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WARTIME LOSSES  
OF THE MAIN TOWN HALL  
IN GDAŃSK

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Gdańsk 2020



Ministerstwo  
**Kultury**  
i Dziedzictwa  
Narodowego

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## WARTIME LOSSES OF THE MAIN TOWN HALL IN GDAŃSK

The Main Town Hall in Gdańsk was built at the end of the 14th century as the official building of the municipal authorities. The most important public offices were located here, such as: the *Kämmerrei-Kasse* (Pol. *Kamlaria*, city finance office) the chancellery, the municipal archives containing the most important documents, and the Weta Court. The Municipal Council, the City Civil-Criminal Court, and the Third Order (Pol. *Trzeci Ordynek*), i.e. representatives of the common people of Gdańsk in the municipal authorities, also used to hold meetings here. The Town Hall was the seat of the municipal authorities from the 14th century up until the beginning of the 20th century without interruption. During this time it was enlarged and rebuilt several times. The decor and furnishings changed in line with the changing styles in art and architecture. These consisted of details and works of art of the highest order, as well as other more modest pieces which bore witness to the skills of the former craftsmen, as well as to the prevailing tastes of the residents of Gdańsk.

The furnishings in the rooms of the Town Hall were changed, supplemented, moved around and adapted several times in order to meet its current needs and functions.<sup>1</sup> In

its heyday, at the turn of the 16th and 17th century, the interiors on the first floor of the Gothic part of the Town Hall were refurbished and given a more stately appearance, as were some of the rooms on the second floor and in the Renaissance wings. They included primarily: the Great Hallway, the Great Council Hall, the Small Council Hall and the *Kamlaria*. Several outstanding artists were engaged to work on decorating the halls in the Town Hall. It is particularly worth mentioning the painters: Hans Vredeman de Vries, Anton Möller, Izaak van den Blocke; the sculptor Willem van der Meer, and the woodcarver, Simon Hörl. The Great Council Hall, above all, acquired an elaborate decor, worthy of Gdańsk's high rank and standing. In the second half of the 18th century this decor was further supplemented with paintings by Benjamin Schmidt.

In the 19th and early 20th centuries the Town Hall's interiors also housed historic details transferred from townhouses in Gdańsk that were being rebuilt at the time, thus enabling these details to be preserved. They included a stone portal and arcade from a townhouse located at ul. Chlebnicka 11, and a carved wooden door-leaf from the Ferber family townhouse at ul. Długa 28.

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1857; Puttner 1906; Mellin 1966, pp. 279–291; Domagała 1978, pp. 25–64; Klamann 1980, pp. 36–43; Iwanoyko 1986; Betlejewska 2001; Grzybkowska 2003, pp. 31–56.

<sup>1</sup> For the more important literature in which the furnishings and decor of the Town Hall are described, see: Hoburg

The representative part of the Town Hall: the Great Hallway, the Great and Small Council Halls (popularly known as the Red Hall and Winter Hall), the Great Hall of Justice (formerly the Great Weta Hall), the former Kamlaria and Cash Depository, were open to visitors, for a small fee, throughout almost the entire 19th century.<sup>2</sup> At the same time, they still served as the seat of the municipal authorities. The part open to the public was often referred to as the 'Municipal Museum' (Ger. *Stadtmuseum*) because in the years 1863–1870 the Society of the Friends of Art in Gdańsk (Ger. *Kunstverein zu Danzig*) also displayed here the collections it had purchased for a future museum which was eventually established in the buildings of the former Franciscan Monastery and City Gymnasium.

### Evacuation

During the Second World War, due to fear that allied air strikes might target the city and because of the bad experiences of other cities (including Cologne, Lübeck and Rostock), the German authorities appointed a special team responsible for drawing up and implementing a plan to protect Gdańsk's cultural heritage from wartime damage. The team was officially nominated in 1942 and, on behalf of the Prussian Ministry of Finance, was tasked with safeguarding the city against the effects of possible bombing raids.<sup>3</sup> It was headed by Fritz Keibel, the then-chief government advisor of state and building superintendent, who drew up guidelines outlining how to save

the city's monuments.<sup>4</sup> He recognized that the only way to achieve this was by dismantling the works of art and the decor and transporting them to places located outside of Gdańsk. In his recommendations, he indicated which objects would be dismantled and the specifications that should be met in the designated storage sites. He also specified how photographic documentation, drawings and moulds should be prepared and how objects to be dismantled should be marked so that they could be easily reassembled at a later stage. He recommended that details of the permanent decor which could not be dismantled should be secured *in situ*, or they were to be enclosed or walled up. The architect Jakob Deurer (1897–1960) became the representative of Keibel's team, having arrived in Gdańsk in June 1943. He collaborated with Erich Volmar (1887–1975) – also an architect and the principal conservator from the Reichsgau Danzig-West Prussia area. The safeguarding work undertaken in Gdańsk lasted from October 1943 to January 1945; approximately twenty employees were involved. Twenty-four volumes of documentation were drawn up, some of which contained photographs of where the historic objects were hidden. Willi Drost (1892–1964), the then-director of the Municipal Museum (*Stadtmuseum*, now the National Museum), and conservator of art and decorative arts (*Denkmalpfleger für Werke der Bildenden Kunst und des Kunstgewerbes*) in the Free City of Danzig (*Freie Stadt Danzig*), was also involved in the work of safe-

<sup>2</sup> Gliński mps.

<sup>3</sup> Domańska 1979, pp. 127–130; Bakun 2015, pp. 155–157.

<sup>4</sup> A copy of Keibel's typescript is housed in the collection of the Library of the Polish Academy of Sciences in Gdańsk, see Keibel 1942.

guarding the artworks of Gdańsk. The dismantled artefacts were numbered on the back with red paint; sometimes additional notes were attached. They were then packed into wooden crates and transported out of Gdańsk – to Kaszuby and Żuławy (the historic Eastern Pomerania regions of north-western Poland). Part of the documentation drawn up at that time was destroyed during wartime activities in Gdańsk; some copies were taken to Germany where they were kept by Jakob Deurer's son – Wolfgang, who gave them to Poland in 1977 and 1978.<sup>5</sup> Many of the pre-war photographs of historic objects in Gdańsk were taken to Germany in 1945, chiefly to Marburg.

It may seem strange that the documentation and lists that are currently available contain no mention of the evacuation of historical objects from the Town Hall. This may be because it was still being used as an administrative building at that time (due to difficult conditions caused by the war and the approaching front-line, the authorities' main priority was to maintain an efficiently operating administrative system and not the safeguarding of works of art and monuments) or the fact that the decor was dismantled at the very last minute, without full documentation being prepared (?). Surviving photographs of this operation testify to at least some partial documentation about the evacuation being prepared. The task was headed by W. Drost,<sup>6</sup> and not – as in most of the buildings in Gdańsk – by J. Deurer, although the latter also helped with the documenting of the details. We know that he took

many photographs of various views of the Hallway and the spiral staircase. The Great Council Hall, being the most representative room of all, was documented by Drost in the greatest detail since it contained the most valuable and elaborate furnishings in the entire building. All the details: the paintings, portals, cornices, benches, and in turn the fragments of the walls, were photographed together with the cards containing handwritten numbers. In the remaining rooms: the Hallway, the Winter Hall, part of the Kamlaria and Cash Depository, the negatives show paintings and elements of the woodwork and carvings which were made in the 16th–17th centuries. From the detailed photographs it can be concluded that the dismantling of the historic objects, at least those in the Red Hall, was carried out in accordance with the aforementioned guidelines. However, there are no descriptions of the photographs, no list of the dismantled objects, no inventory drawings or diagrams indicating their placement within the rooms. This part of the documentation may not have been prepared due to the speed at which the work had to be carried out, or it may have been lost or it may be in one of the archives; however, it has not yet been found.<sup>7</sup>

After the details in the Red Hall were dismantled, they were marked with red paint

<sup>7</sup> It is worth noting that the above-mentioned documentation compiled by Jakob Deurer included 24 numbered volumes (usually devoted to one historic building in Gdańsk). However, it did not include a table of contents. The author's set of this documentation, given to Poland by Wolfgang Deurer and kept at the APG (ref. 1629/1-12, 15-24), does not contain volumes XIII and XIV. In the course of the research, it was possible to establish that volume XIII on the Artus Court is in the resources of the WUOZ in Gdańsk (reference number Deurer 1943/1944, see the volume of the Artus Court in Gdańsk, p. 25). Therefore, it is possible that the lost volume XIV included the Main Town Hall. This matter still requires further research into the background.

<sup>5</sup> Domańska 1979, pp. 129–130.

<sup>6</sup> Kilariski 1997, pp. 107–108.

on the back – with a digit and a letter – according to the order in which they appeared. For example, the marquetry work on the cornices and benches in the Red Hall were marked: 4a, 4b, 4f, 1d, 2d, 2Q, etc. The digit indicated the wall – each of which had a separate number – while the letter indicated the order in which they were hung, most probably starting from the top downwards. However, the markings do not correspond with the cards that are visible on Drost's photographs. The paintings from the ceiling contain only the letters A, B, G, I, R, T, U, V etc.<sup>8</sup> The numbering has survived to this day, but cannot be seen by visitors. There is no information as to whether the details evacuated from the other rooms were numbered in a similar manner. Data relating to the markings was sometimes mentioned in postwar conservation documentation.<sup>9</sup> It is a pity the method was not consistent. Had it been, perhaps it may have been possible to recreate the entire numbering system used for the dismantled artefacts in the Town Hall.

