stove tiles depicting *Defeat of the Amorite Kings* (now on loan from the National Museum in Gdańsk and on display in the Gdańsk Hallway) and a wrought-iron grate surmounting the staircase. It is also known that there are prints which are marked (L.G) as being from the former collection of Lesser Giełdziński in the museum's register, however, to date, there has been no indication that they are connected with the collection presented in the Gdańsk Hallway. Further research is needed on the scope and circumstances in which objects from the former collection of Lesser Giełdziński from the Gdańsk Hallway were included in the Inventory of the National Museum in Gdańsk, and when it was acquired.

⁹⁷ The crowning element is a figure of Minerva, which survived and is now in the possession of the National Museum in Gdańsk. It is on loan to the Museum of Gdańsk and is exhibited in the Gdańsk Hallway.

⁹⁸ According to sources, the paintings came from the 'Kabrun family home' (Katalog 1902, p. 6; Diele 1901, p. 2), other sources mention the house on ul. Ogarna (Simson 1902, p. 39; Meyer 1929, p. 24). It was probably the house at ul. Ogarna 10 (Hundegasse/Hound Street), in which the collections of Jakob Kabrun donated to the city were on display in the years 1833–1872.

⁹⁹ Sources indicate various origins for the staircase: which include the house at ul. Długa 30 (Betlejewska 2001, pp. 148–149), or the house at Długi Targ (Long Market) 43 (Kleefeld 1902, p. 41; Simson 1902, p. 39).

⁹¹ Until 2019 the second putto, which served to support the object, was missing. It has now been reconstructed.

⁹² Szpakiewicz 1997, p. 364.

⁹³ Kleefeld 1902, p. 42; Diele 1901, p. 2. For more information on the subject of the Gdańsk Hallway, see: Jastrzemska-Olkowska 2019 b, pp. 68–81.

ovated by Wilhelm August Stryowski.¹⁰⁰ As a result of the war the following items were also damaged: the walls which had been lined with Dutch (faience) tiles a wooden frieze; a wall cupboard with bas-relief doors; a wooden interior portal leading to Artus Court dating from the 18th century, as well as an original historic element of the furnishings – a marble plaque with an inscription dating from 1712 informing about the purpose and function of the New Bench House.

Finally, historic, external parts of both buildings, such as doors, which were most probably damaged, were also included on the list of wartime losses.

The authors of this study hope that the present catalogue of losses, which is more complete, will be of use to future generations when identifying and searching for lost furnishings from Artus Court.

Conservation, reconstruction and installation

The scope and progress of the conservation work was briefly presented by Teresa Guć-Jednaszewska in 1993¹⁰¹ and Alina Szpakiewicz in 1999.¹⁰² The postwar history of the various elements of the furnishings and architectural decor of Artus Court, those which were evacuated and remained *in situ*, and the circuitous paths which led to their rediscovery, the various stages of the reconstruction of Artus Court since 1948 until it was opened as a museum, are all described in detail in Edward Śledź's publication.¹⁰³ There is also a wealth of important

information to be found in unpublished conservation and historical documentation.¹⁰⁴ The atmosphere of the postwar reconstruction work has been excellently described in the second volume of *Wspomnienia z odbudowy Gdańska*¹⁰⁵ (Reminiscences of the Reconstruction of Gdańsk).

The columns on which the vaults in the interior of Artus Court rested survived the war, but were found to be in such a bad state of repair and lacking any strength or durability – that they had to be replaced with new ones.¹⁰⁶ In the years 1948–1950 the red Scandinavian granite was replaced with grey granite from Strzegom¹⁰⁷. Given the scale of damage to the vaults, and concomitant construction work, it is surprising that 168 of the wooden stars on the vault survived; only eleven were destroyed.¹⁰⁸

Preserved elements of the furnishings from Artus Court were dispersed throughout many institutions and storage places in Gdańsk, and sometimes even outside the city. The majority were stored in the Provincial Conservator's repository in Gdańsk-Oliwa, and also in the National Museum in Gdańsk, and the Gdańsk branch of the Enterprise of State Workshops for the Conservation of Monuments, Artus Court, the stores of the Museum of History in Gdańsk (now the Museum of Gdańsk), the State Archives in Gdańsk, the National Maritime Museum, the Castle Museum in Malbork, the National Museum in Warsaw and the

¹⁰⁰ Simson 1902, p. 39; Meyer 1929, p. 24; Katalog 1902, p. 6.

¹⁰¹ Guć-Jednaszewska 1993, p. 112.

¹⁰² Szpakiewicz 1999, pp. 97–101.

¹⁰³ Śledź 2002.

¹⁰⁴ For the most important, comprehensive studies, see: Krzyżanowski [1960], Sobiecka 1980.

¹⁰⁵ Wspomnienia 1997.

¹⁰⁶ These events were described in his memoirs: Osiński 1978, pp. 97–105.

¹⁰⁷ Śledź 2004, p. 176; Gawlicki 2016, pp. 243–245.

¹⁰⁸ Kaliszczak, Różańska-Sztolcman 1994 b, [pp. 22–24].

Museum of the Catholic University in Lublin.¹⁰⁹ Proper identification, recording and collating them was difficult, and sometimes took many years.¹¹⁰ The reason for this was that a large number of the salvaged details from all the buildings in Gdańsk were stored together in the Conservator's repository in Gdańsk-Oliwa and they were constantly moved around from one place to another. An accurate identification of the historic items was also severely hampered due to the lack of documentation regarding their dismantling and evacuation by Jakob Deurer.

Work on the rebuilding, conservation and reconstruction of Artus Court was very complex; it was carried out in stages, using a dual-track approach: architectural elements and movable furnishings. The goal was to restore the former interiors, character and splendour of the building to the greatest possible extent. The historical decor and furnishings that had been found had survived in poor condition, thus preventing their reassembly, which had to be preceded by professional, comprehensive conservation work.¹¹¹ This was begun at a relatively late stage compared with work on the adjoining building: the municipal, and equally magnificent, Main Town Hall. In some instances the conservation work was not carried out until the 1960s and 1970s and anything which required a more comprehensive, wider scope of work was not undertaken until

the 1980s and 1990s.¹¹² The authenticity of the furnishings was to be preserved and any reconstruction work would be kept to the absolute minimum. Conservation work was usually preceded by historical, technological and architectural research.

