

WILLI DROST: THE LAST DIRECTOR OF THE STADTMUSEUM (CITY MUSEUM) IN GDANSK

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Abstract: As much as the history of the Free City of Danzig (1920–1939) has been dedicated numerous academic studies, the activity of its institutions and people, particularly Gdańsk residents of German nationality who played a significant role in the city's political, cultural, scientific, educational, and spiritual life until 1945 has been hardly investigated. One of such individuals is Willi Drost born in Gdańsk in 1892. Following his studies and academic work in Leipzig, Marburg, Cologne, and Königsberg, in 1930 he returned to Gdańsk, where he was offered the position of a custodian and later conservator of monuments of the Free City of Gdańsk; furthermore, as of 1938 he was appointed Director of the City Museum, which he remained uninterruptedly until 1945. Beginning from 1930, he was also professor of art history at the Technischer Hochschule, engineering university, as well as curator of Museum Collections for the whole region of Gdańsk – Western Prussia. His scholarly activity yielded numerous publications in art theory, North European modern painting, and Gdańsk art. Furthermore, Drost takes credit for the inventory of Gdańsk historic

churches conducted from 1934 onwards. Resorting to the preserved materials, in 1957–1964, Drost published a 5-volume series titled *Art Monuments of the City of Gdańsk (Kunstdenkmäler der Stadt Danzig)*.

During WW II, together with Prof. Erich Volmar, he supervised the action of protecting and evacuating art works from the City Museum, Town Hall's Red Room, Artus Manor, Uphagen's House, as well as from churches and other historic facilities. Directly following the end of WW II, Drost stayed on in Gdańsk, helping Polish art historians to recover art works hidden in the city and its vicinity. Having left for Germany in the spring of 1946, he was professor at Hamburg and Tübingen universities. Until his last days he continued to promote the cultural heritage of Gdańsk. In recognition of his merits, Drost was honoured with numerous awards in Germany, while in 1992, on the 100th anniversary of his Birthday, a plaque commemorating him was unveiled in front of the building of the former City Museum (Stadtmuseum), today housing the National Museum in Gdańsk. The paper's goal is to popularize Drost's endeavours as a museologist, and to recall all he did for Gdańsk.

Keywords: Free City of Gdańsk, City Museum in Gdańsk, Stadt- und Provinzialmuseum, Willi Drost (1892–1964), National Socialism, war losses, provenance studies, Nazi looting of artworks.

The Gdansk resident Willi Drost¹ was the last Director of the Stadtmuseum (City Museum) in Gdansk. Already as of 1 February 1930, when he returned to his native city from Königsberg, he was employed at the Gdansk Museum as a curator substituting Paul Abramowski.² On 1 June 1938, he was appointed the Museum's Director, and at that point he moved together with his family from

his domicile in Ogarna Street to the Museum flat on the premises of the former Franciscan monastery. On 16 June 1945, a special commission made up of Polish experts inspected the Museum building, and informed Drost he was no longer Director. He was succeeded on the position by Tytus Bieniecki.³ Willi Drost and his family had to leave the Museum flat.



1. City Museum in Gdańsk, view ca 1930 until 1945; source: Herder-Institut Archive, Bildkatalog, Sammlung Drost, Inventarnummer 200011

The period spanning 1930–45 was the most intense in Willi Drost's career. The present paper focuses on this individual, who continues perceived as controversial, showing him as a museologist, and reminding of his services to Gdańsk. Drost's work as an academic teacher at the Technischer Hochschule, Director of the inventorying of art monuments, conservator of works of art and artistic craftsmanship, as well as his social activism at the Kunstforschende Gesellschaft and Kunstverein require a separate study.

Born in Gdańsk on 10 September 1892,⁴ Willi Ludwig Otto Drost began his education in 1901 at the Humanist Gymnasium in Gdańsk, and passed his baccalaureate at the Ducal Gymnasium in Schleiz. He was a student of history of art, philosophy, and Germanic and Romance studies at Leipzig and Marburg. In 1919, he crowned his Leipzig studies with the doctoral dissertation *Lehre vom Rhythmus in der heutigen Ästhetik der bildenden Künste (Study of Rhythm in Today's Aesthetics of Fine Arts)*. A junior lecturer at the universities in Leipzig and Cologne in 1922–23, he continued his academic work at the University of Königsberg, where in 1926 he defended his post-doctoral title with two theses: *Barockmalerei in den germanischen Ländern*⁵ (*Baroque Painting in Germanic Countries*) and *Motivübernahme bei Jakob Jordaens und Adriaen Brouwer*⁶ (*Adoption of Motifs by Jakob Jordaens and Adriaen Brouwer*). Thanks to a grant, between October 1927 and April 1928, Drost held lectures at the Bibliotheca Hertziana in Rome. Married to Erna Wollschon, he had two children: Ewa, born on 3 November 1923, and Wolfgang, born on 16 August 1930.

Soon after taking the position of the curator at the City Museum in 1930, Drost was appointed a history of art lecturer at the Architectural Faculty of the Higher Technical School of the Free City of Danzig.⁷ He was quickly promoted, and in 1932 the Senate of the Free City of Danzig conferred upon him the Associate Professor's title,⁸ and on 25 July 1939 the Full Professor's title.⁹

In 1934, Drost was appointed conservator of works of art and artistic craftsmanship in the Free City, next to the conservator of monuments of architecture Prof. Otton Kloeppel, and his deputy Prof. Erich Volmar.¹⁰



2. Prof. Willi Drost, photo 1942; source: Danzig. Eroberung, Zerstörung, Flucht. Erlebnisse aufgezeichnet von Willi, Eva und Wolfgang Drost, Siegen 2000

Inventorying covered survey and historical documentation of the buildings of the Main City and all the Gdańsk churches. Due to staffing shortages, in 1935 Willi Drost commissioned the inventorying of tenement houses to Georg Münter,¹¹ a graduate from the Faculty of Architecture, Technische Hochschule, and Prof. Kloeppel's student. According to the investigation of Barylewska-Szymańska PhD, Willi Drost was helping Münter out in this way since the latter had just lost his job at the University.¹² After Münter had left for the position of architect in 1938, the responsibility was assumed by Ernst Witt PhD and the Museum's employee Gregor Brutzer.¹³

The Conservation Office continued the renovation of the Church of Our Lady, Artus Manor, Golden Gate, Great Mill, as well as of the gallerian house by the Holy Trinity Church. Numerous renovations of middle-class tenement houses in the main streets of Gdańsk were conducted: in Długa Street (Langgasse) and Długi Targ Street (Langer Markt), clearing them of construction alterations and 19th-century ornaments.¹⁴

Position of Curator at the City Museum in Gdańsk

Continuing and extending the collection of the Gdańsk merchant Jacob Kabrun, which engendered the Museum collections, an expert in Netherlandish and Flemish painting,



3. Fritz A. Pfuhle, *Erna Drost*, oil painting 1935; source: family archive of Prof. Wolfgang Drost



4. „Gdańsk Painting 1530–1750“ at the City Museum in August 1931/ „Danziger Malerei 1530–1750“. *Ausstellung August 1931 im Stadtmuseum Danzig*, Exhibition catalogue; source: Library of the National Museum in Gdańsk, 805 Accession No. II 805

Drost aimed at finding reference to the tradition of Dutch painters, architects, and stonemasons, and their contribution to the city culture.

It was Drost's decision to dedicate the first City Museum exhibition in August 1931 to Gdansk painting from 1530–1750. Thanks to his personal contacts, he was able to acquire for it also exhibits from the museums in Dresden and Stockholm. Through the intervention of the USSR Consul General in the Free City of Danzig Dr Ignatij Kalin,¹⁵ Drost borrowed Daniel Schultz's *Tatarenfamilie* from the Hermitage, which remained deposited at the City Museum until 1936. Through the Free City Senate he was trying to purchase that valuable artwork for the Museum. Regrettably, the Soviet party did not authorize the transaction, so the work was returned to the Hermitage.¹⁶ The Exhibition was accompanied by an illustrated catalogue¹⁷ with the introduction by Willi Drost, who did not only present famous artists from Gdansk and active there: Martin Schöninck, Anton Möller, Hermanna Hahn, Daniel Schulz, Bartolomäus Miltwitz, but also less known ones, such as: Adolf Boy, Helmich van Thweenhuysen II, or Enoch Seemann.