Not all the elements of the decor of the building were evacuated. The wooden cornices from the Winter Hall and the spiral staircase in the Hallway remained *in situ*. There is no information whatsoever about the evacuation of some of the elements, including the wainscoting with friezes and the wall cupboards from the Kamlaria, or the furnishings in the Cash Depository. From the Kamlaria, a door-leaf with marquetry, which was part of the decorated portal and is dated '1597', has survived. Since the door

survived, it can be assumed it was most probably evacuated, together with the entire portal, but unfortunately the latter has been lost. It is also possible that at the last moment only door was taken away because it was easy to remove. The permanent elements of the decor which could not be dismantled were safeguarded *in situ*. For example, the fireplaces and stone posts near the staircase in the Hallway were boarded up. The windows in the Red Hall with the beautiful neo-Renaissance woodwork, which was still extant at that time, were walled in from the outside. Some of the windows were protected from the inside by sandbags.<sup>10</sup> Fire extinguishers were also prepared.

#### **After 1945: collection, identification, and storage**

After hostilities ended, work began already in April 1945 to return the artworks to Gdańsk. The task was undertaken primarily by Jan Kilariski (1882–1951) – head of the Department of Culture of the City Council in Gdańsk. He collaborated with W. Drost and E. Volmar, who remained in Gdańsk until the autumn of 1946. He received from them a list of the places to which the artefacts had been transported. Kilariski kept a journal in which he made handwritten notes about his trips around the countryside, the objects he found and their condition.<sup>11</sup> He was accompanied by Władysław Brzozko, Deputy Provincial Conservator of Monuments. Polish painter Czesław Wierusz-Kowalski (1882–1984)<sup>12</sup> also helped with

<sup>8</sup> Blocke 1969; Bielaszewska 1969.

<sup>9</sup> Stankiewicz 1970.

<sup>10</sup> Visible on the photographs dating from 1943–1944, APG 1629/5/049, no. 128.

<sup>11</sup> Kilariski 1945, p. 25.

<sup>12</sup> Mieszkowski 1997, p. 31.

the transportation of the crates. On 9 June the wainscoting, fleuron details and the painting *Allegory* from the ceiling in the Red Hall were returned from Rzucewo near Puck<sup>13</sup> (this was the main painting today known as *Allegory of Gdańsk*), and on 14 June 'the semi-circular paintings from the Town Hall' including A. Möller's *Tribute Money* were found in the gallery of the Evangelical Church in Mierzeszyn near Przywidz. The items were first transported to the storehouse in Sopot and then – from July 1946 – they were taken to the Conservator's repository in Gdańsk-Oliwa. From the surviving list of rediscovered museum objects that were housed in the Conservator's repository in 1948, it transpires that they occupied eight rooms in a granary, a shed and a garage.<sup>14</sup> The list contains nine-hundred objects. Several dozen came from the Great Council Hall in the Main Town Hall. Entry no. 095 referred to Benjamin Schmidt's painting *Oratio*,<sup>15</sup> no. 286 – to a detail of the carved wooden cornice,<sup>16</sup> item 409 was 'a fragment of an oak bench, c. 200 cm (IVd)', items 730–738 related to a series of pieces of marquetry and woodwork and woodcarvings, including the sides decorated with lions that came from the bench that stood in the Winter Hall, after being moved there from the Red Hall.<sup>17</sup> Item 124 – 'two-leafed carved doors – Gdańsk Town Hall' probably related to the Old Town Hall, from the list of iconographic materials ava-

ilable there were no two-leafed carved doors in the Main Town Hall. A handwritten note which reads 'Town Hall GM' [Main Town] can be found alongside items 391 and 392: 'timber window frame, polychrome, carved (R7 Rechtes Fenster links u. rechts) and (R7 Mittelfenster rechts, R5 linkes Fenster rechts)'.<sup>18</sup> It is now difficult to ascertain to which elements they referred. They may have come from the carved windows in the Red Hall, however these had been walled in for the duration of the wartime hostilities, and there is no additional information about their evacuation. Perhaps only the carved decorative details were dismantled at the very last minute? During the postwar reconstruction work these details were not used and it is not known what happened to them. Several other items on this list, for example the carved decorative elements, pieces of the wainscoting, the fleurons, friezes, picture frames, pieces of the coat of arms of Gdańsk, door locks, may refer to the Town Hall, but they may equally well belong to other buildings.<sup>19</sup>

The Conservator's repository in Gdańsk-Oliwa contained, and still contains to this day, elements of the furnishings and decor from all historical buildings in and around Gdańsk. Their correct identification and assignation to a specific building has often been very difficult and has been going on for many years.<sup>20</sup> The aforementioned list dating from 1948 also contains entries concerning the crates: 'unmarked crates', 'illegible markings', 'open crate' and 'objects in poor condition'. Alongside the main typewritten

<sup>13</sup> Kilariski 1945, p. 107.

<sup>14</sup> Składnica 1948.

<sup>15</sup> *Ibid.*, p. 4.

<sup>16</sup> *Ibid.*, p. 12. Probably item 285: 'fragments of the carved wooden wainscoting' could also apply to this room.

<sup>17</sup> *Ibid.*, p. 28, item. 738: 'two fragments of back-rests from benches/carved gilded lions', refer to the surviving pieces of the bench from the Red Hall.

<sup>18</sup> *Ibid.*, p. 17.

<sup>19</sup> *Ibid.*, p. 15, items 351–356.

<sup>20</sup> Similar conclusions can be drawn from the experience of the authors and enquiries carried out in the repository.

text are handwritten notes in pencil and in biro, which give an indication of the time-consuming work needed to identify the objects. The archives of the National Museum in Gdańsk (further NMG), the Provincial Conservator of Monuments in Pomerania (*Pomorski Wojewódzki Konserwator Zabytków*, PŹKZ) and the National Heritage Board (*Narodowy Instytut Dziedzictwa*, NID) all contained surviving reports, starting from 1948, about the transfer of objects belonging to the furnishings and decor of the Main Town Hall to the Gdańsk branch of the Enterprise of State Workshops for the Conservation of Monuments (*Przedsiębiorstwo Państwowe Pracownia Konserwacji Zabytków* – further PP PKZ) in order to undergo conservation work.<sup>21</sup>

Items from the Town Hall were also stored temporarily in other places such as: the Museum of Pomerania, the Old Town Hall, the Registry Office, the Presidium of the Provincial National Council, the Main Town Hall and the PP PKZ.

Not all the evacuated objects were rediscovered. Some of the details which could not be dismantled in time were later found among the ruins. This was the case with the gilded coat of the figure of the king which surmounted the tower, decorative elements on the spire, and individual bells of the original carillon. Not all the destruction was caused by wartime hostilities; a great deal of damage was due to inadequate storage conditions and the continual movement of objects from one place to another. The storage conditions in the Conservator's re-

pository in Gdańsk-Oliwa were unsuitable for storing historical artefacts. The rooms were unheated; they were not watertight and so were susceptible to the variable weather conditions outside – dampness or dryness. There were frequent leaks in the roof, as well as break-ins.

### State of research into losses

In the postwar years, during the search for and subsequent conservation of recovered objects, reports of what was missing from the decor and furnishings in the Town Hall were constantly updated. The main source of knowledge about the artefacts were German academic and popular studies (e.g. guidebooks) on art and architecture in Gdańsk, which appeared from the 19th century and contained descriptions with varying degrees of detail and some modest photographic documentation, as well as early iconographic representations, such as the prints by Johann Carl Schultz from the 2nd half of the 19th century. The resources in the State Archives in Gdańsk were also gradually explored. Collective comments on this subject were published by, among others, Maciej Kilarski in 1996.<sup>22</sup>

The first mention of the missing objects was found in documentation concerning the conservation work, the inventory drawings and plans for the reconstruction of individual details of the decor.<sup>23</sup> In 1963, a list of all the elements that were either missing or had survived, with an indication of the place where they were being stored at the time, as

<sup>21</sup> Składnica 1948, p. 38; Receipt no. 86 dated 11 January 1950.

<sup>22</sup> Kilarski 1996, pp. 23–35.

<sup>23</sup> Including: Wolańska 1967; Stefanowicz 1964, Bielaszewska 1969.

well as the current state of knowledge, their history, the available iconography, the state of conservation, inventorying and planning work, was prepared by Maria Wolańska.<sup>24</sup>

Comprehensive documentation of the wartime losses at the Town Hall (carried out under such a slogan) dates back to the 1990s. In 1993 a study by Ludmiła Lebiedzińska was published, which served as an information guide on 'Gdańsk's dispersed heritage'.<sup>25</sup> In 1998 Alina Szpakiewicz prepared documentation for the Ministry of Culture and Art.<sup>26</sup> Both studies list about fifty items from the Town Hall, taking into account the most valuable historical elements of the interiors – paintings, woodwork and carved decorations, and also individual works of craftsmanship. However, they omit architectural objects, among others, and a large part of the newer furnishings and decor.

From the very start, the iconographic sources played an important role in the study of wartime losses, especially archival photographs housed in the collections of the State Archives in Gdańsk, the Library of the Polish Academy of Sciences in Gdańsk, as well as in the NMG and in the Museum of Gdańsk (further MG).

At the end of the 1990s, the possibility arose of carrying out more detailed and broader studies on the wartime losses in Gdańsk, thanks to the discovery of new valuable sets of archival photographs (some of which also related to the evacuation itself). These collections were housed in the

NMG – a collection of glass plate negatives – and in German research centres: The Herder Institute in Marburg and the Photographic Archives of Art and Architecture at the University of Marburg. The continually expanding digital resources of institutions and commercial bodies are of great help, as are crowdsourced online databases of archival photographs and postcards, such as those of: National Digital Archives, Foto Polska, Museum of Pomerania, Ullstein Bild, United Archives, Digitales Bildarchiv des Bundesarchivs and others.