One complex task, which required an enormous amount of effort both by specialist conservators of works of art, as well as architects and construction workers, was to return the stove in the Great Hall to its former glory. The work on the stone plinth and its conservation and the reconstruction of the tiles were begun in 1983, and completed in 1993.¹¹³ Of the more than 500 original tiles, 235 had been preserved almost in their entirety, together with several crates of tile fragments which it was possible to piece together and therefore reconstruct another 200 complete tiles¹¹⁴.

Unforeseen circumstances also arose during the conservation work. For example, it came as something of a surprise to find that two antique cast-iron plates (16th century) with biblical representations had been re-used in the plinth of the stove. They probably came from a second stove located in Artus Court.¹¹⁵ Relics of previously unknown mediaeval paintings (dating from the end of the 14th or beginning of the early 15th

¹⁰⁹ Krzyżanowski [1960], pp. 16–19; Sobiecka 1980, pp. 16–36; Śledź 2002, p. 182.

¹¹⁰ Guć-Jednaszewska 1979, p. 59; Guć-Jednaszewska 1993, pp. 1–2.

¹¹¹ Conservation work was carried out by the *Przedsiębiorstwo Państwowe Pracownie Konserwacji Zabytków oddział w Gdańsku* (Gdańsk branch of the Enterprise of State Workshops for the Conservation of Monuments).

¹¹² The following should be mentioned among the vast array of conservation materials: Szmidelówna 1962; Betlejewska 1983; Wolańska 1987; Lewandowska 1988; Documentation 1989; Wolańska 1989; Betlejewska 1992; Wątorska 1995; Dokumentacja 1996; Sobczyk 1996; Romanowska-Kasperkiewicz 1998. For a brief description of all the works, see: Śledź 2002, pp. 183–185.

¹¹³ Angielska [undated]; Kilarńska, Poksińska 1988; Kilarńska 1994, p. 16; Rudy 1996; Śledź 2002, p. 184; Guć-Jednaszewska, Szpakiewicz 1996, pp. 247–250. Reconstruction of the Great Stove was completed in April 1995.

¹¹⁴ For more information of the reconstruction of the Great Stove, see: Kilarńska 1992; Kilarńska 1994.

¹¹⁵ Szpakiewicz 1994, p. 15.

century) were discovered during conservation work on the monochromatic wall paintings in the arched walls below the vaults, above the St Reinhold and St Christopher benches.¹¹⁶

The work on the reconstruction of the 16th-century woodcarvings is also worthy of mention. Due to improper storage and transportation, the delicate, semi-circular openwork frames were badly damaged. After being evacuated, they were returned to Artus Court where a stonemason's workshop was engaged to restore the damaged details. Unfortunately, two of the frames were lost at that time.¹¹⁷ We know from published memoirs how each individual fragment was treated with great almost devotion-like care and in what esteem the people who had made them were held. Woodcarver Kazimierz Orlof began his work with the words: 'Welcome Master Adrian and Master Paweł! We are recommencing once again that which you made four hundred years ago; let us shake hands, since we are extending your lives and the lives of your works of art, and the lives of many others who left some trace of their existence in our city.'¹¹⁸ Archival photographs – which at times were dark and illegible – were used during the reconstruction work; sometimes these were only small illustrations published in albums.¹¹⁹

Confirming the final numbers and locations of the missing capitals was not an easy task. Initially the postwar lists of Artus Court losses did not take them into con-

sideration. There were difficulties identifying them and determining which ones were missing. In his documentation dating from 1960, Lech Krzyżanowski claimed that the issue of the capitals, the lack of them and their eventual reconstruction, was one of the most important and pertinent issues in the conservation of the interiors of Artus Court.¹²⁰ Later on, the capitals were marked on the aforementioned schematic drawing that had been made based on J. Deurer's documentation, but it transpired that they had been marked incorrectly.¹²¹ Subsequent lists of wartime losses first estimated there were 19¹²² missing capitals, and later 20,¹²³ – the number on this list has now been amended to 23, to include a small capital with an angel's head. It may have been difficult to estimate the exact number due to the fact that two or three capitals may have been adjoined at the corners of the wainscoting; it has never been determined whether these were counted separately or jointly.¹²⁴

No photographs of the capitals appear in any of the lists that have been drawn up to date, nor do the descriptions always unambiguously indicate to which capital they

¹²⁰ Krzyżanowski [1960], p. 2.

¹²¹ The list was compiled largely during the Coronavirus pandemic announced in March 2020. During this time archives and libraries were closed, thus preventing access to past documentation, and the possibility of checking facts. The accounts given (by word of mouth) by the woodcarver engaged in carrying out the reconstruction work on the missing capitals sometimes contained inaccuracies regarding their identification. Only an examination of the documentation of the conservation work carried out (Kaliszczyk, Różańska-Sztolcman 1994 a), and comparing it with archival photographs made it possible to correctly identify the lost capitals.

¹²² Sobiecka 1980, pp. 49–53.

¹²³ Dokumentacja 1997, items 22–25.

¹²⁴ For the purposes of this list a diagram has been drawn up with the numbering of the capitals: each one separately. It repeats the numbering used in the aforementioned documentation drawn up by J. Deurer.

¹¹⁶ Żankowski 1991.

¹¹⁷ Orlof 1997, p. 241; Śledź 2002, p. 182.

¹¹⁸ Orlof 1997, p. 241.