Beginning from 1933, the policy of the new National Socialist government of Gdansk gradually imposed control over all the institutions and offices, these including museums. What became the supreme priority was documenting and promoting the German character of Gdansk. As of 1933, the permanent exhibition at the Stadtmuseum,¹⁸ supposedly based on the *rich tradition of native art*,¹⁹

was being rearranged. The Museum boasted numerous Modernist pieces, including paintings and prints by German Expressionists. The reorganization of the Museum's resources and display resulted in the fact that the works, *which in compliance with the National-Socialist state did not correspond with the dignity of art either in their content or form, were removed from the collections*.²⁰

In May 1935, the exhibition of two leading New Objectivity (Neue Sachlichkeit) artists: Otto Dix and Franz Lenk,²¹ was brought to Gdansk from Berlin's Neumann Nierendorf Gallery. The Nazis had already in 1933 regarded Dix's art as 'degenerate', and this probably may have been the decisive factor why the display was shown to a narrow circle of guests by invitation only.²²

From 1933 the Museum collections were extended with works of 17th–19th-century artists, including prints and drawings. Furthermore, the collection of craftsmanship was added pieces of glassware, pottery, particularly Delftware, liturgical vessels of metal, silver, and of amber, as well as guild items of tin and brass. The collection of furniture was completed with pieces of Late German Neo-Classicism, until then missing in the Museum.²³ The purchase of new paintings for the collection of painting in 1936–37 was limited due to the Museum's modest budget and an additional loss of value of the Gdansk guilder. The extension of the collection was possible mainly through purchases of prints at auctions in the German Reich, numerous at the time.²⁴

Stadtmuseum Director

Upon taking over after Walter Mannowsky²⁵ the Stadtmuseum Director position, and following the review of the items collected in the Museum's storage, Drost mounted exhibitions that were thematically the closest to the sphere of his interest: Netherlandish, Flemish, and Gdansk painting. During the first of them, launched on 27 May, he showed Netherlandish Baroque prints, while the subsequent exhibition's topic in August/September was 'Gdansk in 19th-Century Painting' by such artists as: Johann Carl Schultz, Fritz Hildebrandt, Michael Carl Gregorovius, Eduard Meyerheim, and Eduard Hildebrandt. Drost supported contemporary Gdansk painters, and collected their works, e.g.: Fritz August Pfuhe, Bruno Paetsch, Paul Dannot, Stanislaw Chlebowski, or Felix Meseck. He made efforts for the works of Gdansk painters to be featured in exhibitions at museums and galleries in the Reich: in 1940 in Berlin, two years later in Munich, and in 1943 at the Silesian Museum of Fine Arts in Wroclaw.

Thanks to Drost's contacts the gallery was enriched with precious deposits of Italian and Flemish Painting from Berlin's Kaiser-Friedrich-Museum. The works by painters of the Venation School of the 15th and 17th century: Paris Bordone, Francesco Montemezzano, Jacopo Bassano, Palma Vecchio, and Giorgio Vasari, as well as Flemish painting, including the works by Jacob Jordaens, were displayed to the public²⁶ in May 1939 in a specially prepared Painting Gallery Hall.²⁷ Thus Drost's long-standing dream *to make our Museum achieve its due prestige thanks to Italian paintings* came true.²⁸

During the monographic exhibition of the works of Felix Meseck in September 1940, it was quite sensational that the Museum displayed illustrations in pen to *Gulliver's Travels* by Jonathan Swift which the Museum had purchased for the collection.²⁹ Moreover, the overview of works by Stanislaw Chlebowski³⁰ organized by Drost in July 1941 attracted much of the public interest. 'Danziger Neueste Nachrichten' defined Chlebowski in the article's headline as the *poet of colour*.³¹ The article's author, when discussing the Exhibition, remarked that *already thirty years ago the City Museum in Gdansk purchased a still life of the then 30-year-old disciple of Fritz Pfuhe, trusting in his painterly talent. (...) Chlebowski has demonstrated that he has not betrayed the trust put in him*.³²

In the summer of 1942, the Museum purchased Hitler's bust, obligatory for offices and institutions of the Reich, one of the two foreseen for the planned display of Josef Thorak's works. By the end of the War, it was decided that the bust should be hidden before the approaching front, and it was buried in the Museum's garth.³³

Willi Drost versus National Socialism

Drost's expertise, his vision of developing the Museum and creating a major gallery of European painting in it appealed to Gauleiter Albert Forster and other Nazi officials. They would often ask Drost for his opinion on professional issues, and supported his activity, as of 1940 gradually increasing the Museum's budget for the purchase of new exhibits for the collections.

Willi Drost was NSDAP member from 1 May 1938. After the War, he explained his decision to join the party:



5. City Museum, exhibition of Italian painting in May 1939; source: Archive of the Library of the National Museum in Gdańsk

*I wouldn't have been able to continue my work, and that move was a required confirmation of my Germanness.*³⁴ When following WW II denazification began, Drost too had to be verified. With the verdict of 4 March 1949 he was freed of charges.³⁵ In the justification, the Commission wrote that Drost's scholarly publications were strictly academic studies. Witnesses' testimony confirmed that Drost had not pressed his co-workers to join the party. From among 20 of Drost's subordinates, only 6 were NSDAP members. An important role in the acquitting was played by the testimony of Polish officials, confirming Drost's proper and tolerant attitude to Polish interests and the fact that there was no objection to him leaving Gdansk.

The City Museum during WW II

Following the German invasion of Poland, Gdansk was incorporated into the Third Reich, and made the capital of the Gdansk-Western Prussia Province. Drost was appointed Museum Collections Curator of the Province, while Stadt- und Provinzialmuseum was renamed Stadt- und Gaumuseum für Kunsthandwerk zu Danzig.

From the very beginning of WW II, systematic looting of cultural heritage by Third Reich institutions was begun. The process of 'securing' German cultural heritage in the Eastern territories incorporated into the Reich started. The action was directed centrally from Berlin, while in Gdansk it was supervised by SS-Untersturmführer J.W. Dettenberg based at 8 Nowe Ogrody as the representative of the Special Delegate for Securing of Artistic Treasures in the Gdansk-Western Prussia Province SS-Obersturmführer Dr Alfred Kraut. The looted items were inventoried, protected on site, or transported, and stored at the nearest museum.³⁶

In July 1941, for example, the art works 'secured' at the Pelplin Cathedral were brought to the Gdansk Museum,³⁷ and they were stored in the Museum's cellars. The looted library of the Seminary was transferred to the City Library in Gdansk.³⁸

The looting of art works also took place at Waplewo's Sierakowski Palace, which contained rich art work collection amassed over centuries, and ranking among the most

Staatskommissariat für die politische Säuberung Tübingen-Lustnau

Kreisuntersuchungsausschuss Tübingen
Spruchkammer für den Lehrkörper der Universität.

In der Säuberungs-Sache des Professors Dr. Willi Drost, in Rottenburg a.N.
Gartenstr. 33 hat die Universitäts - Spruchkammer hat ~~den Vorsitz~~
in ihrer Sitzung am 4. März 1949, an welcher teilgenommen haben:

- Prof. Dr. Zweigert als Vorsitzender
- Hans Knapp Besitzer CDU-Vertreter
- Carl Klett " SPD-Vertreter
- Julius Karl " DVP-Vertreter
- Prof. Dr. Hofmann " KPD-Vertreter
- Prof. Dr. H.H. Weber " Gewerksch.-Vertreter
- Just. Insp. Kerker: Vertr. D. Staatskassa
- Angestellte Weiss: Protokollführer Berufsgruppenbeis.
- Berufsgruppenbeis.

einstimmig - mit Stimmenmehrheit - beschlossen und am 4. März 1949 verkündet folgenden

Vorschlag:
XXXXXX

Spruch:

Der Betroffene ist "entlastet".

Die Kosten des Verfahrens trägt die Staatskasse.