### **Wartime losses**

Thanks to the hitherto achievements of conservators, art historians and historians, and to new materials, it was possible to once again re-examine the question of the wartime losses of the Main Town Hall in a more comprehensive manner and also to prepare a study encompassing a far more detailed list of objects, taking into account elements which were previously unknown or which had been omitted. The final list contains approximately 120 items (some of which consist of larger groups of works of art ranging from just a few, up to several hundred items, such as Dutch tiles which used to decorate the walls – a total of approximately 1000–1200 individual items). The total wartime losses of the Main Town Hall can be divided into four groups: 1) decor and architectural details; 2) historical decor in the interiors; 3) historical furnishings and 4) furnishings of the building, formerly treated as utilitarian objects, but which are now deemed have historical features.

<sup>24</sup> Wolańska 1963.

<sup>25</sup> Lebiedzińska 1993, pp. 16–45.

<sup>26</sup> Szpakiewicz 1998.



The losses can be divided into groups according to the fate that befell the historical objects and a distinction can be made of those which were not evacuated and were largely destroyed (or perhaps partially looted?) in 1945. These include: the wooden staircase and gallery in the Hallway, the woodwork and wood carvings in the Winter Hall, the Great Weta Room, the Kamlaria and Cash Depository; the fireplaces and stoves, the carillon from the tower, the painted decorations, as well as numerous architectural details – columns, brackets, keystones, cornices, painted wall and ceiling decorations and the decorative elements on the exterior of the building – the steps leading to the entrance of the building, the spire of the tower and the figure which surmounted it.

The second group of losses are objects which were at least partially evacuated, but after the war they could not be found in the places where they had been stored, or these places were unreachable. This group mainly consists of a long list of paintings – starting with the most valuable 17th-century ones, then the late-19th-century painted decorations in the Great Weta Hall, the 20th-century gallery of portraits, as well as works of artistic craftsmanship.

The wartime losses have an impact on all the rooms in the Town Hall, but they are most apparent in those which up until 1944 had retained most of their historical decor and character. An overwhelming loss was that of the invaluable 17th-century paintings: A. Möller's *The Miraculous Catch of Fish* (which was originally intended for the Moring Fee Chamber (Komora Palowa) in the basement of the Town Hall, and which

before the war was displayed in the Small Weta Hall), B. Milwitz's painting *Battle of Oliwa* from the original furnishings of the Great Weta Hall and the series of paintings by I. van den Blocke for the Small Council Chamber (four canvases). The only painting that survived from this series is *Punishment and Reward* which was destroyed by fire to a large degree. It was only possible to restore it thanks to painstaking conservation work.<sup>27</sup> Furthermore, burnt fragments of characteristic semi-circular frames were found in the repository – which could have been the remains of other paintings.<sup>28</sup> A considerable part of the comprehensive painted decorations in the Red Hall dating from 1764 and made by B. Schmidt (12 of 16 original paintings and mouldings with painted inscriptions to an earlier painted series by H.V. de Vries) remains lost. Equally painful is the loss of the allegorical painting dating from 1685 from the ceiling in the Great Hallway, which alongside a likeness of *Harmony*, depicted the coats of arms of the councillors of Gdańsk – who financed the painting.

However, the paintings that were made in the next two hundred years cannot be overlooked. A significant loss are the painted decorations made at a relatively late stage for the Great Weta Hall (six canvases) – they are the works of renowned German artists from the end of the 19th century and are important due to their subject matter and the fact that they were made specifically

<sup>27</sup> Rasnowski, Koch 1983.

<sup>28</sup> We would like to thank Krystyna Jackowska of the Library of the Polish Academy of Science in Gdańsk for this information. In the years 1971–1976 she was curator of the Main Town Hall in Gdańsk at the Museum of the History of the City of Gdańsk.

for this interior. They depict a Prussian vision of the history of Gdańsk and although they contain strong propagandistic overtones, their significance in the decoration of the Town Hall cannot be underestimated. The portrait of Napoleon I Bonaparte, which was presented to the city, should also be added to this list, as well as two small studies of Prussian military formations by Karl von Höwel of Gdańsk, two portraits of Prussian kings, as well as a series of 5 portraits of Gdańsk mayors (Ger. Oberpräsidenten) which used to be on display in the Winter Hall. In the second half of the 19th and early 20th centuries, carved busts were made to honour several distinguished city officials and Prussian military commanders: Paul von Hindenburg and August von Mackensen. These, too, are among the wartime losses of the Town Hall.

Significant losses also include the historical woodwork and woodcarvings – these works of art were made by the highly skilled craftsmen of Gdańsk – they were an integral part of the building and of huge importance for the appearance of the interiors. The most obvious loss is the spiral timber staircase and gallery in the Great Hallway which were made in the second half of the 17th century. They were consumed by fire (only small relics survived – a fragment of the central part of the staircase, a stair rail and a decorative cornice). Detailed pre-war documentation enabled the faithful reproduction of these splendid monuments and of the interior's characteristic appearance – the surviving relics were also included in the reconstruction work. Similarly, on the basis of surviving analogies and docu-

mentation it was possible to complete the missing fragments in the decor of the Red Hall: the cornices on the pillars between the windows, elements of the decoration on the window glyphs, fragments of the benches, the auricular-style decorations on the portal in the Hallway and the individual fleurons on the ceiling. However, the missing doors decorated with marquetry in the passage-way leading from the Great Council Hall to the Winter Hall were not reconstructed. The losses also include the 19th-century woodwork on the four windows in the Red Hall which were elaborately decorated and modelled on the decoration of the hall, as well as interesting constructional solutions which were not reconstructed according to their original form during the postwar rebuilding works. Another significant loss are the wall fabrics, cushions and other accessories made of textiles dating from the second half of the 18th and late 19th centuries, which complemented the woodwork.

Whilst the woodwork in the Red Hall was safely evacuated and largely survived, the wainscoting and doors in the remaining rooms probably did not have the same chance of survival. This referred to those in: the Winter Hall, Great Weta Hall, Kamlaria and Cash Depository, where some dated back to the end of the 16th century and some to when the interiors of the Town Hall were refurbished in the 1860s and 1890s. The doors from the Kamlaria were also lost; these were extremely valuable, elaborately carved allegorical doors dating from c 1680, which had been moved here before 1843 from the main portal of the Ferber family's townhouse.

In addition to entire sets of interior decorations, many fragments of the woodwork and carvings and also the stone decorations were also destroyed – most probably due to being dismantled, moved around several times and being stored improperly. These included: the ends of the auricular ornaments on the portal leading to the Red Hall, the arched stems of the fleurons, the wing of an eagle and the head of an angel from the Polish coat of arms, one of the lions from the coat of arms of Gdańsk, many profiled mouldings from cornices or openwork fragments from the wrought-iron ornaments on the coffered ceiling, and many other elements.<sup>29</sup>

The Main Town Hall's wartime losses also include several dozen lost objects made by craftsmen. These are primarily historical pieces of furniture: tables, benches, chairs, armchairs, etc. dating from the 17th and 18th centuries, the so-called neo-Gdańsk products from the 19th and 20th centuries, and utilitarian sets of furniture from the early 20th century. The older furniture was moved around many times from one room to another in the Town Hall during the 19th and 20th centuries, as can be seen from archival photographs. Unfortunately we are not able to refer to the accurate lists of these historical moveable furnishings drawn up in the years 1939–1945, nor to earlier ones, nor to any more-detailed photographic documentation. Therefore, it is impossible to draw up a full list of the furniture that was part of the Town Hall's furnishings. Nor are we certain which pieces, if indeed any, were evacuated.

The list of losses relating to works produced by craftsmen should also include the 18th-century brass hanging chandelier (so-called *Polenluster*) from the Kamlaria and Cash Depository, three clocks, most probably French, 18th-century ones, a small mirror in a decorative silver frame, a marble perpetual calendar used in the Kamlaria, a cast-iron fireplace plate and painted fire screen from the Winter Hall, a decorative fireplace grille in the Red Hall, a lavabo from the Small Weta Hall and several other items.

Another group also included in today's wartime losses is that of the utilitarian furnishings in the Town Hall, which were introduced from the end of the 19th century up to the end of the 1920s. These include sets of furniture (tables, chairs, benches) from the Red Hall, White Hall, Winter Hall, Fireplace Room, 20th-century wall lamps and chandeliers, tiled stoves, iron stoves, etc. These pieces, which a century ago were used by officials and treated purely as utilitarian items, have today acquired the characteristics of historical objects and are examples of items crafted in the spirit of historicism and Art Deco.

The architectural details and their painted decorations should be mentioned separately. Due to the shelling, bombing and then setting fire to the Town Hall, we have irretrievably lost many architectural decorations – carved columns, cornices, brackets, keystones, vaults and their painted decorations. We have also lost the painted decorations on the walls (e.g. in the Hallway), fireplaces, window frames etc., architectural ceramics – sets of Dutch tiles which decorated the lower part of the walls in the Hallway,

<sup>29</sup> Herle 1970.

and the hearths in fireplaces. The destroyed set of bells and the mechanism of the oldest carillon in Gdańsk from the Town Hall tower (of which only three bells survived) are an irreparable loss. Finally, the exterior elements of the building were also destroyed: the metal lanterns on the steps leading to the house, the details on the spire of the tower, the figure of the king surmounting the building, as well as minor elements of the decor: a bowl and fragments of the decorative oil lamp on the corner of the building and the three measuring rods hanging on the front elevation.