¹¹⁹ *Ibid.*, pp. 242–243.

are referring. Each piece of documentation contains different numbering (sometimes only in digits, sometimes also in words) to indicate the lost and surviving capitals (and those that have survived). Moreover, the contemporary layout – the current order of the capitals – does not entirely correspond to the historical one that is known from pre-war photographs. Work on restoring the surviving capitals was undertaken in the 1990s.¹²⁵ The missing ones were reconstructed successively until the early 21st century.¹²⁶ However, not all of them were documented in photographs. One of them (near the stove) was not reconstructed due to a lack of any information whatsoever. Some of them were almost completely redesigned. It is difficult to explain the aforementioned change in the arrangement of the capitals on St Reinhold's Bench. Documentation from the conservation work carried out was only drawn up two years after completing the work, and the scope of the work did not include placing them in their correct locations.¹²⁷ By the beginning of the 21st century the iconographic materials were sufficiently good and complete that it was possible to retain their proper order. What is surprising is that three more capitals have been assigned to Artus Court depicting representations of two male heads and one female head, which so far it had not been possible to place anywhere.¹²⁸ It is possible they may originate from a completely different building.¹²⁹

The reassembly of all the elements of the furnishings, both the historical ones and those which had been reconstructed, was carried out in the years 1993–1997¹³⁰. The loss of the large-format paintings in the arched walls beneath the vaults above the individual benches greatly diminished the whole of the interior of the Great Hall. In fact it was such a serious loss that it was decided these empty spaces should be filled with photographic prints of the original paintings, i.e. so-called simulacra, or, in other words, paintings created by making a digital copy of a photograph and adding colour. This rather controversial concept gave rise to numerous discussions among conservators – opinions differed: some were critical, others supportive. However, thanks to this solution, the interior of Artus Court regained its former artistic expression and the compositional whole of its decor. On the other hand, specialists viewed the large-format prints as a clear indication of modern interference with a historic interior.¹³¹

During work on this list, it also came to light that an element of a frieze containing an inscription, which had previously been considered lost, and which was found on the Bench of St Reinhold,¹³² was indeed original. It underwent conservation in 1996.¹³³ Apparently all the inconsistencies between the former lists of losses and the conclusions drawn from the analyses that were carried out, were probably the result of constantly rediscovering and identifying new details.

¹²⁵ Kaliszczak, Różańska-Sztolcman 1994 a.

¹²⁶ They were made by artist-sculptor Stanisław Wyróstek.

¹²⁷ Kaliszczak, Różańska-Sztolcman 1994 a, [p. 24].

¹²⁸ *Ibid.*, [pp. 14–15], Figs. 101 and 102.

¹²⁹ Now housed in the stores of the Museum of Gdańsk.

¹³⁰ Romanowska-Kasperkiewicz 1998.

¹³¹ At present, the quality of the workmanship (using modern technical solutions) leaves much to be desired.

¹³² Schemat 1980.

¹³³ Dokumentacja 1996.

The wooden panels covered with painted decorations, visible on the photographs in J. Deurer's documentation, came as a great surprise; on paper they can be seen beneath the paintings in the friezes on the St Christopher and St Reinhold benches. They took the form of vine tendrils with roses and a regency treillage.¹³⁴ These same panels are visible in the photograph dating from 1959 of the details stored in the Conservator's repository.¹³⁵ In the 1990s it was suggested that this type of wallpaper with painted decorations was probably used under all the paintings in the frieze above the wainscoting¹³⁶ and was only revealed when the paintings were taken down to undergo conservation work. However, Deurer's documentation shows that this type of decoration was only found on the St. Christopher and St Reinhold Benches, which is why it should be assumed that it was made to temporarily fill the space and to replace the bas-relief friezes that had been destroyed during the Napoleonic battles at the beginning of the 19th century. Three panels survived which underwent conservation in 1994 but they have not been restored to their original location because other surviving paintings have been discovered beneath them.¹³⁷

In the New Bench House (the so-called Gdańsk Hallway) adjoining Artus Court, the situation differed because almost everything was destroyed in the Second World War. The details which used to be the main elements of the architecture and inter-

rior design were irretrievably lost. However, it was decided that the interior's historical ambiance should be restored. The plan put forward in 1901 to reconstruct the Gdańsk Hallway was abandoned. A similar staircase was used, which came from another townhouse – located on ul. Ławnicza; in the 19th century, this staircase had ended up in the von Grassów manor house in Kłanino. The staircase and gallery, the coffered ceiling and other wood details were dismantled and returned to Gdańsk.¹³⁸ However, they had to be adapted (modified) to fit into the interior of the New Bench House. The only element that was preserved from the former stairs – a figure of Minerva situated half-way up on the central post of the staircase, was used as a free-standing sculpture in the exhibition space (at first in the Hallway and later in a room on the first floor).¹³⁹ The movable furnishings in the Gdańsk Hallway, which came from other townhouses in Gdańsk, were taken from the resources of the conservator's repository, one example being the polychrome figures of the so-called 'guards', in other words full-figure sculptures that marked out where the balustrade of the staircase started; today they have been placed by the doors. Located close to this staircase is another example: the statue of Athena, which comes from the Hallway of the English House (Pol: Dom Angielski), and which later was part of Friedrich Basner's (1869–1936) collection.¹⁴⁰ The walls were lined with new wainscoting which is dissimilar

¹³⁴ They were made in the 18th century or in the early 19th century. See Fig. 15.

¹³⁵ Krzyżanowski [1960], Fig. 81.

¹³⁶ Romanowska-Kasperkiewicz 1998, pp. 5–6.

¹³⁷ Wallpaper – paper with painted decorations that was removed from the panels and is now stored in the repository.

¹³⁸ Betlejewska 1994; Szpakiewicz 1997; Śledź 2004, p. 177.

¹³⁹ The sculpture is the property of the National Museum in Gdańsk and is now on loan to the Museum of Gdańsk.

¹⁴⁰ Wichmann 1925, table 1. The sculpture has a pendant in the form of a figure of Mars which today is on display in the Hallway of the Main Town Hall in Gdańsk.

to the one dating from 1901 and only has a slight resemblance to its historical form. It does not have a proper frame and panel structure as was used in carpentry work in the past. Instead it was replaced with battens which imitated this structure.¹⁴¹ As can be gleaned from this description, the interior of the New Bench House is currently a compilation of various elements which came from various townhouses in Gdańsk. At the same time it is a continuation of Lesser Giełdziński's intentions which go back to the beginning of the 20th century.