Begründung:

Der Betroffene, geboren im Jahre 1892, verh., evang. Bekenntnisses war Professor für Kunstgeschichte an der Techn. Hochschule Danzig. Er war Mitglied der NSDAP seit dem Jahre 1937 und Mitglied der NSV. Die wissenschaftlichen Schriften des Betroffenen sind rein fachlicher Natur. Dem Betroffenen wird von mehreren einwandfreien Zeugen bescheinigt, dass er stets ein scharfer Gegner des NS-Regimes gewesen ist und in seiner menschlichen und wissenschaftlichen Haltung sich frei von allen Anzeichen einer Anzeichen einer NS-Ideologie gehalten hat. Als ein Artikel aus seiner Feder über den kulturellen Einfluss des polnischen westpreussens in der Tagespresse ohne sein Zutun in völlig entstellter Form im Sinne der damaligen NS-Anschauung abgedruckt wurde, entschloss er sich aus der Partei auszutreten, was er nur auf die Vorstellung wohlwollender Freunde unterliess, um eine Katastrophe für sich und seine Familie abzuwenden. Wie seine Haltung gegenüber seinen Mitarbeitern war, geht auch daraus hervor, dass von den 20 Mitarbeitern des ihm unterstellten Museums lediglich 6 der Partei angehörten. Eindrucksvoll sind vor allem die Zeugnisse polnischer Dienststellen aus der Zeit nach dem Krieg, die dem Betroffenen bescheinigen, dass er sich den polnischen Interessen gegenüber immer tolerant verhalten hat, und die ihm die Ausreise aus dem polnisch besetzten Gebiet mit all seiner Habe gestattet und in jeder Hinsicht erleichtert haben. Von mehreren Zeugen wird dem Betroffenen insbesondere auch bescheinigt, dass er in der Form Widerstand geleistet hat, dass er im grösseren Kreise eindeutig seinen Abscheu gegen den unduldsamen und rücksichtslosen Geist des NS'mus bekundet hat.

Der Vorsitzende:
.....

Vordr. 26: Reinschrift d. Entscheidung d. Krua-Spruka.

6. Verdict of the Political Office of 4 March 1949 declaring Prof. Willi Drost innocent; source: family archive of Prof. Wolfgang Drost



7. City Museum, paintings prepared for transportation, photo before 1945; source: Herder-Institut Archive, Bildkatalog, Sammlung Drost, Inventarnummer 249544

precious in Eastern Prussia.³⁹ Drost made efforts to keep the collection integrated,⁴⁰ this being difficult because of the territorial competence division of Third Reich institutions.⁴¹ The Museum cellars also received art works from places on the Eastern Baltic Coast (e.g. the treasury of the Brotherhood of Blackheads from Riga).

Collection policy of the City Museum

Hitler's attack on the European countries started a systematic looting of art pieces. Works confiscated at museums, church institutions, and from private individuals, ended up in auction houses, antique shops, and galleries. Financially supported by the Nazi authorities of Gdansk, Drost found it hard to resist the opportunities of an easy purchase of art works. In the reporting period 1941–42, the Museum acquired 72 paintings, 30 prints and drawings, and 4 sculptures for the total of RM 550.000.⁴² In 1943, A.W. Kafemann, a Gdansk Publishing House, released the catalogue by Willi Drost of the new acquisitions of the Painting Gallery from 1940/41.⁴³ The publication was received with much interest by museologists throughout Europe because of such precious pieces as *Crucifixion* by Anton van Dyck, works by Ferdinand Bol, Pieter de Hooch, Jan Steen, Philips Wouwerman, Jan van Goyen, and Jacob van Ruisdael. In the following 1942/43 reporting year, 14 oil paintings, 6 drawings and print portfolios were purchased for RM 64.537.54.⁴⁴

On several occasions Drost left for the Netherlands in order to purchase art works for the Museum collection. In the summer of 1943, he bought, among others, *Child's Portrait* by Jacob Jordaens and a portrait of Hendrik Pot for the total of RM22.950.⁴⁵ In March 1944, he brought paintings by Jacob Jordaens, Adriaen van Ostade, and Lucas van Uden. Moreover, he was able to acquire paintings of the old and newer group of Gdansk painters, e.g. *The Artus Manor* by

Johann Carl Schultz. The paintings, furniture, and the pottery came mainly from Amsterdam's galleries: Kunsthandel Goudstikker⁴⁶, Kunsthandlung J. Denijs⁴⁷, Kunsthandel P. de Boer,⁴⁸ as well as the Dorotheum,⁴⁹ an auction house in Vienna. In March 1944, Drost bought 3 Renaissance wardrobes, 2 oak chests, a desk, 3 faience vases, and 2 Delft vases for the total of RM 22,950⁵⁰ from the Amsterdam-based J. Denijs antique dealer. From Drost's note of 5 July 1944 it can be learnt that he purchased 12 paintings and 14 drawings for the total of RM 98.569.⁵¹

The last year of Willi Drost in Danzig

Drost took part in the evacuation of art works; he also assisted the Polish authorities following the end of WW II in the process of bringing back the hidden exhibits to the Museum. Fearing the approaching war front, he sent inventory documents and photographs of Gdansk monuments to Hamburg; these would serve him later as the base to prepare the 5-volume publication on the monuments of major Gdansk churches titled *Kunstdenkmäler der Stadt Danzig*.

Already in August 1939, Willi Drost decided to transfer the major exhibits from higher storeys and the attic to the garth.⁵² The fire protection was improved and modernized; a special room was prepared as the strongroom.

Preparation for the collection to be evacuated outside Gdansk was started in 1942. Each item was photographed for the inventory file; moreover, evacuation lists of museum exhibits in several copies were prepared. One of them was submitted to the Allianz insurance company with whom Drost insured all the exhibits evacuated from the City Museum. The items from the Museum collections were stored in churches, manors, and palaces in localities near Gdansk, such as Grabiny Zameczek (Herrengrebin), Orlinki (Wordel), Sobowidz (Sobowitz), Żeliszawki (Senslau), Rusocin near Pruszcz (Russoschin), Pręgowo (Prangenu), Przywidz (Mariensee), Pawłowo (Paglau), and Rzucewo (Rutzau). The most precious Museum's exhibit *Portrait of Johann Schwarzwaldt* by Hans Holbein (the Younger) was deposited in the strongroom of the Gdański Bank, and according to Drost's information, by the end of the war it was transferred to the cellars of the Grand Armoury. Currently, the miniature is most likely in Moscow.⁵³ In February and March 1944, a portion of the items evacuated in 1941–43 outside Gdansk, were brought back to the Museum.

Upon the instruction of Gauleiter Albert Forster, as of 1 September 1944 the most precious works of art were transported from Gdansk to Thuringia.⁵⁴ On 7 November 1944, the last, third load was dispatched for the Reinhardsbrunn Castle near Gotha.⁵⁵ China and silverware had been transferred to the vicinity of Halle in October 1943 and in September 1944.⁵⁶

Stay in Gdansk from March 1945 until the departure in 1946

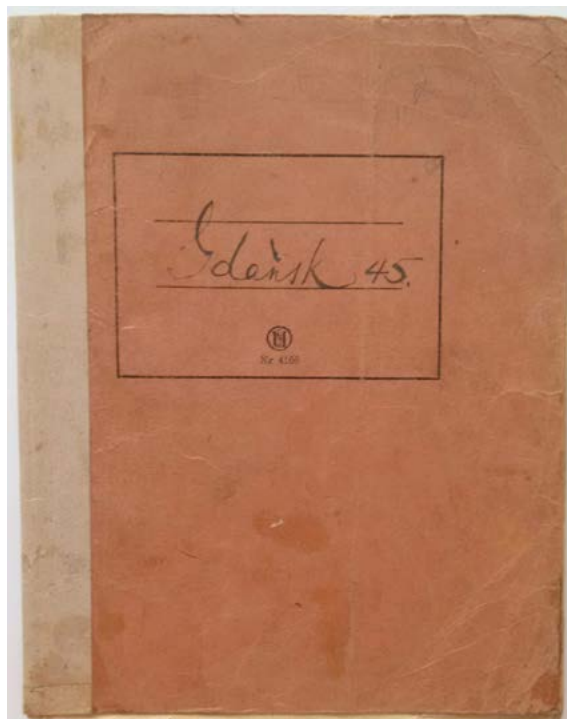
In early 1945, the Drosts were preparing to flee Gdansk. However, in February Willi Drost unexpectedly changed his mind, and decided to stay on in Gdansk with his family.⁵⁷ When on 23 March 1945 he was granted an official permit to leave the city signed by Albert Forster,⁵⁸ he did