Many of the lesser-known lost details of the decor and furnishings could not be described due to the lack of sufficient data and iconography: the doors in the former offices in the Renaissance wings of the Town Hall are an example of this. It is known from the literature that they contained inscriptions referring to moral principles and good work.<sup>30</sup> We know almost nothing about the furnishings, decor and appliances in these rooms. However, on the walls of the tower, right next to the exit to the upper terrace, there were purportedly three metal plaques with engraved inscriptions commemorating the repairs to the figure of the king carried out at the beginning of the 18th century.<sup>31</sup>

When preparing the list of wartime losses for the Main Town Hall, it was difficult to determine whether some details should be included. This related to, among other things, the painted wall decorations. Some of them were known to have been painted over before the war – however, they had

survived under the layer of new limewash paint. This is evidenced by the fact that during research work carried out by conservators in 1964, relics of the paintings were found on the preserved pieces of plaster.<sup>32</sup> This relates to the Hallway, the walls of which were almost entirely covered with painted ornamental decorations, floral as well as symbolic figures, the coat of arms of Gdańsk and inscriptions. Many other details of the interior design had never before been classified as wartime losses due to their low artistic value. However, it should be emphasized that they did have an impact on the character and aesthetics of the rooms. In the Kamlaria, the walls above the central cornice were covered with quite dark marblization which created a specific background for the paintings that were hung there (as opposed to the white-washed walls commonly used after the war). Some of the rooms had decorative parquet flooring made from various types of wood, for example in the Kamlaria and the Cash Depository, which was also completely and irretrievably destroyed.

Doubts were also raised about including details of the exterior architecture on the list of wartime losses. While the figure of the king from the top of the Tower and the set of carillon bells do seem to be an obvious loss, the metal and gilded leaves which covered the spire of the main tower and the small corner towers, do not. Going further, one could also mention the details of the stone decor, for example on the walls of the attic. So where should the line regarding wartime losses be drawn for the Town Hall? It is as

<sup>30</sup> Hoburg 1857, pp. 51–52.

<sup>31</sup> Ibid., pp. 56–58.

<sup>32</sup> Dokumentacja 1965.

much a work of architecture as its decor and furnishings are works of art and craftsmanship, which are often inextricably linked with the architecture. The line is not fixed and it was finally drawn in a completely subjective manner by the authors of this study.

### **Conservation, reconstruction and installation**

The reassembly of the surviving historic interiors at the Town Hall had to be preceded by comprehensive restoration and partial reconstruction work. Above all, it was necessary to prepare the interiors, carry out all necessary building and conservation work in them, reconstruct the damaged vaults, the ceilings, the architectural woodwork, floors, flooring and plasterwork. Due to the extensive damage and lack of historic furnishings, only a few rooms were selected in which to display the historic decor and furnishings. These obviously included the Great Council Hall, the Hallway and the Small Council Hall. The totally wrecked timber construction of the ceiling in the Great Council Hall was replaced with one made of reinforced concrete. Work on the movable furnishings at the Town Hall was begun already in 1949 starting with the paintings from the Red Hall, followed by elements of the ceiling and wainscoting. All losses and missing pieces in the carved and wood details were filled in and reconstructed. These elements were faithfully recreated based on preserved fragments or available iconography, but if there was a shortage of these, then new, individually prepared designs were sometimes used. Such was the case of the little heads that once adorned the cornice in the Winter

Hall. None of the original sculptures survived, nor did any documentation of what they looked like. The windows in the Red Hall, decorated with neo-Renaissance marquetry and woodcarving, and the decorative window glyphs, which are known today from archival photographs, were not reconstructed according to the originals. Today, it is difficult to ascertain whether the photographs which show these elements were known about at the end of the 1940s and 1950s and if the reason they were not reconstructed was therefore precisely because of the lack of any iconography.

The bench which had stood along the northern wall of this room before the Second World War was not reconstructed either; wainscoting was installed in its place even though there had never been any there before. The motifs used in the marquetry exactly repeat the patterns used in surviving fragments of the original wainscoting. By installing wainscoting instead of a bench it was possible to access the passage with a staircase concealed in the thickness of the aforementioned wall. In the Middle Ages this passage led to the cellar and the back exit of the Town Hall – in early modern times, when it was no longer used, it was covered over with fabric and a bench. The fate of the door-leaf, elaborately decorated with marquetry, which came from the portal in the Kamlaria, is really interesting. Only the aforementioned door-leaf survived. Because the portal in the Kamlaria was not reconstructed, the door was moved to the Red Hall and installed at the entrance to the Winter Hall. As a result, the entrance had to be remodelled and made narrower, because the original door had been wider.

Another example of the inconsistency of the reconstructed details is the late 16th-century bench with sides decorated with carved lions and marquetry on the back-rest and the front panel beneath the seat (this bench was originally part of the decor of the Great Council Hall; it was on display in the Winter Hall from at least the end of the 19th century). Only the side walls of the bench have survived. The seat was reconstructed, but it was shorter and simpler in form, without any decoration.

When analysing archival photographs, modern computer techniques are very helpful. Without the possibility of digitally enhancing scans of photographs, sharpening the images, making them brighter, adjusting the contrast, and enlarging them, it would not be possible to recognize many of the details. Such was the case with the aforementioned bench – the details in the marquetry were virtually unrecognizable without the use of these photographic techniques.

The postwar history of the reconstruction of the figure of King Zygmunt August, from the pinnacle of the Town Hall tower, can also testify to the importance of photographs taken in 1943–1944. The figure was remade in 1950 and was to be a symbol of the reconstruction of Gdańsk. The design drawings for the reconstruction work were made by Kazimierz Macur (1915–2001) based on the iconographic materials available at that time – i.e. the 19th-century prints by Johann Carl Schultz.<sup>33</sup> However, after a set of detailed photographs was found in the Herder Institute in 2008– which had been

handed over by the German historian Erich Kayser (1893–1968) – it transpired that the reconstructed king looked somewhat different.<sup>34</sup> The original had a slimmer build, with more pronounced knees, arms and elbows. The greatest differences, however, were visible in the treatment of the face; the older version was more schematic, geometrical, simplified and devoid of any expression. In turn, the crown on the original figure was made with far more attention to detail – the shape of the leaves was carefully defined, and they were also engraved.

In accordance with the generally applicable rules for the conservation of monuments none of the paintings in the Town Hall was reconstructed.<sup>35</sup> Nor did the the 18th-century mouldings with painted inscriptions, under H.V. de Vries' paintings in the Red Hall undergo reconstruction.

### Contemporary dilemmas

At present it is difficult to establish the dating of some of the lost details of the woodwork and woodcarvings at the Town Hall due to the lack of sufficient data about them; known facts do not explain the uncertainties on every occasion. This applies to the decoration on the window glyphs in the Red Hall, the ceiling in the Kamlaria and the wall cupboards in the Cash Depository. Sometimes an analysis of the decorative motifs is inadequate and only a closer examination with use of technical solutions makes it possible to determine the dating of a detail more accurately. This was the case with the

<sup>33</sup> Macur 2016, p. 58.

<sup>34</sup> Darecka 2011, pp. 30–34, no. 4.

<sup>35</sup> In practice these rules are not always applied in Gdańsk.

window frames in the Red Hall.<sup>36</sup> The elaborately decorated carvings and marquetry used in the decorative elements were precise copies of the motifs in the wainscoting made by S. Hörl at the end of the 16th century.<sup>37</sup> The double-frame casement structure of the frames, the type of glazing with large panes of glass, the pivot hinges and meeting stiles which concealed the espagnolette locking devices used to close the windows, are evidence that these details were made later – after the mid 19th century.<sup>38</sup>

The dating of the wainscoting on the glyphs of these windows can be similarly defined – i.e. end of the 16th century or second half of the 19th century. This large discrepancy in the dating is due to a number of reasons. The details are installed in neo-Renaissance joinery of a double-frame casement construction dating from the mid 19th century. At the end of the 16th century, the windows were single casements set in narrow frames, which took up less space, but the glyphs had to be wider. Additionally, the end of the cornice, to which the glyph should be connected, does not show any trace of having been joined by means

of, for example, a carpentry joint or a socket remaining in its place. It is worth emphasizing that all the elements of the carpentry in this hall were made to the highest standards of that craft. Furthermore, J.C. Schultz's print dating from 1855 does not show any decorations on the glyphs. Finally, the decoration on the bas-relief convex part of the cornice differs in character from that on the cornices made by S. Hörl. One of the motifs used by him was a coat of arms. Due to insufficient data, it is now difficult to determine to whom it belonged and what was represented on the shield. The central part – consists of a leafless branch of a tree or a tree-trunk; the top part has three details: a head in profile, a tree and a third one that is indecipherable. A coat of arms does not appear anywhere else in the cornices dating from the end of the 16th century. To summarize the above analysis, although the wainscoting on the glyphs of the windows exactly repeats the motifs on the wainscoting in the Red Hall dating from 1595, there is no certainty that it was made at the same time. It is more likely that it was made together with the double-frame casement window joinery.

The situation regarding the ceiling in the Kamlaria is even more complicated.<sup>39</sup> On

<sup>36</sup> Darecka 2016, pp. 200–201.

<sup>37</sup> The transom, in the form of a cornice, had a carved decoration, similar to the cornice running along the length of the wall, halfway up, composed of tendrils with intertwined half-figures of humans and angels. The meeting stile was in the form of a small pilaster with a high base, profiled at the bottom, with marquetry above with composed of geometrical and ribbon motifs similar to the marquetry on the wainscoting under the windows. The column was channelled. The top had the form of a corbel with a woman's head, like on the cornice on the wall.

<sup>38</sup> The box-type construction began to be used in the mid 19th century, glazing with a large pane of glass for the entire window was used from the 1st half of the 19th century and in windows with glazing bars from the 2nd quarter of the 18th century. Pivot hinges were used in Poland from the 18th century, and meeting stiles in the form of columns appeared from the 18th century, while the espagnolette locks from the second half of the 19th century. After: Tajchman 1993, pp. 18–19.