Artus Court was officially opened to the public as a branch of the Museum of the History of the City of Gdańsk (today the Museum of Gdańsk) on 18 April 1997. The opening ceremony took place during the city's millennium celebrations. In the preparations for these celebrations, many of the city's historical buildings and monuments were renovated, including Artus Court. The main south facade was restored and its original polychrome work returned.¹⁴² The majority of the original furnishings had by then been returned to their rightful place in the interiors, and the monumental Great Stove had been rebuilt into the corner of the Great Hall. The official opening of Artus Court took place alongside a commemorative session of the Municipal Council, which opened the millennium celebrations taking place in the historic interiors.¹⁴³ The celebra-

tions were accompanied by a philatelic exhibition entitled: *Postage stamps in the history of Gdańsk* (Pol: *Znaczki pocztowe w dziejach Gdańska*), which was organized in the Gdańsk Hallway of the New Bench House.

After the many years it took to reconstruct the monuments of Gdańsk that had been destroyed during the Second World War, elements of the furnishings are still being rediscovered. E. Śledź described their return to Artus Court from other museums in detail in his aforementioned publication dating from 2004.¹⁴⁴ He mentioned the capitals of the pilasters from the wainscoting that had been found, models of ships and chainmail armour. When supplementing the furnishings and reinstalling them in Artus Court in the years 1990–1997, a fragment of the wooden right hand of a sculpture of Kazimierz Jagiellon, which came from the Bench of the Malbork brotherhood, was found in the conservator's repository in Gdańsk-Oliwa. However, it was decided not to replace it since a hand reconstructed in the 1980s had been mounted in the place of the missing one.¹⁴⁵ Disassembling the reconstructed fragment could have destabilized and weakened the sculpture structurally which is why such a risk was not taken. In 2004, a carved frame together with polychrome panels made by A. Karffycz for Martin Schoninck's painting *Madonna and Child* was given to the

¹⁴¹ This resulted in its historical incongruity with the rest of the interior.

¹⁴² Sieńkowski 1997; Białko 1998; Szpakiewicz 1998 b.

¹⁴³ The following were present: Mayor of the City of Gdańsk Tomasz Posadzki, Chairman of the City Council: the late Paweł Adamowicz and the Voivode of Gdańsk, Henryk Wojciechowski. The ceremonial session of the Council was also attended by the Marshal of the Sejm of the Republic of Poland Józef Zych, all living former mayors

of Gdańsk, many ministers, ambassadors, mayors of other towns in Poland and Europe, representatives of various religions and denominations/ faiths. Before 1 pm, all 436 participants ceremonially entered the festively decorated Great Hall of Artus Court after attending an ecumenical mass in St Mary's Church and the splendid and sumptuous millennium parade.

¹⁴⁴ Śledź 2004, pp. 182–183.

¹⁴⁵ *Ibid.*, p. 184.

museum – it had previously been considered a wartime loss. In 2008 the plinth belonging to the figure of the *Madonna and Child* from the Bench of the Malbork brotherhood was also recognized in the repository (it too had been included on the published list of wartime losses).¹⁴⁶ However it was not returned to its rightful place because it had earlier been reconstructed based on archival photographs.¹⁴⁷ Other examples are the donations and bequests made by people in their wills of objects which after many years had been recognized as having belonged to the historic interiors of Artus Court. Some of the items that are fortunately still being returned are the portrait tiles from the Great Stove. In 1995 thanks to information disseminated in the media about the reconstruction of the Great Stove, seven portrait

and corner tiles were identified in the Museum of the Catholic University of Lublin. They had been donated to the university by a collector who had bought them at the Dominican Fair in Gdańsk.¹⁴⁸ In 2000–2019 seven other tiles were returned, all of which had been in private hands¹⁴⁹. It is hoped that such gifts will be ever more frequent in the future. We also believe that other cultural institutions in possession of some of the furnishings from Artus Court and the Gdańsk Hallway will agree to return them to their rightful place, even if only on the basis of a long-term loan. Perhaps the policy of educating people about the lost collections, together with publishing information about them, which was adopted more than a decade ago, will lead to the return of at least some of the pieces that are still being sought.

¹⁴⁶ Szpakiewicz 1993; Dokumentacja 1997.

¹⁴⁷ The original plinth is in the storehouse of the Museum of Gdańsk.

¹⁴⁸ *Ibid.*, p. 182.

¹⁴⁹ The most recent donation was made in December 2019 by Dorota Karnkowska.

CATALOG

I. ARTUS COURT

I.1. PAINTINGS

BENCH OF THE BROTHERHOOD
OF THE THREE KINGS

I.1.1.

Painting *Judgement of Seleucos of Locri*

1568, Workshop in Gdańsk (?)

tempera, panel

H approx. 45 cm, W approx. 81 cm

I.1.2.

Painting *Fall of Hophni and Phinehas*

1568, Workshop in Gdańsk (?)

tempera, panel

H approx. 45 cm, W approx. 81 cm (?)

I.1.3.

Painting *Death of the High Priest Eli*

1568, workshop in Gdańsk (?)

tempera, panel

H approx. 45 cm, W approx. 81 cm (?)

no iconography

I.1.4.

**Painting *Alexander the Great's
Judgement against Ignoble Viceroy***

1568, workshop in Gdańsk (?)

tempera, panel

H approx. 45 cm, W approx. 81 cm (?)

I.1.5.

**Painting *Stoning of a Man
(Death of Heracon?)***

1568, workshop in Gdańsk (?)

tempera, panel

H approx. 45 cm, W approx. 45 cm (?)

I.1.6.

Painting *Orpheus Among the Animals*

1594, Hans Vredeman de Vries

(1526–1609), Gdańsk

oil paints, canvas (on grille)

H 776 cm, W 604 cm (recess in archway)

BENCH OF ST CHRISTOPHER

I.1.7.

**Painting *Moses and Aaron
on the Sea Shore***

1856, Louis Friedrich Rudolf

Sy (1818–1887), Gdańsk

oil paints, panel

H approx. 36 cm, W approx. 92 cm

I.1.8.

**Painting *Egyptian Army
with Pharaoh's Chariot***

1856, Louis Friedrich Rudolf

Sy (1818–1887), Gdańsk

oil paints, panel

H approx. 36 cm, W approx. 89 cm

I.1.9.