not take advantage of it. After the Russians had entered Gdansk, Drost was taken to the Russia headquarters, following which in a group of around 100 individuals, he was marched out of Gdansk. His goal was, as he claimed, *to establish contacts with higher officers interested in finding the works of art for whose sake I have stayed in Gdansk*.⁵⁹ During a stop in the march he managed to escape and return to the city. Lieutenant Marciniak from the Main Headquarters controlled by the Polish Army in Oliwa recognized Drost as the Director of the City Museum, and informed him that a representative of the Ministry from Warsaw was already in Gdansk, looking for him. Drost's comment on the situation was: *The one seeking me was Prof. Jan Kilarski⁶⁰ I had once helped. Now he was trying to help me out in return*.⁶¹ Several days later Drost was arrested again by the Soviets and imprisoned in the cellars of the GPU Schießstange. He shared the cell with Henryk-Oskar Grüner⁶² whom he told where the monuments had been hidden. The following are the recollection of the fact⁶³ by Prof. Małgorzata Gruener,⁶⁴ daughter of Henryk-Oskar Grüner: *Working in forestry, my Father helped to find monuments. According to Maciej Kilarski,⁶⁵ in the summer of 1943 the evacuation of endangered works of art was begun: refurbishing of historic interiors (altars, epitaphs, pulpits, sculptures, paintings, etc.). The action was run by Gdansk conservators, i.e. Prof. Willy Drost and Erich Volmar. In April 1945, when my Father together with many others was arrested, he was for many days in touch with Willy Drost, who too had been arrested, and spoke a lot about where particular monuments had been placed. They were Forestry Commissions my Dad knew well*.⁶⁶

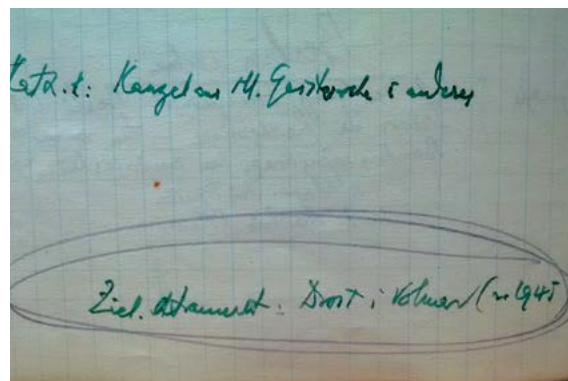
Drost was released from the prison in Kurkowa Street only following two interventions of Soviet officers, members of the Committee on the Arts at the USSR Council of Ministers, so-called trophy brigades.⁶⁷ They were: Lieutenant-Colonel Leontiy Denisov, head of the group responsible for finding cultural goods in Pomerania, and Major Leonid Kharkov. Denisov worked for the Leningrad Hermitage, Kharkov was professor of numismatics at the Pushkin Museum in Moscow.⁶⁸ Denisov's group were trying to reach the individuals who had dealt with art works' evacuation,⁶⁹ such as Profs. Willi Drost and Erich Volmar who provided information on where Gdansk art works had been deposited.

Drost had had the most precious items which stayed within Gdansk bricked up in the cellars of the Armoury. Denisov's group reached a part of the preserved cellars and took out everything that had survived. Drost recalls: *They did not want me to be present. I guess they suspected it would be safer for me if I did not witness that plunder. Only a part returned to the Museum (...). The most valuable sculptures, (...) but first of all the precious miniature by Hans Holbein Jr.⁷⁰ were flown to Moscow, provided I correctly understood the officer's wink*.⁷¹ Thanks to the information provided by Drost and Volmar paintings, sculptures, prints, furniture, artistic craftsmanship items, and parts of library collections were recovered. Regrettably, many objects had been plundered or destroyed. Out of 7 crates of Berlin, Meissen, and Chinese porcelain dispatched to Przywidz (Mariensee) on 6 July 1943 and stored in a church, only shattered pieces remained.⁷²

On 1 August 1945, 131 oil paintings, 65 sculptures, 82 bas-reliefs, and 13 historic wardrobes were returned to the



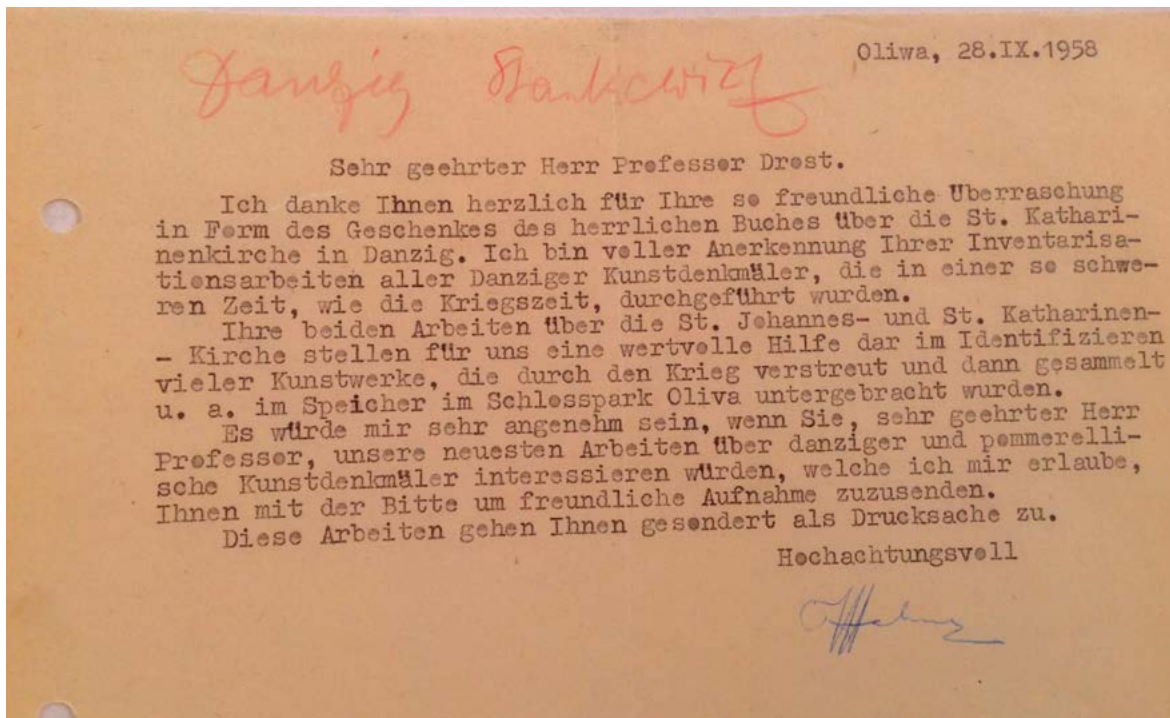
8. Jan Kilarski's *Gdansk 45* Notebook, manuscript; source: family archive



9. Jan Kilarski's notes in the *Gdansk 45* Notebook informing that the data provided by Drost and Volmar in 1945 are in green ink; source: family archive

City Museum.⁷³ The majority of the recovered art works were taken to the Soviet Union by Denisov's group. On 29 September 1945, Douglas-20 flew on board 17 crates of the most precious art works which ended up at the Pushkin Museum of Fine Arts in Moscow. In March 1946, further 80 crates were transported by rail.⁷⁴

In the 1950s and after 1990, the Russian government made restitution of a part of the works. In 1956, around 12.518 items were returned to Poland, however before 1989 identification of works that were Polish property and remained in USSR's collections proved impossible. It was only in 1992–94, upon concluding a bilateral agreement, that a Polish-Russian expert commission was established.



10. Letter of the architect Jerzy Stankiewicz to Prof. Willi Drost of 28 September 1958; source: family archive of Prof. Wolfgang Drost

(Fot. 3, 6, 8-10 – I. Kramer-Galińska)

Preliminary research in Russian archives allowed to gain information on the vicissitudes of the works from Gdansk, however only a portion of them have been reclaimed.⁷⁵ When searching for the art works, Drost was often accompanied by Soviet officers and Prof. Kilarski. The moment of getting out from *the Artus Manor* rubble tiles of Georg Stelzener's Renaissance stove, was recalled by Drost several years later: *Suddenly Major Kharkov rose, and looking at the ruined Długi Targ and Town Hall said: Here we are rummaging through rubble and dust: a Russian officer, a Polish commissioner, and a German professor, and we have forgotten about the world around, the national hostility, and the war, united by the shared desire to put an old stove back together. May this be a good sign for the future. He may have believed in what he was saying.*⁷⁶

Prof. Jan Kilarski used to frequently visit Drost at the Museum, trying to help him as much as he could. Drost received 1.000 zlotys from Kilarski for works on clearing rubble on the Museum premises, and for several months, as the former Director, he was paid a symbolic salary.⁷⁷ Drost gave Kilarski all the evacuation registers, and provided detailed information on the whereabouts of the hidden works. Jan Kilarski's notes record in detail dates and locations to which he went to discover the works hidden there. In the Notebook 45, he marked the information provided by Drost and Volmar in green ink.⁷⁸

On 16 June 1945, a special commission of Polish experts inspected the Museum building, and informed Drost that his responsibilities had been assumed by Tytus Bieniecki. The Soviets suggested they could transfer Drost and his family to

Moscow or to the Soviet Occupation Zone, however Drost decided to move to his daughter's near Lübeck. Shortly before the departure from the Museum, the Drost family were detained by the militia, while the packed belongings were thoroughly inspected. Since the chests did not contain any valuables, but only books, sheets, and kitchen utensils, two days later the Drost family were permitted to move to a new location, namely Siedlce, so-called Russian colony in Gdansk.