<sup>39</sup> In 1600 S. Hörl was paid for 'the ceiling which leads to the Kamlaria' (Kaczor 2008, p. 6: entry dated 24 April and 28 August 1600). It is not certain whether the ceiling was made specifically for this interior, or whether it was the one designed by H.V. de Vries and made by S. Hörl for the Great Council Hall, after plans were made to install a new one there made by I. van den Blocke. Tadeusz Domagała (1978 p. 38) mentions such a plan; however, he also writes that the Council Hall and Kamlaria had identical dimensions (which is incorrect). The latter hypothesis seems unlikely. The Kamlaria was smaller than the Council Hall, because at that time there was a brick wall in the northern part which divided off a narrow corridor with groin vaults. Therefore, it was 195 cm shorter than the Red Hall. The

the available iconography of this room – J.C. Schultz's prints of 1858 and W. Drost's photographs from c. 1943 – there is a visible coffered ceiling, with geometrical divisions, a rather flat, not very elaborate ceiling more reminiscent of those from the 19th century.<sup>40</sup> However, after carrying out a comparative analysis with the ones visible on H.V. de Vries' paintings, it is possible to hazard a guess that the ceiling in the Kamlaria may also have been designed by de Vries. His ceilings were not as spacious, richly profiled and decorative as some of the others from that time – even those made in Gdańsk.<sup>41</sup> The details visible on several of de Vries' paintings in the form of gilded pendants on the ceilings, are also repeated on the ceiling in the Kamlaria, and are also known from other European plafonds dating from that time, for example in the Castle in Trento. In 1857, Karl Hoburg wrote that 'traces of the former gilding are still visible' on the ceiling in this room.<sup>42</sup> The surface of the ceiling was probably painted over at an ear-

lier date, perhaps using brown – as was then often the case, which is why it appears to be dark and monochromatic on known archival photographs.

Furthermore, the question of ownership of a building's furnishings is also difficult to establish. In the 19th century, some elements of the furnishings were transferred to the Town Hall from various places and institutions, for example in 1859 a table with a porphyry top decorated with mother-of-pearl<sup>43</sup> was transferred from the seat of the Municipal Library (*Stadtbibliothek*) in the former St James' Church. In the 20th century, the furnishings were moved between the Town Hall and the Municipal Museum (*Stadtmuseum*) and the newly established Regional Museum of the History of Gdańsk (*Staatliches Landesmuseum für Danziger Geschichte*) in Gdańsk-Oliwa – these took the form of both loans and transfers. In the 19th and perhaps also in the 20th century, some of the furnishing that were of lesser artistic and historical value were sold.<sup>44</sup> All this makes it very difficult to distinguish precisely and identify individual pieces of furniture and to determine how many of them there were, their provenance and their ownership. It is also possible that they are now in other institutions or collec-

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ceiling designed by H.V. de Vries from the Red Hall would therefore have needed to be remodelled. According to the fragmentary descriptions that are available, this ceiling was divided geometrically with a large painting in the centre (Domagała 1978, p. 38). Reducing the size of such a ceiling would have meant that the whole composition changed, or it would have become distorted. In addition the ceiling of the Kamlaria was made in 1600, and the new ceiling for the Council Hall was only made in 1608 and it is highly unlikely that the Red Hall would have been without a ceiling for eight years.

<sup>40</sup> T. Domagała (1978, p. 38), and after him, E. Klamann (1980, p. 38) write that the ceiling in the Kamlaria was changed in the mid 19th century, although they do not provide the source of their information.

<sup>41</sup> Cf. The ceiling shown in J.C. Schultz's print of 1854 and the one in the hallway of the townhouse at ul. Długa 35 (collections of the MG) and the painted ceilings on the paintings of H.V. de Vries: *Salome mit Haupt Johannes des Jufers beim Gastmahl des Herodes*, early 17th century (Weserrenaissance-Museum Schloss Brake, Lemgo, Inv. no. AKG163604) and *Justice*, 1595, Great Council Hall, Main Town Hall of the City of Gdańsk.

<sup>42</sup> Hoburg 1857, p. 49.

<sup>43</sup> Cf. note VI.15 on the list.

<sup>44</sup> This may relate to the suite of furniture (6 chairs, 2 armchairs and sofa) purchased in 1927 by the Wawel Royal Castle (Inv. nos. 560–567; the sofa was lost during the war). According to information given by the donor, Zofia Łabędzka of Warsaw, they came from the collection of the father of her brother-in-law, Aleksander Makowski, a merchant from Gdańsk who collected Polish artefacts bought 'from the Town Hall in Gdańsk' at a time when 'they were removing all Polish souvenirs' (Archives of the Wawel Royal Castle, call no. AZK PZS- I- 111 'Meble' (furniture), pp. 77, 81). We would like to thank Aneta Giebuta from the Department of Furniture and Clocks at the Wawel Royal Castle for her detailed information on the objects.



tions in Gdańsk; they may have found their way outside of Gdańsk. One such example of this is a Baroque table from the turn of the 16th/17th century, now in the collections of the NMG.<sup>45</sup> This characteristic piece of furniture, with carved legs in the form of putti, stone top and (lost) engraved plaquettes, is also known from photographs taken in the 1920s showing the furnishings of the Kamlaria, as well as from pre-war images of the exhibition rooms of the former Municipal Museum.

As mentioned earlier, the identification of recovered historical objects was difficult from the moment they were brought back to Gdańsk. To this very day, details which originate from the Town Hall are still being found in the Conservator's repository. One example is the polychrome panels (2nd half of the 18th century) painted with illusionistic architectural motifs, which at one time used to be the side panels lining the passageway from the Red Hall to the Winter Hall. They were only identified in 2008 in the Conservator's repository. Unfortunately, the passageway was remodelled during the reconstruction of the Town Hall and therefore they cannot be returned to their original location. They are now housed in the collections of the Museum of Gdańsk.

In 2018 the NMG determined that the blacksmithing details in the form of a flattened sphere intertwined with acanthus leaves, which was in the warehouse, was part of an oil lamp dating from the second half of the 18th century which until 1944 hung on the south-east corner of the Town Hall.

It is worth pointing out here that not all the historical objects found after 1945 returned to the Town Hall. The paintings by A. Möller: *Rebuilding of the Temple* made for the Mooring Fee Chamber (Komora Palowa), and also *Secret Chancellery*, which once hung in the Kamlaria, are now in the collections of the NMG<sup>46</sup> and are on display in the permanent exhibition. The oil lamp which hung at the corner of the Town Hall, and which was largely preserved, is likewise now the property of the NMG,<sup>47</sup> but is on loan to the Museum of Gdańsk and is on display in the courtyard of the Town Hall.<sup>48</sup> The same applies to a decorative ironwork lock dating from the end of the 16th century, which is installed on the door leading from the Red Hall to the Winter Hall.<sup>49</sup> The collections of the NMG also include the only preserved piece of fabric – a floral patterned cut velvet – which decorated the walls of the Red Hall from the second half of the 18th century until 1945.<sup>50</sup>

A different fate befell the fireplace in the Kamlaria dating from 1594 which was made by Willem Barth. By and large it survived the Second World War. In 1964, 80% of the pieces were still extant. An inventory was drawn up, measurements and drawings were made, but then all traces of them disappeared.<sup>51</sup> On the other hand, pieces of the fireplace from the Small Council Hall were badly damaged due to having been moved

<sup>45</sup> Inv. no. MNG/SD/301/Mb.

<sup>46</sup> Inv. no. MNG/SD/454/M, MNG/SD/494/M.

<sup>47</sup> Inv. no. MNG/SD/416/Mt.

<sup>48</sup> The item was loaned in 2018.

<sup>49</sup> The door-leaf decorated with marquetry is the property of MG, and the lock – of NMG (Inv. no. MNG/SD/519/MT), on loan to MG from 1970.

<sup>50</sup> Inv. no. MNG/SD/455/TH.

<sup>51</sup> Strumiłło-Wójcik 1964.

several times in the 1950s and early 1960s, however these defects were supplemented during conservation work.

The postwar fate of historic artefacts originating from the Main Town Hall, the continual search for them up to the present day – which has been successful on more than one occasion – show that there is still hope of finding more details, and perhaps even some of the more important historical objects. They would supplement the severely depleted interior furnishings.

Despite the numerous losses and transformations of the interiors of the Town Hall,

the present-day appearance of the most beautiful and best-preserved room, the Great Council Hall, as well as other interiors, for example the Hallway, is perceived as being complete, without any obvious sign of missing furnishings. Traces of the turbulent fate of almost every detail are only apparent to specialists.

In 1970 the Museum of the History of the City of Gdańsk was opened in the Town Hall's interiors. It was later renamed the Historical Museum of the City of Gdańsk (from 2000), before finally being named the Museum of Gdańsk in 2018.