**Painting *Warrior in Antique
Armour (Hector?)***

1690, Friedrich Gürtler

(1655–1707), Gdańsk

oil paints, panel

H approx. 286 cm, W approx. 117 cm

I.1.10.

Painting *Landscape of Jordan*

1790, Johann Alexander Sidow

(active in Gdańsk 1760–1790),

oil paints, panel
H approx. 776 cm, W approx. 604 cm

BENCH OF ST REINHOLD

I.1.11.

Painting *Battle between the Horatii and the Curiatii*

c 1690, Andreas Stech (1635–1697), Gdańsk
oil paints, panel
H approx. 380 cm, W approx. 580 cm

I.1.12.

Painting *Landscape with Meadow*

1588, workshop in Gdańsk (?)
oil paints, panel
H approx. 270 cm, W approx. 180 cm

I.1.13.

Painting *Festoon of Flowers*

c 1690, Andreas Stech (?)
(1635–1697), Gdańsk
oil paints, panel
H approx. 120 cm, W approx. 600 cm

I.1.14.

Painting *Reinhold Taming the Horse Bayard*

1858–1859, Louis Friedrich Rudolf Sy (1818–1887), Gdańsk
oil paints, tempera, panel
H approx. 40 cm x W approx. 135 cm

I.1.15.

Painting *Reinhold paying a Tribute to Charlemagne (Reinhold is exiled)*

1858–1859, Louis Friedrich Rudolf Sy (1818–1887), Gdańsk

oil paints, tempera, panel
H approx. 40 cm, W approx. 135 cm

I.1.16.

Painting *Reinhold in the Battle for Christ's Tomb*

1858–1859, Louis Friedrich Rudolf Sy (1818–1887), Gdańsk
oil paints, tempera, panel
H approx. 39 cm, W approx. 122 cm

I.1.17.

Painting *Reinhold Giving Alms*

1858–1859, Louis Friedrich Rudolf Sy (1818–1887), Gdańsk
oil paints, tempera, panel
H approx. 39 cm, W approx. 122 cm

BENCH OF THE BROTHERHOOD OF MALBORK / BENCH OF THE THREE KINGS

I.1.18.

Painting *Diana Hunting*

1862–1863, Carl Scherres (1833–1923), Wilhelm August Stryowski (1834–1917), Louis Friedrich Rudolf Sy (1818–1887), Gdańsk
oil paints, panel
H approx. 586 cm, W approx. 604 cm

I.1.19.

Painting *Ship of the Church*

1470–1480, painted c 1520, unknown author, Gdańsk (?), Germany (?)
tempera, oak panel
H approx. 194 cm, W approx. 256 cm

I.1.20.**Painting *Siege of Malbork***

c 1480–1490, unknown author,
Gdańsk (?), Germany (?)
oil paints, tempera, panel
H approx. 190 cm, W approx. 265 cm

I.1.21.**Painting *Salvator Mundi***

1536–1541, Martin Schoninck (active
in Gdańsk 1536–1539), Gdańsk
oil paint, panel
H approx. 69 cm, W approx. 64 cm

I.1.22.**Painting *Virgin and Child***

1536–1541, Martin Schoninck (active
in Gdańsku 1536–1539), Gdańsk
oil paints, panel
H approx. 69 cm, W approx. 64 cm

I.1.23.**Painting *Diana Bathing***

c 1690, Johann Körner (?) (before
1660–1709), Gdańsk
oil paints, panel
H approx. 530 cm, W approx. 620 cm

I.1.24.**Painting *Skirmish*** (detail from the
painting *Triumphal Entry of King
Kazimierz Jagiellon in Gdańsk*)

1585, Lucas Erfen (Ewert; before
1574–1603), Gdańsk
oil paints, tempera, panel, *en grisaille*
H approx. 39 cm, W approx. 133 cm

I.1.25.**Painting *Wise Men Welcoming***

the Procession (detail from the
painting *The Triumphal Entry of King
Kazimierz Jagiellon in Gdańsk*)

1585, Lucas Erfen (Ewert; before
1574–1603), Gdańsk
oil paints, tempera, panel, *en grisaille*
H approx. 39 cm, W approx. 133 cm

COURT BENCH**I.1.26.****Painting *The Last Judgement***

1602–1603, Anton Möller
(1563–1611), Gdańsk
oil paints, canvas
H approx. 780 cm, W approx.
600 cm (recess in archway)

I.1.27.**Painting *The Last Judgement***

1588, Anton Möller (1563–1611), Gdańsk
oil paints, panel
H approx. 41 cm, W approx. 77 cm

I.1.28.**Painting *Calumny of Apelles*
(*Allegory of Injustice*)**

1588, Anton Möller (1563–1611), Gdańsk
oil paints, panel
H approx. 41 cm, W approx. 77 cm

I.1.29.**Painting *Fair Courts (The Court
of Thebes, Allegory of Justice)***

1588, Anton Möller (1563–1611), Gdańsk
oil paints, panel
H approx. 41 cm, W approx. 77 cm

I.1.30.

Painting *Revelation of the table of rights to the Jewish people*

1588, Anton Möller (1563–1611), Gdańsk
oil paints, panel
H approx. 41 cm, W approx. 77 cm

I.1.31.

Paintings *Heraldic triad of Poland, Gdańsk and Royal Prussia*

1588, workshop of Anton Möller (?)
oil paints, panel
1) H approx. 32 cm, W approx. 31 cm
2) H approx. 32 cm, W approx. 47 cm
3) H approx. 32 cm, W approx. 31 cm

I.2. SCULPTURES, WOODCARVING AND DETAILS OF WOODWORKING

I.2.1.

Head of Red Deer with natural antlers

1594, Simon Hörl (before 1590–1617), Gdańsk
wood, polychromy, woodcarving
H approx. 60 cm, W approx. 70 cm (without antlers)

I.2.2.

Figure of Saturn with depictions of Capricorn and Aquarius

1533–1534, Martin Schoninck (active in Gdańsk 1526–1540), Gdańsk
wood, polychromy, woodcarving, gilding
H approx. 70 cm

I.2.3.