Diseases, hunger, incessant struggle for survival, lack of prospects, and the deteriorating situation of the Gdansk residents of German descent, prompted Drost's decision to leave the city. Thanks to his command of French, assisted by the Swedish Red Cross, on 2 April 1946, Drost and his family left Gdansk for Gdynia, from where aboard a Swedish steamer they went to Gotland. Their final destination was Lübeck.⁷⁹

Upon the arrival in Germany, and following a short imprisonment, Drost and his wife went to live with their daughter. Drost revived contacts with his Hamburg university colleagues, however he was disappointed by their reaction. *Gentlemen from the East are not welcomed*, was a frequent reaction of Germany residents to fugitives and those expelled from the Eastern territories after 1945. In his ID issued in Tübingen on 1 July 1948, the column: *citizenship, nationality, reads: unclear, Danzig.*

From the storage at the Hamburg port Drost regained chests with his books and the indispensable typewriter, sent a year before from Gdansk. What mattered to him most

were the notes on the Gdansk churches and numerous photographs of its monuments. On the grounds of the collected materials he elaborated five inventory monographs containing a full description of Gdansk churches' architecture and interiors.⁸⁰ They proved helpful to the architects and conservators rebuilding the city.

The acknowledgement of Drost's work can be seen in the letter of the architect Jerzy Stankiewicz⁸¹ dated 28 September 1958 in which he says: (...) *I am full of admiration for your inventorying work on all the Gdansk monuments of art which you conducted at such a difficult wartime. Two of your works on the Churches of St John and St Catherine are for us a precious help in the identification of many art works, which dispersed during the war have been collected in the Oliwa Park Repository.*⁸²

A year later Stankiewicz sent Drost a monograph on Gdansk published by Polish scholars, and an issue of 'Rocznik Gdanski' speaking of the archaeological works conducted in the Churches of St Nicholas and St Catherine. In the introduction to the monograph on St Mary's Church in the *Kunstdenkmäler der Stadt Danzig* series Drost thanked Polish professors of the Gdansk University of Technology: Jerzy Stankiewicz and Marian Osiński,⁸³ for sharing with him plans, photos, and the paper on the reconstruction of St Mary's Church after 1945; furthermore, he expressed hope that *science and art will always form connecting bridges.*⁸⁴

After a short stay in Hamburg, Drost was given a job at the University of Tübingen where he ran courses in history of art. In recognition of his contributions, the University conferred the Honorary Professor's title upon him in 1951. Moreover, he ran courses at the universities of Stockholm and Uppsala. For promoting and studying Gdansk monuments, in 1962, Drost was awarded the Culture Prize by the Düsseldorf Municipality, and two years later the Georg Dehio Prize for his overall academic accomplishments.

Willi Drost passed away on 10 November 1964 in Bonn. The memory of this art historian, academic teacher, and author of numerous publications on the art of Gdansk⁸⁵ has survived in the city. And both in the academic realm and the city's history, and everyday life. Drost is the patron of the Student Research Group founded in 2003 at the History of Art Department at the University of Gdansk, as well as of one of the Gdansk tramways, namely line No. 10. On 10 September 1992, on the 100th anniversary of his Birthday, at an event attended by his family and numerous guests, a plaque crediting the service to Gdansk rendered by the Director of the City Museum was unveiled in front of the building of the National Museum.⁸⁶ The following is what Drost said about himself: *I looked after works of art. They could not be saved for Germany, but at least the effort to prevent them from annihilation had to be made.*⁸⁷

Endnotes

- ¹ O prof. dr. Willim Droście zob. *Kürschners Deutscher Gelehrten-Kalender 1940/41*, G. Lütke (Hrsg.), Berlin 1941, s. 333; C. von Lorck, *Drost Willi*, w: *Altpreußische Biographie*, K. Forstreuter, F. Gause (Hrsg.), Bd. 3, Marburg a. Lahn 1975, s. 893-894; Z. Kruszelnicki, *Drost Willi*, w: *Słownik Biograficzny Pomorza Nadwiślańskiego*, t. 1, A-F, Gdańsk 1992, s. 354; I. B. Hartmann, *Der Kunsthistoriker Willi Drost (1892–1964): biographisch-bibliographische Notizen*, w: „Berichte und Forschungen: Jahrbuch des Bundesinstituts für deutsche Kultur und Geschichte” 1995, 3, s. 177-187; P. Betthausen, *Drost, Willi*, w: *Metzler-Kunsthistoriker-Lexikon: 210 Porträts deutschsprachiger Autoren aus vier Jahrhunderten*, P. Betthausen, P.H. Feist, Ch. Fork (Hrsg.) Stuttgart 2007, s. 62-64; M. Andrzejewski, *Wolne Miasto Gdańsk (1920–1939). Leksykon biograficzny*, Wydawnictwo Uniwersytetu Gdańskiego, Gdańsk 2009, s. 30.
- ² Dr Paul Abramowski (1892–?), od 1913 r. asystent i od 1922 r. kustosz Stadtmuseum w Gdańsku. W 1929 r. objął stanowisko kustosa, a w 1933 r. dyrektora Śląskiego Muzeum Sztuk Pięknych we Wrocławiu, zob. M. Andrzejewski, *Wolne Miasto Gdańsk...*, s. 11.
- ³ Tytus Bieniecki (1910–1969), historyk, muzeolog. Od 1945 r. był kustoszem Muzeum Miejskiego w Gdańsku, przemianowanego później na Pomorskie, Narodowe. Prowadząc bibliotekę w muzeum opiekował się muzeami w Kartuzach, Lęborku, Elblągu i Kwidzynie. Autor prac z zakresu sztuki gdańskiej: *Artystyczne kraty gdańskie*, Warszawa 1956, *Kordybany gdańskie*, Gdańsk 1960; współautor monografii *Gdańsk. Jego dzieje i kultura*, Warszawa 1969, zob. A. Gosieniecka, *Bieniecki Tytus*, w: *Słownik Biograficzny Pomorza Nadwiślańskiego*, t. 1, S. Gierszewski (red.), Gdańsk 1992, s. 104-105.
- ⁴ Archiwum Państwowe w Gdańsku (dalej: APG), zespół: *Technische Hochschule Danzig*, sygn. 988/53, *Personalakten Dr. Drost*, 47, t. 1, 1930–1939, Personalbogen. (Kwestionariusz osobowy); K. Bernhardt, *Stil- Raum-Ordnung. Architekturlehre in Danzig 1904–1945*, Berlin 2015.
- ⁵ W. Drost, *Barockmalerei in den germanischen Ländern*, Wildpark-Potsdam 1926.
- ⁶ W. Drost, *Motivübernahme bei Jakob Jordaens und Adriaen Brouwer*, Königsberg Pr. 1928.
- ⁷ APG, *Technische Hochschule...*, sygn. 988/53, *Personalakten Dr. Drost*, 47, t. 1. 1930–1939, Pismo Grubera do Rektora TH Danzig, 12 lipca 1930.
- ⁸ *Ibidem*, s. 36, Pismo Senatowi Wolnego Miasta Gdańsk, Abteilung für Volksbildung, Wissenschaft, Kunst und Kirchenwesen do prof. dr. Willega Drosta, 25 lipca 1939.
- ⁹ *Ibidem*.
- ¹⁰ Od 1934 r. na terenie Trzeciej Rzeszy rozpoczęto generalną inwentaryzację wszystkich zabytków. Na obszarze WM Gdańska akcja inwentaryzacji prowadzona była już od lat 20. XX w., po uchwaleniu 6 lutego 1923 r. przez Senat Miasta Gdańska ustawy o ochronie zabytków. Opiekę nad zabytkami architektury sprawował kierownik miejskiego urzędu budowlanego, natomiast nad zabytkowymi dziełami sztuki i rzemiosła artystycznego – dyrektor Muzeum Miejskiego, zob. APG sygn. 260/3602, *Gesetzblatt für die Freie Stadt Danzig*, 1923, z. 16, s. 245-253; zob. też B. Pusback, *Stadt als Heimat. Die Danziger Denkmalpflege zwischen 1933 und 1939*, Köln 2006, s. 217-250; K. Bernhardt, *Inwentaryzacja zabytków sztuki między nauką i polityką: Prusy Zachodnie i Wolne Miasto Gdańsk*, w: „Biuletyn Historii Sztuki” 2010, t. 72, nr 3, s. 263-292.
- ¹¹ Działalność Georga Müntera przedstawiła E. Barylewska-Szymańska, *Kamienice gdańskie w zapiskach inwentaryzacyjnych Georga Müntera z lat 1935–1938*, w: *Studia i materiały do dziejów domu gdańskiego*, E. Kizik (red.), cz. 2, Warszawa-Gdańsk 2011, s. 219-248.
- ¹² *Ibidem*, s. 224.
- ¹³ B. Pusback, *Stadt als Heimat ...*, s. 221.
- ¹⁴ Na temat tej dyskusyjnej kwestii zob. m.in.: K. Bernhardt, *Modern oder historisch? Architekturtheorie und „Stadtbild” in Danzig (Gdańsk) um 1930*, w: „Kritische Berichte” 2007, 35, H. 1, s. 47-61; eadem, *Die „Wiederherstellung des alten Stadtbildes”. Architektur und Erinnerungskultur in der Freien Stadt Danzig*, w: *Erinnerungskultur und Regionalgeschichte*, H. Schmid (Hrsg.), München 2009, s. 109-128; J. Friedrich, *Walka obrazów. Przedstawienia wobec*