# CATALOG

## I. THE GREAT HALLWAY

### I.1

#### **Painted decoration**

#### **on the ceiling *Concordia***

1685, Jakob Liscornet the Younger

(c 1650–1696), Gdańsk

oil on panels

H approx. 1000 cm, W approx. 400 cm

### I.2

#### **Spiral staircase and gallery**

18th century, workshop in Gdańsk

oak, woodworking, woodcarving

stairs: H 825 cm, Dia. 265 cm

gallery: south side – L 1100 cm,

west side – L 200 m

### I.3

#### **Auricular ornaments on the doorway leading to the Great Council Hall**

1685, workshop in Gdańsk

oak, woodcarving

H 237 cm, W 38 cm

### I.4

#### **Two windows on the north wall**

2nd half of the 18th century,

workshop in Gdańsk

wood, woodworking

1) H 391 cm, W 116 cm;

2) 391 cm, W 168 cm

### I.5

#### **Doors leading to the Great Weta Hall**

2nd half of the 19th century,

unknown workshop

oak, woodworking, bent steel sheeting, cut

H 270 cm, W 150 cm

### I.6

#### **Set of Dutch tiles lining the walls**

1st half of the 18th century,

Holland, Amsterdam or Utrecht

earthenware, tin-glazing, hand-painted

with cobalt chloride and manganese

tile: approx. 13 cm x 13 cm

### I.7

#### **Pair of wall sconces**

1920s, workshop in Gdańsk

brass, glass

approx. 50 cm x 50 cm

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## II. THE GREAT COUNCIL HALL

### II.1

#### **Painting *Fortitudo***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 190 cm, W approx. 70 cm

### II.2

#### **Painting *Taciturnitas***

1764, Benjamin Schmidt  
(before 1747 – after 1776), Gdańsk  
oil on canvas  
H approx. 190 cm, W approx. 70 cm

### II.3

#### **Painting *Ingenvitas***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 190 cm, W approx. 70 cm

### II.4

#### **Painting *Dilectio***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 170 cm, W approx. 45 cm

### II.5

#### **Painting *Devotio***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 180 cm, W approx. 45 cm

### II.6

#### **Painting *Vigilantia***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 190 cm, W approx. 70 cm

### II.7

#### **Painting *Aequalitas***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 190 cm, W approx. 70 cm

### II.8

#### **Painting *Benedicti***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 170 cm, W approx. 50 cm

### II.9

#### **Painting *Levitas***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 180 cm, W approx. 45 cm

### II.10

#### **Painting *Conivctio***

1764, Benjamin Schmidt  
(before 1747– after 1776), Gdańsk  
oil on canvas  
H approx. 180 cm, W approx. 45 cm

**II.11****Allegorical painting *Man at an Open Window***

1764, Benjamin Schmidt  
 (before 1747– after 1776), Gdańsk  
 oil on canvas  
 H approx. 190 cm, W approx. 120 cm

**II.12****Allegorical painting *Portrait of a Man***

1764, Benjamin Schmidt  
 (before 1747 – after 1776), Gdańsk  
 oil on canvas  
 H approx. 180 cm, W approx. 80 cm

**II.13****Moulding with painted inscription for the painting *Justice***

1594–1595, Hans Vredeman de Vries  
 (1527–1604), Gdańsk  
 renovation: 1764, Benjamin Schmidt  
 (before 1747– after 1776), Gdańsk  
 oil on panel  
 H approx. 17 cm, W approx. 218 cm

**II.14****Moulding with painted inscription for the painting *Wisdom***

1594–1595, Hans Vredeman de Vries  
 (1527–1604), Gdańsk  
 renovation: 1764, Benjamin Schmidt  
 (before 1747– after 1776), Gdańsk  
 oil on panel  
 H approx. 17 cm, W approx. 218 cm

**II.15****Moulding with painted inscription for the painting *Piety***

1594–1595, Hans Vredeman de Vries  
 (1527–1604), Gdańsk  
 renovation: 1764, Benjamin Schmidt  
 (before 1747– after 1776), Gdańsk  
 oil on panel  
 H approx. 17 cm, W approx. 218 cm

**II.16****Moulding with painted inscription for the painting *Concord***

1594–1595, Hans Vredeman de Vries  
 (1527–1604), Gdańsk  
 renovation: 1764, Benjamin Schmidt  
 (before 1747– after 1776), Gdańsk  
 oil on panel  
 H approx. 17 cm, W approx. 218 cm

**II.17****Moulding with painted inscription for the painting *Freedom***

1594–1595, Hans Vredeman de Vries  
 (1527–1604), Gdańsk  
 renovation: 1764, Benjamin Schmidt  
 (before 1747– after 1776), Gdańsk  
 oil on panel  
 H approx. 17 cm, W approx. 218 cm

**II.18****Moulding with painted inscription for the painting *Constancy***

1594–1595, Hans Vredeman de Vries  
 (1527–1604), Gdańsk  
 renovation: 1764, Benjamin Schmidt  
 (before 1747– after 1776), Gdańsk  
 oil on panel  
 H approx. 17 cm, W approx. 218 cm

**II.19**

**Moulding with painted inscription for the painting *The Last Judgement***

1594–1595, Hans Vredeman de Vries (1527–1604), Gdańsk  
renovation: 1764, Benjamin Schmidt (before 1747– after 1776), Gdańsk  
oil on panel  
H approx. 17 cm, W approx. 256 cm

**II.20**

**Painted decorations on edge of window recesses**

1764 (?), workshop in Gdańsk  
oil on canvas  
vertical elements (sides): L approx. 195 cm and approx 380 cm,  
W approx. 10 cm – (x 8)  
on the arches (top): L approx. 190 cm,  
W approx. 10 cm – (x 4)

**II.21**

**Three windows in the south wall**

2nd half of the 19th century,  
workshop in Gdańsk  
oak and other types of wood,  
woodworking, woodcarving,  
marquetry, gilding  
H 382 cm, W 154 cm

**II.22**

**Window in the north wall**

2nd half of the 19th century,  
workshop in Gdańsk  
oak (?) and other types of wood,  
woodworking, woodcarving,  
marquetry, gilding  
H 255 cm, W 168 cm

**II.23**

**Door leading from the Great Council Hall to the Winter Hall**

**A. Door leaf**

1597, Hans Vredeman de Vries (1527–1604), Gdańsk  
wood, woodworking, painting  
on canvas glued onto the door  
H approx. 220 cm, W approx. 120 cm

**B. Door handle**

17th/18th century, workshop in Gdańsk  
metal, blacksmithing, repoussé  
and embossed, gilding (?)

**C. Frame**

1764, Benjamin Schmidt (before 1747– after 1776) (?), Gdańsk  
pine, woodworking, painting on panel  
vertical elements: H approx. 230 cm, W approx. 20 cm  
horizontal elements: H approx. 30 cm,  
W approx. 200 cm

**D. Baluster rail**

1764 (?), workshop in Gdańsk  
steel rod, turned brass ring,  
metalworking and blacksmithing

**II.24**

**Elements of the wainscoting, mouldings and benches  
Mouldings on pilasters between the panels on south wall**

1595, Simon Hörl (d. 1617), Gdańsk  
wood: oak, black oak, lime, pear;  
veneers: birch, burlwood, mahogany,  
palisander, woodworking, woodcarving,  
marquetry, staining, gilding  
H 44 cm, W 90 cm (x 2)

**Elements on wainscoting  
on window glyphs**

1595 or 2nd half of the 19th century (?), Simon Hörl (d. 1617), or unknown workshop, Gdańsk oak, burlwood and other, woodworking, woodcarving, marquetry, stained veneers, gilding  
H approx. 140 cm, W approx. 80 cm (x 6)

**C. Elements of the benches:  
small doors and pilasters**

1595, Simon Hörl (d. 1617), Gdańsk construction made from oak; veneers: birch, burlwood, black oak, mahogany, walnut, palisander; metal, woodworking, marquetry, staining, blacksmithing, engraving, tinning  
small doors: H 54 cm, W 72.5 cm (x 1)  
pilasters: H 54 cm, W 14.5 cm (x 3)

**D. Bench (north wall) and wainscoting  
(north part of east and west walls)**

2nd half of the 19th century (?), unknown workshop  
oak, woodworking, woodcarving, marquetry  
bench: north wall – L 565 cm, H approx. 69 cm  
wainscoting: west wall – L 234 cm, east wall – L 240 cm, H approx. 69 cm

**II.25**

**Wall hangings, cushions, accessories**

1764 and 1892, workshop in Gdańsk fabric and haberdashery trimmings, cut silk velvet, braiding – linen, tassels – silk fabric: north wall – L 560 cm, east wall – L 240 and 700 cm, west

wall – L 240 and 276 cm, west wall – L approx. 50, approx. 95, approx. 90 and approx. 25 cm, H 160 cm  
tassels: total length approx. 55 cm  
braid: total length approx. 43 m, W 1.5 cm  
cushions: on north bench – L 560 cm – x 4, on east bench – L 700 cm – x 4, on west bench – approx. 570 cm – approx. x 3, on south bench – approx. 600 cm – approx. x 3, W 75 cm  
single cushion: L 140–200 cm, W 75 cm (approx. x 14)

**II.26**

**Fleurons on ceiling**

1608, Simon Hörl (d. 1617), Gdańsk lime, woodcarving, polychromy, gilding, silvering, glazing  
small: H 35.5 cm, W 28.5 cm (x 8 or x 9)  
smallest: H 16.5 cm, W 15.5 cm (x 22)

**II.27**

**Grate screening the hearth**

19th century (?), workshop in Gdańsk wrought iron  
approx. 150 cm x 150 cm

**II.28**

**Sets of furniture: 2 tables,  
approx. 22 chairs, armchairs**

1887–1888, unknown workshop  
wood, rattan, woodworking, turning, veneering, rattan weaving  
table Dia. 450 cm x 660 cm, W of tabletop approx. 100 cm  
small table: Dia. approx. 85 cm x approx. 150 cm



## II.29

### ***Pendule en cartel (Cartel Clock)***

1st quarter of the 18th century,  
unknown author, France (?)  
wood, brass, bronze, casting,  
gilding, enamelling  
H approx. 70 cm

## III. THE GREAT WETA HALL

### III.1

#### **Painting *Battle of Oliwa***

1650, Bartholomäus Milwitz  
(c 1590–1656), Gdańsk  
oil on canvas  
H 110 cm, W 330 cm

### III.2

#### **Painting of a whale**

19th century, unknown author, Gdańsk (?)  
oil on canvas  
unknown dimensions

### III.3

#### **Painting *Withdrawal of the French Army from Gdańsk on 2 January 1814***

c 1890, Carl Röchling (1855–1920),  
Berlin (?)  
tempera on canvas  
H approx. 340 cm, W approx. 640 cm