Figural console with Jupiter Ammon under a sculpture of Saturn

1852, Fademrecht (?) (before 1856–1858)

wood, polychromy, woodcarving, gilding
H approx. 35 cm, W approx. 35 cm (?)

I.2.4.

Pair of recumbent red deer with natural antlers

c 1589, workshop in Gdańsk
wood, polychromy, woodcarving, gilding, marbleization
H approx. 80 cm, W approx. 215 cm (without antlers)

I.2.5.

Coat of Arms of Poland

c 1548–1572, workshop in Gdańsk
wood, polychromy, woodcarving, gilding
H approx. 80 cm, W approx. 145 cm

I.2.6.

Coat of arms of Gdańsk

c 1548–1572, workshop in Gdańsk
wood, polychromy, woodcarving, gilding
H approx. 75 cm, W approx. 155 cm

I.2.7.

Figure of a recumbent red deer with natural antlers

c 1588, workshop in Gdańsk
wood, polychromy, woodcarving, gilding, marbleization
H approx. 80 cm, W approx. 215 cm (without antlers)

I.2.8.

Figure from the statue of August III of Saxony

1752–1755, Johann Heinrich Meisner (1701–1770), Gdańsk
white Carrara marble, full figure statue
H approx. 180 cm

I.2.9.

Figure of a fleeing red deer with natural antlers

c 1590–1600, workshop in Gdańsk
wood, polychromy, woodcarving
H approx. 208 cm, W approx.
265 cm (without antlers)

individual benches of the brotherhoods.
There were 60 capitals in total.

I.2.10.

Group *Diana Bathing and Metamorphoses of Actaeon*

c 1589, unknown author, Gdańsk
wood, polychromy, woodcarving, gilding
figure of Diana: H approx. 200 cm
figures of nymphs: H approx. 190 cm
figure of Actaeon: H approx. 250 cm
figures of dogs: H approx. 85–95 cm
plinth with a winged sea
creature: H approx. 120 cm

BENCH OF ST CHRISTOPHER (x 8)
1534, Adrian Karffycz (active
in Gdańsk c. 1526–1540),
1534–1538, Master Paul (active
c 1534–1542), Gdańsk
lime, woodcarving, gilding

From left:

no. 2 (according to the plan)
H 18 cm, W 31 cm, D approx. 11 cm

no 7 (according to the plan)
H 16 cm, W 30 cm, D approx. 12 cm

no. 8 (according to the plan)
H 16 cm, W 30 cm, D approx. 14 cm

no. 9 (according to the plan)
H 16 cm, W 30 cm, D approx. 14 cm

no. 10 (according to the plan)
H 16 cm, W 32 cm, D approx. 12 cm

no. 11 (according to the plan)
H 15 cm, W 32 cm, D approx. 11 cm

no. 13 (according to the plan)
H 15 cm, W 24 cm, D approx. 12 cm

no. 14 (according to the plan)
H 13 cm, W 39 cm, D approx. 13 cm

I.2.11.

Head of red deer with natural antlers

1602, workshop in Gdańsk
wood, polychromy, woodcarving
H approx. 50 cm, W approx.
65 cm (without antlers)

I.2.12.

Bas-relief frieze with allegories of the planets and elements

1892, Brieskow (?), Prieskorn (?), Gdańsk
wood, polychromy, woodcarving, gilding
H approx. 50 cm, W approx. 350 cm

I.2.13.

Capitals

The pilasters were surmounted with carved capitals which articulated the wainscoting in the lower part of the walls of the

BENCH OF ST REINHOLD (x 4)
1533–1534, Adrian Karffycz (active
in Gdańsk c 1526–1540), Gdańsk
lime, woodcarving, gilding

no. 16 (according to the plan)
H 14 cm, W 32 cm, D approx. 10 cm

no. 20 (according to the plan)
W 36 cm, H 14 cm, D approx. 10 cm

no. 22 (according to the plan)
H 13 cm, W 38 cm, D approx. 12 cm

no. 23
H 13 cm, W 28 cm, D approx. 10 cm

**BENCH OF THE MALBORK
BROTHERHOOD (x 7)**
1536–1540, Adrian Karffycz (active
in Gdańsk c 1526–1540), Gdańsk
wood, polychromy, woodcarving, gilding
no. 36 (according to the plan) unknown
H approx. 17 cm x W approx. 30 cm

no. 38 (according to the plan)
H 17 cm, W 50 cm, D approx. 11 cm

no. 40 (according to the plan)
H 17 cm, W 32 cm, D approx. 11 cm

nos. 43, 44 and 45 (according to the plan)
H 17 cm, W 24 cm, D approx. 11 cm
H 19 cm, W 35 cm, D approx. 12 cm
H 19 cm, W 35 cm, D approx. 12 cm

no. 46 (according to the plan)
H 23 cm, W approx. 14 cm
x D approx. 9 cm

**BENCHES OF THE MALBORK
BROTHERHOOD AND
SHIOWNERS (x 2)**
1536–1540, Adrian Karffycz
or his workshop (active in Gdańsk
c 1526–1540), Gdańsk
lime, polychromy, woodcarving, gilding
no. 47 (according to the plan)
H 19 cm, W 35 cm, D approx. 11 cm

no. 48 (according to the plan)
H 19 cm, W 35 cm, D approx. 10 cm

COURT BENCH (x 2)
1536–1540, Adrian Karffycz (active
in Gdańsk c. 1526–1540), Gdańsk
lime wood, polychromy,
woodcarving, gilding

no. 59 (according to the plan)
H 19 cm, W 35 cm, D approx. 11 cm

no. 60 (according to the plan)
H 19 cm, W 40 cm, D approx. 10 cm

I.2.14.

**Elements surmounting
the openwork panels (x 4)**
1530s, Adrian Karffycz (?) (active in
Gdańsk 1526–1540) and Master Paul (?)
(active in Gdańsk 1534–1546, Gdańsk
lime, polychromy, woodcarving, gilding
H 26 cm, W approx. 8 cm

I.2.15.