- idei w *Wolnym Mieście Gdańsku*, Gdańsk 2018, s. 152-204.
- ¹⁵ Dr Ignatij Kalina (1884–1938), radziecki lekarz, współorganizator Czerwonego Krzyża, działacz organizacji żydowskich, członek BUNDu, dyplomata; w latach 1926–1933 pierwszy radziecki konsul generalny w WMG, aktywnie wspierał gdańsko-radzieckie kontakty gospodarcze; w 1929 r. towarzyszył Sahmowi podczas podróży do Moskwy i Charkowa. Aresztowany 17.12.1937 r. pod zarzutem współpracy z polskim wywiadem, zmarł w więzieniu szpitalnym. Zrehabilitowany w 1956 r., zob. M. Andrzejewski, *Wolne Miasto Gdańsk ...*, s. 52-53.
- ¹⁶ APG, zespół: *Stadtmuseum Danzig (Muzeum Miejskie w Gdańsku)*, 1881–1945, sygn. 1384/22, s. 58-89. Korespondencja Drosta w sprawie obrazu Schultza.
- ¹⁷ *Danziger Malerei 1530–1750. Ausstellung August 1931 im Stadtmuseum Danzig*. Kunstforschende Gesellschaft e.V. [kat. wyst.], Danzig 1931, Archiwum Biblioteki Muzeum Narodowego w Gdańsku, (dalej AB MNG), MNG, L II 805.
- ¹⁸ APG, *Stadtmuseum ...*, sygn. 1384/8, s. 1, Bericht über Stadt-und Kunstgewerbemuseum sowie Denkmalpflege 1933–1938.
- ¹⁹ *Ibidem (die reiche heimische Kunsttradition)*.
- ²⁰ *Ibidem (... die in Inhalt oder Form nicht der Auffassung des nationalsozialistischen Staates von der Würde der Kunst entsprachen, wurden aus den Schausammlungen entfernt)*. W sprawozdaniu brak informacji o dalszych losach „usuniętych” obrazów.
- ²¹ Franz Lenk (1898–1968), malarz niemiecki, czołowy przedstawiciel nowej rzeczowości (Neue Sachlichkeit), studiował w Dreźnie, w 1928 r. współzakładał grupę „Die Sieben”, od 1936 r. był w zarządzie ugrupowania „Berliner Secession”. Na znak protestu przeciwko prześladowaniom artystów i represyjnej polityce Trzeciej Rzeszy odmówił wzięcia udziału w zorganizowanej w 1937 r. w Haus der Deutschen Kunst w Monachium wystawie „Wielkiej sztuki niemieckiej” i zrezygnował ze stanowiska wykładowcy w Vereinigten Staatsschulen w Berlinie, zob. *Lexikon der Kunst: Architektur, bildende Kunst, angewandte Kunst, Industrieformgestaltung, Kunsttheorie*, H. Olbrich, D. Dolgner, H. Faensen (Hrsg.), Leipzig 1992, Bd. 4, s. 287.
- ²² APG, *Stadtmuseum ...*, sygn. 1384/8, s. 25, An den Senat, Abt. V, Tätigkeitsbericht über Monat Mai 1935, 11 czerwca 1935.
- ²³ APG, *Stadtmuseum ...*, sygn. 1384/8, s. 41, An den Senat, Abt. V, Arbeitsbericht gemäß Verfügung v. 15.11.1937.
- ²⁴ *Ibidem*.
- ²⁵ Walter Mannowsky, (1881–1958), historyk sztuki, doktor prawa i filozofii; w latach 1922–1938 był dyrektorem Stadtmuseum w Gdańsku; autor prac z historii dawnej sztuki gdańskiej (*Der Danziger Paramentenschatz: Kirchliche Gewänder und Stickereien aus der Marienkirche*, t. 1-4, 1931–1938; *Das Uphagenhaus in Danzig. Ein Führer*, 1932). W latach 1938–1945 był dyrektorem Museum für Kunsthandwerk we Frankfurcie nad Menem, zob. M. Andrzejewski, *Wolne Miasto Gdańsk ...*, s. 73; *Museum im Widerspruch. Das Städel und der Nationalsozialismus*, U. Fleckner, M. Hollein (Hrsg.), Berlin 2011, s. 352.
- ²⁶ Wystawę z 1939 r. przypomniaw na ekspozycji „Włochy w Gdańsku” w MNG (wrzesień 2018–styczeń 2019). Większość obrazów zaginęła w wyniku działań wojennych, najcenniejszy z nich *Sacra Conversazione* Bordone znajduje się w zbiorach MN w Warszawie.
- ²⁷ Uroczysty wernisaż odbył się 4 maja 1939 r. w obecności Senatora Becka i kustosa galerii malarstwa berlińskiego muzeum dr. Alfreda Hentzena.
- ²⁸ *Italienische Kunst im Stadtmuseum*, „Danziger Vorposten” 1939, nr. 104, [5 maja], s. 5 (*unserem Museum durch einen Saal mit italienischen Bildern jene Größe und Ausweitung zu geben, wie sie die alte Kultur unserer Stadt verlangt*).
- ²⁹ APG, *Stadtmuseum ...*, sygn. 1384/63, s. 217, Beitrag des Stadtmuseums zur Stadtchronik für die Zeit vom 1. Juli–30 September 1940.
- ³⁰ APG, *Stadtmuseum ...*, sygn. 1384/9, s.3, *Verwaltungsbericht 1941/42*.
- ³¹ *Ein Poet der Farbe. Chlebowski-Ausstellung im Stadtmuseum*, „Danziger Neueste Nachrichten” 1941, nr 166 [18 lipca], s. 5.
- ³² *Chlebowski-Ausstellung eröffnet. Kollektiv-Schau im Danziger Stadtmuseum*, „Danziger Neueste Nachrichten” 1941, nr 167 [19/20 lipca], s. 5.
- ³³ W 2015 r. popiersie Hitlera wykonane przez Josefa Toraka zostało przypadkowo odkryte podczas prac budowlanych na terenie wirydarza i obecnie znajduje się na ekspozycji w Muzeum II Wojny Światowej w Gdańsku.
- ³⁴ Cyt. za: Wolfgang Drost, manuskrypt, wystąpienie w Warendorfie w dniu 7 października 2017.
- ³⁵ Wyrok Komisariatu Państwowego ds. politycznej weryfikacji z dnia 4 marca 1949 r., archiwum rodzinne Wolfganga Drosta.
- ³⁶ AB MNG, MNG/A/IV/8, s. 408, pismo Drosta do Gauhauptmanna dr. Wiers-Keisera, Danzig, Neugarten, 25 październik 1941.
- ³⁷ AB MNG, MNG/A/VIII, s. 107, pismo Drosta do Dettenberga, 2 lipca 1941.
- ³⁸ AB MNG, MNG A /IV/8, s. 147, pismo głównego referenta Powiernika d/s Zabezpieczenia Niemieckich Dóbr Kultury na terenach wschodnich wcielonych do Rzeszy, dr. Krauta do Drosta, 21 listopad 1941. Do zabezpieczenia zbiorów bibliotecznych z polecenia Drosta wybrany został dyrektor Gdańskiej Biblioteki Miejskiej dr Hasbagen.
- ³⁹ Zob. A. Bukowski, *Waplewo Zapomniana placówka kultury polskiej na Pomorzu Nadwiślańskim*, Wrocław 1989, s. 93; D. Ryska-Laube, *Zaginiona kolekcja. Nowe ustalenia na temat zawartości zbiorów Sierakowskich z Waplewa oraz ich wojennych i powojennych losów*, w: „Gdańskie Studia Muzealne” 2015, t. 8. *Pałac hrabiów Sierakowskich w Waplewie Wielkim. Ludzie, miejsca, kolekcja*, s. 122-125; H. Kowalska, *Zbiory waplewskie w świetle korespondencji niemieckiej z lat trzydziestych XX wieku*, *ibidem*, s. 271-283.
- ⁴⁰ AB MNG, MNG A/IV/8, s. 412, pismo Drosta do Forstera, 25 października 1941.
- ⁴¹ APG, *Stadtmuseum ...*, sygn. 1384/36, s. 65, pismo dyr. Kothe do Drosta, 13 lipca 1942, s. 863; pismo Drosta do Kothe, 15 lipca 1942, s. 372-377.
- ⁴² APG, *Stadtmuseum ...*, sygn. 1384/63, s. 233, *Verwaltungsbericht 1941/42*, 1 lipca 1942.
- ⁴³ W. Drost, *Die Danziger Gemädegalerie. Neuerwerbungen 1940/41*, Danzig 1943.
- ⁴⁴ *Ibidem*, s. 235.
- ⁴⁵ APG, *Stadtmuseum ...*, sygn. 1384/ 2, s. 23, pismo Drosta do radcy Siebrandta, 19 lipca 1943.
- ⁴⁶ APG, *Stadtmuseum ...*, sygn. 1384/45, s. 1-3, korespondencja pomiędzy Kunsthandel Goudstikker i Drostem, 29 marca 1944, 9 maja 1944, 10 sierpnia 1944.
- ⁴⁷ APG, *Stadtmuseum ...*, sygn. 1384/45, s. 25-29, korespondencja pomiędzy Kunsthandel Denijs i Drostem, 5-13 maja 1944.
- ⁴⁸ APG, *Stadtmuseum ...*, sygn. 1384/27, s. 92, pismo Kunsthandel P. de Boer do Drosta, 21 listopada 1942.
- ⁴⁹ APG, *Stadtmuseum ...*, sygn. 1384/45, s. 13-15, korespondencja pomiędzy Versteigerungsanstalt Dorotheum w Wiedniu i Drostem, 4, 7, 13 lipca 1944.
- ⁵⁰ *Ibidem*, s. 29, nota firmy Mej. J. Denijs.
- ⁵¹ APG, *Stadtmuseum ...*, sygn. 1384/8, s. 56, notatka Drosta, 5 lipca 1944.
- ⁵² W. Drost, *Betrachtungen eines Danzigers zum Kriegsbeginn: Tagebucheintragen vom 29. August bis zum 19. September 1939*, „Studia Germanica Gedanensia” 2008, nr 16, s. 210.
- ⁵³ W. Drost, maszynopis przemówienia na dzień 26 marca 1955, archiwum rodzinne Wolfganga Drosta, s. 5.