### III.4

#### **Painting *Emperor Wilhelm I and Mayor Leopold von Winter Admire a View of Gdańsk***

c 1890, Carl Röchling (1855–1920), Berlin  
tempera on canvas  
H approx. 340 cm, W approx. 640 cm

### III.5

#### **Painting *Grand Master Ludolf König 26 March 1343 laying the cornerstone for the city walls of the Main Town in Gdańsk***

c 1890, Ernst Röber (1849–1915),  
Düsseldorf  
tempera on canvas  
H approx. 300 cm, W approx. 400 cm

### III.6

#### **Painting *Coronation of Mayor Eberhard Ferber during a Chivalric Tournament***

c 1890, Ernst Röber (1849–1915),  
Düsseldorf  
tempera on canvas  
H approx. 300 cm, W approx. 400 cm

### III.7

#### **Painting *Deputation from Gdańsk in Venice in 1601***

c 1890, Herman Prell (1854–1922),  
Dresden  
tempera on canvas  
H approx. 300 cm, W approx. 400 cm

### III.8

#### **Painting *Repelling King***

#### ***Stefan Bathory's attack on the Wisłoujście Fortress in 1577***

c 1890, Herman Prell (1854–1922), Dresden  
tempera on canvas

H approx. 340 cm, W approx. 400 cm

### III.9

#### **Wainscoting**

1860s and 1890s, workshop in Gdańsk  
wood, woodworking,  
veneering, woodcarving  
west wall – L 240 and 6.4 m, north wall  
– L 12.9 m, south wall – L 13.3 m  
east wall – no data

### III.10

#### **Architectural details: columns, brackets, keystones**

1837 – building design F.W. Krüger,  
1840–1841 – reconstruction under the  
supervision of Heinrich W. Zernecki  
of Gdańsk, the masonry work was  
performed by the firm of Daniel  
Emanuel König of Gdańsk, stonework  
by craftsman Cantian of Berlin, the gilded  
metalwork by Devarannes of Berlin  
column: polished light and dark  
granite, metal capital with tin  
casting, gilded, H approx. 360 cm  
brackets: materials and  
dimensions unknown – x 8  
keystones: materials and dimensions  
unknown, larger – x 4; smaller – x 70

### III.11

#### **Painted decoration on vaults**

1891–1893, after a design by  
Ernst Röber (1849–1915) of  
Düsseldorf, unknown workshop  
painting (most probably tempera) on plaster  
rooms sizes: approx. 13.4 m x 11.5 m

### III.12

#### **Set of four ceiling lamps**

1899, author unknown, Germany  
metal, glass

H approx. 150 cm, W approx. 120 cm

### III.13

#### **Bust of the Mayor of Gdańsk – Leopold von Winter**

1897, Richard Siemering, Berlin  
white Carrara marble, sculpting  
H approx. 70 cm

### III.14

#### **Bust of the Mayor of Gdańsk – Heinrich Ehlers**

1910–1913, Adolf Kürle, Wunsch  
plaster, sculpting  
H approx. 70 cm

### III.15

#### **Bust of the Chairman of the City Council – Otto Steffens**

1913, unknown author, Munich  
bronze, casting  
unknown dimensions

### III.16

#### **Set of furniture from the City Council's meeting room**

c 19th century, workshop in Gdańsk  
wood, woodworking, upholstery  
seat with writing table: H approx. 120 cm,  
W approx. 80 cm, D approx. 100 cm

## IV. THE SMALL COUNCIL HALL

### IV.1

#### **Painting *King Scylurus on His Death Bed***

1611, Isaac van den Blocke  
(1572–1626), Gdańsk  
oil on canvas  
H approx. 160 cm, W approx. 440 cm

### IV.2

#### **Painting *Honesty***

1611, Isaac van den Blocke  
(1572–1626), Gdańsk  
oil on canvas  
H approx. 159 cm, W approx. 247 cm

### IV.3

#### **Painting *Amnesty (Julius Caesar Ordering the Burning of Pompey's Letters)***

1611, Isaac van den Blocke  
(1572–1626), Gdańsk  
oil on canvas  
H approx. 159 cm, W approx. 247 cm

### IV.4

#### **Painting *Justice***

1611, Isaac van den Blocke  
(1572–1626), Gdańsk  
oil on canvas  
H approx. 159 cm, W approx. 247 cm

### IV.5

#### **Portrait of the Mayor of Gdańsk – Carl Adolf Baumbach**

1922, Fritz Pfuhle (1878–1969) (?), Gdańsk  
oil on canvas  
H approx. 100 cm, W approx. 80 cm

### IV.6

#### **Portrait of the Mayor of Gdańsk – Clemens Gottlieb Ernst Delbrück**

1922, Fritz Pfuhle (1878–1969) (?), Gdańsk  
oil on canvas  
H approx. 100 cm, W approx. 80 cm

### IV.7

#### **Portrait of the Mayor of Gdańsk – Henrich Otto Ehlers**

1922, Fritz Pfuhle (1878–1969) (?), Gdańsk  
oil on canvas  
H approx. 100 cm, W approx. 80 cm

### IV.8

#### **Portrait of the Mayor of Gdańsk – Heinrich Scholtz**

1922, Fritz Pfuhle (1878–1969) (?), Gdańsk  
oil on canvas  
H approx. 100 cm, W approx. 80 cm

**IV.9**

**Portrait of the Mayor of Gdańsk –  
Heinrich Friedrich Wilhelm Sahlm**

1922, Fritz Pfuhle (1878–1969) (?), Gdańsk  
oil on canvas  
H approx. 100 cm, W approx. 80 cm

**IV.10**

**Elements of the wooden mouldings**

1st half of the 17th century,  
workshop in Gdańsk  
lime, woodcarving, polychromy,  
gilding, silvering, glazing  
consoles: W 13 cm, H 18 cm (x 12)  
fragments of decoration on  
mouldings: L 110 cm and 80 cm

**IV.11**

**Decoration on keystones of vaults**

1573–1575, workshop in Gdańsk (?)  
wood, woodcarving, polychromy, gilding  
unknown dimensions – x 4

**IV.12**

**Painted decoration on vaults**

c mid 19th century, unknown workshop  
tempera on plasterwork  
room size: approx. 4.9 m x 12.3 m

**IV.13**

**Set of Dutch tiles**

1st half of the 18th century,  
Holland, Amsterdam or Utrecht  
earthenware, tin-glazing, hand-painted  
with cobalt chloride and manganese  
approx. 13 cm x 13 cm  
hearth: H approx. 100 cm, W  
approx. 120 cm, D approx. 50 cm

**IV.14**

**Fireplace back plate**

19th century, workshop in Gdańsk (?)  
iron, casting  
approx. 50 cm x 50 cm

**IV.15**

**Painted panel screening the  
hearth of the fireplace**

17th/18th century (?),  
workshop in Gdańsk (?)  
oil on panel  
approx. 120 cm x 120 cm

**IV.16**

**Wainscoting**

1867–1888, unknown workshop  
wood, woodworking, veneering, marquetry  
west wall – L 12 m, north wall – L 1.4  
and 1.3 m, west wall – L 1.9 m and 9.5 m,  
south wall – no data (0.5 m and 3 m?)

**IV.17**

**Set of three ceiling lamps**

1920s  
brass sheeting (?), bent, openwork, glass  
unknown dimensions

**IV.18**

**Set of furniture, table and chairs**

1920s, unknown workshop  
wood, veneer, leather or velvet,  
woodworking, upholstery  
chair – at least x 25; table – 1.

**IV.19**

**Elements on the benches**

late 16th century, workshop  
of Simon Hörl, Gdańsk  
oak, veneers of various woods (including  
burled wood), woodworking, marquetry  
H approx. 520 cm, W approx. 120 cm

**IV.20**

**Heating stove**

c 1910–1920, unknown factory  
iron, casting  
H approx. 250 cm,  
W Dia. approx. 40–60 cm

**V. THE SMALL WETA HALL**

**V.1**

**Painting *The Miraculous Catch  
of Fish (Tax for the Temple)***

1601–1602, Anton Möller (c 1563–1611),  
Gdańsk  
oil on canvas  
H approx. 130 cm, W approx. 330 cm

**V.5**

**Print with a motif of Gdańsk (?)**

19th–20th century, artist from Gdańsk (?)  
paper, graphic technique  
approx. 80 cm x 50 cm

**V.2**

**Painted decoration on fireplace**

19th century, painter from Gdańsk  
iron, casting  
approx. 50 cm x 50 cm

**V.6**

**Print with a motif of Gdańsk (?)**

19th–20th century, artist from Gdańsk (?)  
paper, graphic technique  
approx. 60 cm x 50 cm

**V.3**

**Lavabo**

19th century, workshop in Gdańsk (?)  
carved wood, tin, casting  
H approx. 100 cm, W approx. 50 cm

**V.7**

**Set of furniture for everyday use**

19th–20th century, manufacturer  
from Gdańsk (?)  
wood, woodworking, upholstery  
chair: H approx. 90 cm,  
W approx. 40 cm x 40 cm – x 50  
table: H approx. 80 cm, L approx.  
400 cm, W approx. 120 cm

**V.4**

**Set of ceiling lamps**

1st quarter of the 20th century,  
workshop in Gdańsk (?)  
metal, glass  
H approx. 150 cm, Dia. approx. 80 cm (x 3)

## VI. THE KAMLARIA

### VI.1

#### **Painting with swordfish**

*(Xiphias gladius)*

17th century, unknown author, Gdańsk (?)