**Details of the wall cupboards: capitals
and head of a lady in a tondo**
2nd half of the 16th century,
Workshop in Gdańsk

deciduous tree (lime?), woodcarving
capital: H 14.5 cm, W approx. 22 cm (x 3)
tondo: Dia. approx. 15 cm (x 1)

I.2.16.

Semi-circular carved frames – roundels

east wall – Malbork and Brotherhood
of Shippers benches

1535, woodcarving – Adrian Karffycz
(active in Gdańsk c 1526–1540), Gdańsk;
woodworking – Heinrich Holzapfel
(active in Gdańsk 1531), Gdańsk
lime, polychromy, woodcarving, gilding
H 196 cm, W 35 cm, W full
frame (Dia.) 325 cm

1536–1540, woodcarving –
Adrian Karffycz (active in Gdańsk
c 1526–1540), Gdańsk;
lime, polychromy, woodcarving, gilding
H approx. 90 cm, W 28 cm, Dia. 165 cm

Bench of the Brotherhood
of St Christopher
c 1534, Adrian Karffycz (active in
Gdańsk 1526–1540), Gdańsk
lime, polychromy, woodcarving, gilding
H approx. 160 cm, W 35 cm,
W full frame (Dia.) approx. 318 cm

I.2.17.

Panels with grotesques

16th century, Workshop in Gdańsk
lime, polychromy, woodcarving, gilding
H 42 cm, W 33 cm and 31 cm

I.2.18.

Fleurons and consoles under choir stall

1593, Workshop in Gdańsk
lime, polychromy, woodcarving, gilding
fleurons: H approx. 50 cm,
Dia. approx. 30 cm (x 4)
consoles: unknown dimensions

I.2.19.

**Benches, tables and fragments
of the wainscoting**

A. Benches-seats and benches-tables
Bench of St Christopher: 1533–
1537, master Othmar (active
in Gdańsk 1533–1537)
Bench of St Reinhold: 1531, master
carpenter Heinrich Holzapfel of
Kassel (active in Gdańsk) 1531
Malbork Bench: 1535–1556, master
carpenter Heinrich Holzapfel
– Malbork and Brotherhood of Shippers
benches: 1535–1556, Marks (Marckes)
(active in Gdańsk 1532–1552) and Jurgen (?)
Bench of the Three Kings: 1st half of
the 16th century – master Valentin
(Faltin) Felentin or Funk (active in
Gdańsk in 1534 and before 1555)
and 1568 – unknown author)
Court Bench: 1588, maker
of house mark '4 R'

oak, burlled veneers, birch and other types
of wood, woodworking, veneering
along west wall: H 64 cm, L 498 cm,
775 cm, 144 cm i 599 cm, D 47 cm
along north wall: H 64 cm,
L 328 cm, D 47 cm
along east wall: H 64 cm, L 520 cm,
184 cm, 624 cm, 195 cm, 333 cm

and 166 cm, D 47 cm
 high benches (tables) along the south wall:
 H approx. 94 cm, L approx. 350 cm (x 2.)
 A. Benches-seats and benches-tables
 Bench of St Christopher 1533–1537, master
 Othmar (active in Gdańsk 1533–1537)
 Bench of St Reinhold: 1531, master
 Heinrich Holzapfel of Kassel
 (active in Gdańsk) 1531
 Malbork Bench 1535–1556,
 carpenter Heinrich Holzapfel
 – Malbork and Brotherhood of Shippers
 benches 1535–1556, Marks (Marckes)
 (active in Gdańsk 1532–1552) and Jurgen (?)
 Bench of the Three Kings: 1st half of
 the 16th century – master Valentin
 (Faltin) Felentin or Funk (active in
 Gdańsk in 1534 and before 1555)
 and 1568 – unknown author)
 Court Bench: 1588, maker
 of house mark ‘4 R’

B. Construction under beer counter
 1592, unknown workshop
 oak, veneers, woodworking, veneering
 H 86 cm, W 105 cm (x 2)

C. Fragment of panelling with capitals
 1588, maker of house mark ‘4 R’
 Oak (?), burlled veneers, birth and other
 types of wood, woodworking, veneering,
 marquetry, woodcarving, gilding
 H 163 cm, W 38 cm and 53 cm

I.2.20.

Frieze and console base under sculpture

1589, workshop in Gdańsk
 wood, woodworking, marbleization, gilding
 console base: H 70 cm, W 112 cm,
 D 35 cm
 frieze: H 29 cm, L 580 cm, D 31 cm

I.2.21.

Frieze with inscription

1530s, Laurentius Lauenstein (?)
 (active in Gdańsk c 1534–1540)
 wood, woodworking, marbleization, black
 monochrome and gilded inscription
 H 18 cm, L 136 cm, 650 cm and 158 cm

I.2.22.

Construction for hanging armour (so-called hangers) with moulding

16th century, workshop in Gdańsk
 deciduous and coniferous wood,
 woodworking, woodcarving, iron
 elements, polychromy, gilding
 construction of hangers: H 225 cm,
 W approx. 160 cm (x 2)
 moulding: H approx. 25 cm L 277 cm

I.2.23.

Stars on vaults

early 19th century (?), unknown workshop
 lime, Dutch metal, lacquer,
 woodworking and woodcarving
 dimensions – no data

Eight-pointed stars Located at
 intersection of vault ribs

I.2.24.

Interior doors

2nd half of the 18th century or early
 20th century (?), unknown workshop
 oak, carpentry, carving
 H 210 cm, W 120 cm

I.2.25.

Door exterior – main entrance

1932, unknown workshop
 oak, woodworking, glazing with lead
 H 350 cm, W 330 cm

I.3. MISCELLANEOUS

I.3.1.

Coats of arms of patricians

– **jurors (x 11)**

c 1602–1603, workshop in Gdańsk

copper, polychromy, gilding

H approx. 65 cm

I.3.2.

Coats of arms of patricians – jurors (x 9)

17th–18th century, Workshop in Gdańsk

copper, polychromy, gilding

H approx. 60 cm

I.3.3.