- ⁵⁴ APG, *Stadtmuseum ...*, sygn. 1384/8, s. 56, notatka Drosta, 5 lipca 1944, APG, 1384/ 3, s. 42.
- ⁵⁵ AB MNG A/IV/8 s. 367, notatka Drosta oraz spisy ewakuacyjne 1942–1945.
- ⁵⁶ *Ibidem*.
- ⁵⁷ *Danzig. Eroberung, Zerstörung, Flucht. Erlebnisse aufgezeichnet von Willi, Eva und Wolfgang Drost*, Siegen 2000, s. 26.
- ⁵⁸ Zezwolenie Komisarza Obrony Rzeszy Okręgu Danzig-Prusy Zachodnie Forstera z dnia 23 marca 1945, archiwum rodzinne Wolfganga Drosta.
- ⁵⁹ *Ibidem*, s. 34.
- ⁶⁰ Jan Kilarski (1882–1951), matematyk, fizyk, pedagog, działacz i pisarz krajoznawczy, wykładowca. Urodzony w Komarnie k/Lwowa, studiował matematykę i fizykę na Uniwersytecie Lwowskim. Od 1919 r. nauczyciel, dyrektor Państwowego Wyższego Kursu Nauczycielskiego oraz wykładowca w Wyższej Szkole Handlowej w Poznaniu. Redaktor cyklu monograficznego *Cuda Polski* w wydawnictwie R. Wegnera, w ramach cyklu autor monografii *Gdańsk*. Podczas wojny nauczyciel we Lwowie, redaktor dziennika *Gazeta Lwowska*. Jan Kilarski należał do specjalnej grupy operacyjnej Ministerstwa Oświaty pod kierownictwem dr. Stanisława Turskiego, która 5 kwietnia 1945 r. przybyła do Gdańska. Zadaniem Turskiego wraz z inżynierami Kazimierzem Kopeckim i Franciszkiem Otto było zabezpieczenie i organizacja Politechniki Gdańskiej. Zbiorami Biblioteki Miejskiej miał się zająć Marian Pelczar, a zabezpieczeniem dzieł sztuki – prof. Jan Kilarski. Współorganizował Muzeum Miejskie, wykładał na PG i Wyższej Szkole Pedagogicznej. Pracę o Gdańsku z rysunkami syna Macieja wydał anonimowo w języku angielskim w 1949 r., *Gdańsk-Gateway of Poland*, zob. F. Mamuszka, *Kilarski Jan*, w: *Słownik Biograficzny Pomorza Nadwiślańskiego*, t. II, S. Gierszewski, Z. Nowak (red.), Gdańsk 1994, s. 388-389; M. Kilarski, *Kilarski Jan*, w: *Polski słownik biograficzny konserwatorów zabytków*, H. Kondziela, H. Krzyżanowska (red.), z. 2, Poznań 2006, <http://www.serwer1363362.home.pl/SKP> [dostęp: 13.03.2019].
- ⁶¹ W. Drost, maszynopis przemówienia ..., s. 5.
- ⁶² Henryk-Oskar Grüner (1889-1978), ziemianin, inżynier leśnik, leśniczy, od 1942 r. pracował w Dyrekcji Lasów w Gdańsku, a od 1945 r. w Okręgowym Zarządzie Lasów Państwowych, zob. https://www.gedanopedia.pl/gdansk/?title=GRUENER_MALGORZATA [dostęp: 29.03.2019].
- ⁶³ Informację i artykuł prof. Małgorzaty Grüner / Gruener zawdzięczam p. Elżbiecie Kilarskiej.
- ⁶⁴ Małgorzata Grüner / Gruener (1923–2008), urodzona w Wilnie, córka Henryka-Oskara i Anny z. d. Vierhuff, wraz z rodzicami przyjechała w 1942 r. do Gdańska, gdzie od 1943 r. studiowała w Wyższej Szkole Technicznej. Od 1 października 1945 r. kontynuowała studia na Wydziale Chemicznym PG, w latach 1945–1993 pracownik PG; od maja 1945 r. pomagała w odbudowie PG; współpracowała przy tłumaczeniu niemieckiej dokumentacji dot. zabytków Gdańska dla Katedry Historii Architektury oraz Pracowni Konserwacji Zabytków; w 1969 r. doktorat, w 1984 r. habilitacja na Wydziale Budownictwa Lądowego. W latach 1950–1970 kierowała laboratorium chemicznym w Zakładzie Żelbetnictwa na Wydziale Budownictwa Lądowego, zob. http://www.kworum.com.pl/art8221.kresowianie_w_zyciu_gdanska_w_xx_wieku.html [dostęp: 29.03.2019]; https://www.gedanopedia.pl/gdansk/?title=GRUENER_MALGORZATA [dostęp: 29.03.2019].
- ⁶⁵ M. Kilarski, *Czego już nie ma*, „Autograf” 1989, nr 11, s. 51-62.
- ⁶⁶ M. Gruener (Grüner), *Moje pierwsze lata w Gdańsku*, „Pismo Politechniki Gdańskiej” 2008, nr 5, s. 29-34.
- ⁶⁷ G. Kozlov, *Die sowjetischen „Trophäenbrigaden“- Systematik und Anarchie des Kunstraubes einer Siegermacht*, w: *Kulturgüter im Zweiten Weltkrieg: Verlagerung-Auffindung-Rückführung*. Hrsg. von der Koordinierungsstelle für Kulturgutverluste Magdeburg, Bearb. von U. Hartmann, Magdeburg 2007, s. 79-104.
- ⁶⁸ W. Drost, maszynopis przemówienia ..., s. 6.
- ⁶⁹ M. Korzon, *Przyczynek do historii gdańskich zbiorów artystycznych I-III*, „Cenne, Bezcenne, Utracone” 2000, nr 1(19), s. 26-27; nr 2(20), s. 24-25 i 31; nr 3(21), s. 6-9.
- ⁷⁰ Jeden z wielu obiektów na Liście Dzieł Utraconych Wydziału Strat Wojennych Ministerstwa Kultury i Dziedzictwa Narodowego, nr karty 29081, www.dzie-lautracone.gov.pl [dostęp: 12.02.2018].
- ⁷¹ W. Drost, maszynopis przemówienia ..., s. 6.
- ⁷² J. Kilarski, *Gdańsk 45*, służbowy notatnik Jana Kilarskiego, s. 41, rękopis, archiwum rodzinne.
- ⁷³ M. Korzon, *Przyczynek do historii ... II*, s. 43.
- ⁷⁴ *Ibidem*.
- ⁷⁵ *Ibidem*, nr 3(21), s. 6-9; zob. także E. i M. Kilarscy, *Czego już nie ma we wnętrzach zabytkowych budowli Gdańska?*, w: *Gdańsk 1945. Materiały z sesji naukowej odbytej w dniu 30 marca 1995 r.*, M. Mroccki (red.), Gdańsk 1995, s. 27-54; *Straty wojenne Muzeum Miejskiego w Gdańsku*, t. I-III, Gdańsk 2005; H. Kowalska, *Straty wojenne Muzeum Miejskiego (Stadtmuseum) w Gdańsku, Seria nowa, t. 1. Malarstwo*, Muzeum Narodowe w Gdańsku, Gdańsk 2017.
- ⁷⁶ W. Drost, maszynopis przemówienia ..., s. 7.
- ⁷⁷ *Danzig. Eroberung, Zerstörung ...*, s. 63.
- ⁷⁸ J. Kilarski, *Gdańsk 45...*
- ⁷⁹ *Danzig. Eroberung, Zerstörung...*, s. 67 i nn.
- ⁸⁰ W. Drost, *Kunstdenkmäler der Stadt Danzig*: t. 1, *Sankt Johann*, Stuttgart 1957; t. 2, *Sankt Katharinen*, Stuttgart 1958; t. 3, *Sankt Nikolai, Sankt Joseph, Königl. Kapelle, Hl. Leichnam, Sankt Salvador*, Stuttgart 1959; t. 4, *Die Marienkirche in Danzig und ihre Kunstschatze*, Stuttgart 1963; t. 5, *Sankt Trinitatis, Sankt Peter und Paul, Sankt Bartholomäi, Sankt Barbara, Sankt Elisabeth, Hl. Geist, Engl. Kapelle, Sankt Brigitten*, Stuttgart 1972.
- ⁸¹ Jerzy Józef Stankiewicz (1923–1994), architekt, konserwator, wykładowca. Pochodził z Wilna. W 1945 r. zamieszkał w Bydgoszczy, później w Gdańsku. Ukończył studia na Wydziale Architektury PG. Po doktoracie (1961) i habilitacji (1963) od 1977 r. był profesorem PG. W latach 1968–1994 kierował Katedrą Historii i Teorii Architektury PG. Uczestniczył w odbudowie Gdańska po II wojnie światowej. Autorytet w dziedzinie architektury Gdańska i Pomorza Wschodniego. W 2000 r. ustanowiono przyznawaną corocznie nagrodę jego imienia za osiągnięcia w dziedzinie historii architektury, urbanistyki, sztuki lub konserwacji, zob. J. Ciemnołoński, *Stankiewicz Jerzy*, w: *Polski słownik biograficzny ...*, <http://www.serwer1363362.home.pl/SKP> [dostęp: 13.03.2019].
- ⁸² *Szanowny Panie Profesorze Drost. Dziękuję Panu serdecznie za miłą niespodziankę w postaci wspaniałej książki o kościele św. Katarzyny w Gdańsku. Jestem pełen uznania dla Pana prac inwentaryzacyjnych wszystkich gdańskich zabytków sztuki, które przeprowadził Pan w tak trudnym okresie jakim był czas wojny. Dwie Pańskie prace o kościołach św. Jana i św. Katarzyny są dla nas cenną pomocą przy identyfikacji wielu dzieł sztuki, które rozproszone przez wojnę zostały zebrane w składnicy w Parku Oliwskim. Będzie mi miło, jeżeli zainteresują Pana, szanowny Panie Profesorze, nasze najnowsze prace o gdańskich i pomorskich zabytkach sztuki, które pozwalam sobie Panu przesłać. Prace te przysyłam osobno jako druki. Z poszanowaniem – Stankiewicz.*