oil on canvas

unknown dimensions

### VI.2

#### **Painting *Napoleon at Biskupia***

*Górka in Gdańsk*

1807–1812, unknown workshop

oil on canvas

H approx. 100 cm, W approx. 70 cm

### VI.3

#### **Portrait of *Friedrich Wilhelm III***

19th century, unknown author, Gdańsk (?)

oil on canvas

dimensions unknown

### VI.4

#### **Portrait of *Friedrich Wilhelm IV***

19th century, unknown author, Gdańsk (?)

oil on canvas

unknown dimensions

### VI.5

#### **Portal**

1607, Simon Hörl (d. 1617), Gdańsk

oak and walnut, woodworking,

woodcarving

H approx. 295 cm, W approx. 186 cm

### VI.6

#### **Central frieze**

1607, workshop of Simon Hörl, Gdańsk

oak, woodworking, woodcarving

H approx. 60 cm, L – north wall 803

cm, east wall, approx. 940 cm, west wall

approx. 940 cm, south wall – no data

### VI.7

#### **Wainscoting, portals, doors, pilasters**

1960s, workshop in Gdańsk

wood, woodworking

wainscoting: L – north wall 803 cm,

east wall, approx. 940 cm, west wall

approx. 940 cm, south wall – no data

### VI.8

#### **Ceiling with frieze**

early 17th or 1st half of the 19th

century, workshop in Gdańsk

oak, woodworking, woodcarving.

gilded elements

approx. 940 cm x 803 cm

### VI.9

#### **Brass hanging chandelier**

**(so-called Polenluster)**

18th century remodelled in the 19th

century, workshop in Gdańsk

cast brass, chased, glass

H approx 150 cm, Dia. Approx 100 cm

### VI.10

#### **Door with allegorical representations**

c 1680, workshop in Gdańsk

oak, woodworking, woodcarving

H approx. 215 cm, W approx. 94 cm

**VI.11****Perpetual calendar**

1608, Anton Schrotburg, Gdańsk  
marble, ebony, gilding  
unknown dimensions

**VI.12****Bust of Jacob Theodor Klein**

19th century, unknown author, Gdańsk (?)  
bronze (?)  
bust: approx. 70 cm  
H with base *c* 160 cm

**VI.13****Bust of Field Marshal  
Paul von Hindenburg**

1915–1917, Hugo Lederer  
(1871–1940), Berlin  
bronze, casting  
H approx. 60 cm

**VI.14****Bust of Field Marshal  
August von Mackensen**

1915–1917, Hugo Lederer  
(1871–1940), Berlin  
bronze, casting  
H approx. 60 cm

**VI.15****Table**

17th/18th century, workshop in Gdańsk (?)  
wood, porphyry, mother-of-pearl,  
woodworking, woodcarving  
H approx. 80 cm, L approx. 120 cm,  
W approx. 100 cm

**VI.16****Table cover with figure  
from ancient history**

*c* 16th century or early 17th  
century, workshop in Gdańsk  
mother-of-pearl, engraved  
corner plaques L approx. 12 x 12 cm  
oval plaques L approx. 12 cm  
circular plaques Dia. approx. 6 cm

**VI.17****Table**

19th/20th century, workshop in Gdańsk (?)  
wood, woodworking, turning, woodcarving  
H approx. 80 cm, L approx. 140 cm,  
W approx. 70 cm

**VI.18****Small table**

2nd half of the 19th century (?),  
workshop in Gdańsk (?)  
wood, woodworking, turning, woodcarving  
H approx. 70 cm, L approx. 100 cm,  
W approx. 60 cm

**VI.19****Set of upholstered furniture: sofa,  
pair of armchairs, tabouret**

*c* 19th century, workshop in Gdańsk  
wood, fabric, woodworking, turning,  
woodcarving, upholstery  
H approx. 100 cm  
sofa: W approx. 200 cm

**VI.20****Set of upholstered chairs**

*c* 1700, workshop in Gdańsk (?)  
wood, fabric, woodworking,  
turning, woodcarving  
H approx. 100 cm

**VI.21**

**Set of upholstered chairs**

c 1700, workshop in Gdańsk (?)  
wood, leather (?), woodworking,  
turning, woodcarving, upholstery  
H approx. 100 cm

**VI.22**

**Set of upholstered chairs**

19th/20th century, workshop in Gdańsk (?)  
wood, fabric, woodworking, turning,  
woodcarving, upholstery  
H approx. 100 cm

**VI.23**

**Pair of upholstered armchairs**

1st quarter of the 19th/20th century,  
workshop in Gdańsk (?)  
wood, fabric, woodworking, turning,  
woodcarving, upholstery  
H approx. 100 cm

**VI.24**

**Set of upholstered chairs**

1st quarter of the 18th century,  
workshop in Gdańsk  
wood, fabric, woodworking, turning,  
woodcarving, upholstery  
H approx. 100 cm

**VI.25**

**Set of upholstered chairs**

c 18th century, workshop in Gdańsk  
wood, fabric or leather (?), woodworking,  
turning, woodcarving, upholstery  
H approx. 100 cm

**VII. THE CASH DEPOSITORY**

**VII.1**

**Copy of the painting *A walk  
Outside the Walls of Gdańsk***

c 1905, Hans Pahlmann  
(1863–1907), Gdańsk  
oil on canvas  
H approx. 86 cm, W approx. 113 cm

**VII.2**

**Painting with Prussian soldiers**

2nd half of the 19th century, Karl  
von Höwel (1800–1862), Gdańsk  
oil on canvas, carved frame, gilded  
approx. 40 cm x 60 cm

**VII.3**

**Painting with Prussian soldiers**

2nd half of the 19th century, Karl von  
Höwel (1800–1862), Gdańsk  
oil on canvas, carved frame, gilded  
approx. 50 cm x 50 cm

**VII.4**

**Central frieze and wall cupboard**

early 17th century 1607, workshop  
of Simon Hörl, Gdańsk  
wood, woodworking, woodcarving  
Length of frieze approx. 400 cm



## VII.5

### **Wainscoting and doors**

1960s, workshop in Gdańsk  
 wood, woodworking, woodcarving  
 wainscoting: L – west wall approx. 400 cm,  
 north wall approx. 30 cm and approx. 220  
 cm, south wall 160 cm, east wall 545 cm  
 doors: W approx. 110 cm,  
 H approx. 210 cm

## VII.6

### **Vault brackets**

1960s (?), workshop in Gdańsk  
 stone, artificial stone (?), sculpting,  
 cast or moulded (?)  
 (x 6)

## VII.7

### **Hanging brass chandelier of the so-called Polenluster type**

18th century, workshop in Gdańsk  
 brass, cast, chased  
 H approx. 150 cm, W approx. 100 cm

## VII.8

### **Clock (larger) found in 1845**

2nd half of the 18th century (?),  
 unknown author, France (?)  
 brass, cast, chased, wood, woodcarving  
 H approx. 60 cm

## VII.9

### **Clock (smaller) found in 1845**

2nd half of the 18th century (?),  
 unknown author, France (?)  
 brass, silver (?)  
 unknown dimensions

## VII.10

### **Table mirror with scene of Pentecost**

2nd half of the 16th century (?),  
 unknown author, mistakenly attributed  
 to Jacopo Caragli (c 1500–1565) (?)  
 silver, goldsmithing  
 unknown dimensions

## VII.11

### **Table**

2nd half of the 19th century (?), some part  
 may be from c 1700, workshop in Gdańsk  
 wood, woodworking, turning, woodcarving  
 H approx. 80 cm, L approx. 120 cm,  
 W approx. 70 cm

## VII.12

### **Pedestal table**

19th/20th century, workshop in Gdańsk  
 wood, woodworking, turning, woodcarving  
 H approx. 80 cm, W approx. 40 cm

## VII.13

### **Desk**

19th/20th century, workshop in Gdańsk (?)  
 wood, woodworking, turning, woodcarving  
 L approx. 140 cm, W approx. 70 cm

## VII.14

### **Chair**

19th/20th century, workshop in Gdańsk  
 wood, woodworking, turning, woodcarving  
 H approx. 80 cm

## VIII. THE UPPER HALLWAY

### VIII.1

#### **Painting *Men in Conversation***

c 1680, unknown author, Gdańsk

oil on canvas (?)

dimensions unknown

## IX. THE EXTERIOR DETAILS

### IX.1

#### **Carillon in the Main Town Hall**

1560, Johannes Moor (Moer, before 1530– after 1561), 's-Hertogenbosch  
conservation and repair 19th century  
bronze, cast, bellfounding

### IX.2

#### **Figure of king at the top of tower**

1561, armourer Agacjusz Grabaw,  
Hans Glus, gilder Arndt, Gdańsk  
Copper sheeting, gilded, blacksmithing,  
hammering, engraving  
figure: H 143 cm, W under shoulders  
approx. 30 cm, total W approx. 110 cm  
sphere with figure of king to the  
top of the flagstaff, H 344 cm

### IX.3

#### **Measuring rods in Gdańsk**

c mid 17th century, unknown workshop  
metal and steel rod, blacksmithing,  
probably gilded  
H 284 cm, W 42 cm, D 40 cm

### IX.4

#### **Bowl of tar lamp**

2nd half of the 18th century,  
unknown workshop, Gdańsk (?)  
iron, blacksmithing  
Dia. approx. 66 cm, H approx. 13 cm

### IX.5

#### **Decorations on the domes on the Town Hall**

16th–19th century, workshop in Gdańsk  
copper sheeting, gilded

### IX.6

#### **Lantern alongside the steps leading to the Town Hall**

1768 – decoration on base of lantern  
1899 – installation of electricity,  
unknown workshop  
steel, glass, blacksmithing

Translation  
Anne-Marie Fabianowska

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