Hanging candelabra with a likeness of the imperial couple

1883, workshop in Gdańsk

brass, casting, repoussé, chasing

Dia. approx. 250 cm

I.3.4.

Banner with likeness of Stanisław August Poniatowski

1790, Johann Alexander Sidow

(active in Gdańsk 1760–1790)

silk, polychromy

H approx 100 cm, W 60 cm

I.3.5.

Thermometer with barometer (?)

18th–19th century (?), Netherlands (?)

wood, brass, carving, chasing

H approx. 65 cm

I.3.6.

Reflector of reflecting wall lamp

c 18th or 19th century (?),

workshop in Gdańsk (?)

brass, repoussé, chasing

H approx. 90 cm

I.3.7.

Blanquettes (x 10)

19th century, workshop in Gdańsk (?)

brass, repoussé, casting, gilding

iron, casting, repoussé, gilding

1) H 17 cm, W 19 cm (x 5)

2) H 18.5 cm, W 22.5 cm (x 3)

3) H 18.5 cm, W 19.5 cm (x 2)

I.3.8.

Tiles from the Great Stove (x 70)

1545–1546, workshop of Georg Stelzner

earthenware, polychrome, fired, gilded

portrait tiles: H approx. 29

cm, W approx. 25 cm

border tiles: H approx. 24

cm, W approx. 24 cm

corner tiles: H approx. 55

cm, W approx. 14 cm

I.3.9.

Beer Bell

17th – 18th century, workshop in Gdańsk (?)

brass (?), iron, wood

Dia 20 cm.

I.3.10

Model ships: frigate ‘The Thetis’ and brig ‘The Nordstar’

19th century, workshop in Gdańsk (?)

wood, textile, modelling, polychromy,

woodcarving, gilding

frigate: H approx. 180 cm
x W approx. 256 cm
brig: H approx. 180 cm x
W approx. 170 cm

I.3.11.

Jousting armour from the Bench of St Reinhold:

15th–16th-century, Nuremberg/Innsbruck/
Augsburg (?) or workshop in Gdańsk (?)

iron, wrought, drilling, riveting,
brassing, engraving, polishing
wood, leather, textile, polychromy, gilding

armour I:

brassard: H approx. 30 cm, W approx. 12 cm

Armour II:

backplate: H approx. 44 cm

x W approx. 27 cm

left brassard with sleeve: H approx.

30 cm, W approx. 12 cm

armour III:

shoulder straps: H 40 cm, W approx.

27 cm and 15 cm

couter: H approx. 35 cm x W approx. 12–13 cm

scabbard H approx. 28 cm,

W approx 30 cm,

with cuisses H approx. 20 cm, W 20 cm

besagues: Dia. approx. 20 cm

left brassard with sleeve: H approx.

30 cm, W approx. 12 cm

armour IV:

burgonet: H approx. 43 cm

x W approx. 24 cm

breastplate: H approx. 40 cm

x W approx. 33 cm

backplate: H approx. 44 cm

x W approx. 27 cm

shoulder straps: H 40 cm,

W approx. 27 cm and 15 cm

couter: H approx. 35 cm x

W approx. 12–13 cm

chainmail skirt H approx. 28 cm,

W approx 30 cm, with cuisses

H approx. 20 cm, W 20 cm

besagues: Dia. approx. 20 cm

left brassard with sleeve: H approx.

30 cm, W approx. 12 cm

Funnel shaped vamplate on the

lance (x 3): H approx. 20 cm,

Dia. external approx. 37 cm

Chamfron with blinkers (x 1),

H approx. 50 cm, W approx. 30 cm

Jousting shields (x 4), H approx.

40 cm, W approx. 45 cm

II. DANZIGER DIELE

II.1.

Ceiling with paintings

17th century, 1900–1901, author unknown,
Wilhelm August Stryowski (1834–1917)

frame of ceiling: 1900–

1901, Otto Wodetzki

oil, panel (?)

H approx. 1160 cm, W 903 cm

II.2.

Spiral staircase and gallery

*17th century and 1901, 17th-century
elements – workshop unknown, 20th-
century elements – sculptor and master
carpenter Otto Wodetzki, woodworking
by masters: Scheffier and Steudel (?)*

oak, woodworking, woodcarving

H approx. 750 cm, W approx. 240 cm

II.3.**Wood portal**

17th century, unknown workshop
oak, woodworking, woodcarving, gilding
H approx 260 cm, W approx. 175 cm

II.4.**Set of inner doors**

early 20th century – sculptor and master carpenter Otto Wodetzki, woodworking by masters: Scheffier and Steudel* (?)*
oak (?), woodworking, woodcarving
H approx. 210 cm, W approx. 130 cm (x 5)

II.5.**Frieze, carved borders and plinths**

early 20th century, sculpted heads: sculptor Trieder*, other details: sculptor and master carpenter Otto Wodetzki, woodworking by masters: Scheffier* and Steudel* (?)
oak, woodworking, woodcarving
frieze: H approx. 25 cm, L approx. 36 m
carved borders: H. approx 130–140 cm (x 7)

II.6**Set of Dutch tiles lining the walls**

18th century, 1900–1901, Holland, Gdańsk
earthenware, tin glazing, hand-painted with cobalt chloride and manganese
size of tiles: H approx. 12 cm, W approx. 12 cm
surface area: approx. 32 m²

II.7.**Wall cupboard**

17th–18th century (?), unknown author
oak, steel, woodworking, woodcarving, blacksmithing, hammering, repoussé
H approx. 130–140 cm x
W approx. 100–110 cm

II.8.**Vestibule**

17th–18th century and early 20th century, sculptor: Trieder after a design by Kleefeld
wood, woodworking, woodcarving
H approx. 260 cm, W approx. 210 cm

II.9.**Door exterior – main entrance**

17th century and c 1900, unknown workshop
oak, woodworking, woodcarving, iron, blacksmithing, hammering, engraving, brass – casting
H 313 cm, W 191 cm

II.10.**Marble plaque with inscription dating from 1712**

c 1712, workshop in Gdańsk
marble, wood, woodcarving, engraving, gilding
H approx 120 cm, W approx. 70 cm

Translation
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