⁸³ Marian Osiński (1883–1974), architekt, wykładowca akademicki. Studiował na Wydziale Architektury we Lwowie, w Rzymie oraz na Politechnice w Monachium. W 1933 r. obronił doktorat z historii architektury. Od 1945 r. mieszkał w Gdańsku, gdzie został pierwszym dziekanem Wydziału Architektury PG. W 1946 r. otrzymał tytuł prof. zwyczajnego, a w 1970 r. tytuł doktora *honoris causa* PG. Inicjator i kierownik odbudowy Głównego Miasta Gdańska. Aktywnie uczestniczył w rekonstrukcji architektury Pomorza. Uważany jest za głównego twórcę gdańskiej szkoły architektonicznej, zob. H. Krzyżanowska, *Osiński Marian*, w: *Polski słownik biograficzny ...*, <http://www.serwer1363362.home.pl/SKP> [dostęp: 13.03.2019].

⁸⁴ W. Drost, *Kunstdenkmäler der Stadt Danzig*, t. 4: *Die Marienkirche in Danzig und ihre Kunstschatze*, Stuttgart 1963, s. 8.

⁸⁵ Prace Drosta na temat sztuki gdańskiej to m.in. takie publikacje jak: *Malarstwo gdańskie od średniowiecza do końca baroku. Przyczynek do wprowadzenia badań strukturalnych w historii sztuki* (1938); Sąd Ostateczny *Hansa Memlinga* (1940) czy *Ornamenty gdańskich kościołów* (1949). Przedmiotem badań naukowych Drosta było również nowożytnie malarstwo północnej Europy. Był wybitnym specjalistą okresu baroku, a jego praca *Barockmalerei in den germanischen Ländern (Malarstwo baroku w krajach niemieckich)* wydana w 1926 r. do dzisiaj jest uznaną publikacją wśród historyków sztuki.

⁸⁶ T. Piaskowski, *Setna rocznica urodzin profesora Willi Drosta*, „Gdańskie Studia Muzealne” 1995, nr 6, s. 155-157.

⁸⁷ W. Drost, *maszynopis przemówienia ...*, s. 6.

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Word count: 4 225; **Tables – Figures:** 10; **References:** 87

Received: 02.2019; **Reviewed:** 02.2019; **Accepted:** 05.2019; **Published:** 07.2019

DOI: 10.5604/01.3001.0013.2855

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Competing interests: Authors have declared that no competing interest exists.

Cite this article as: Kramer-Galińska I.; WILLI DROST: THE LAST DIRECTOR OF THE STADTMUSEUM (CITY MUSEUM) IN GDANSK. *Muz.*, 2019(60): 108–120

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