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WAR LOSSES: A THREE- -VOLUME PUBLICATION OF THE MUSEUM OF GDAŃSK

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Straty wojenne [Wartime Losses]: Vol. 1 – Katarzyna Darecka, Anna Frąckowska, *Ratusz Głównego Miasta w Gdańsku* [The Town Hall of the Main City of Gdańsk], pp. 237, figs.; Vol. 2 – Katarzyna Darecka, Izabela Jastrzemska-Olkowska, *Dwór Artusa w Gdańsku* [The Artus Manor in Gdańsk], pp. 261, figs.; Vol. 3 – Wojciech Szymański, *Dom Uphagena w Gdańsku* [The Uphagen House in Gdańsk], pp. 660, figs., Wydawnictwo Muzeum Gdańska, Gdańsk 2020

Released in three separate volumes, containing single documentation sketches, colour illustrations, and numerous black-and-white photographs, the publication continues the Polish museology series published for several years now and related to the losses incurred as a result of WW II within the borders of today's Republic of Poland. Before we proceed, however, it is important to bear in mind that the discussed publication had been preceded in the 1990s by the *dispersed heritage* by Ludmiła Lebidzińska¹ and Alina Szpakiewicz.²

Each of the three books of the Gdańsk series features its own individual artistic format and the means of presenting the content. The losses are discussed in three separate volumes sized 22x27 cm, in rigid cardboard dust jackets and with loose covers, strengthened with a narrow canvas spine. Each volume features a different colour: beige-pink, green, and pale blue respectively, with a square in a lighter shade of those hues asymmetrically composed into the cover. The volumes have been placed together in a sand-grey half-case repeating the title *Wartime Losses*, the subtitle and the graphic logo of the Museum of Gdańsk: two crosses under a crown. I have dedicated much space to this binding, since the graphic layout proposed by Agata Knajdek (tata studio) is, in my view, genuine and aesthetical, consistently kept in each volume thanks to the coordinator Izabela Jastrzemska-Olkowska and Ewa Baryżewska-Szymańska, Deputy Director of the Museum of Gdańsk, providing factual supervision to

the whole project. Ewelina Ewertowska, in her turn, was responsible for the linguistic editing of the whole.

The Authors have expressed their gratitude to the reviewers: Prof. Edmund Kizik and Jacek Friedrich (post-doctoral degree); to the academic consultants: Jacek Tylicki (post-doctoral degree), Barbara Pospieszna PhD, Stefan S. Mielezkiewicz; as well as to the translators from Latin and German.

The list of the losses in the catalogue begins with the following: the ordinal, name and title relevant to the object, dating, the first name and surname of the artist, years of his activity in Gdańsk, place of execution (if known); secondly come as follows: material and technique, dimensions in cm, in many cases completed with footnotes. Additionally, an asterisk (*) is used in the event of information missing on the author, while a question mark (?) applied in case of doubts or lack of precise data. The descriptive sections of the entries are brief, containing the most relevant information. The following are included: history of the item during WW II, actions of protecting it on site, disassembly and dislocation to selected repository spots. This being only the catalogue of losses, it shows no information on finding the objects. Each volume features the same order of content elements: following a concise history and architectural description of the facility, with emphasis on the wartime losses, there follows

a catalogue of losses in each interior, enumerating paintings, prints, sculptures, woodcarving, architectural and joinery details, as well as miscellaneous. Volume III, dedicated to the losses of the Uphagen House, shows a more varied division and is enriched with the décor, paintings, prints, portraits, furniture, instruments (chronometers, barometers, musical items), artistic craftsmanship, tableware, lighting devices, utensils related to hygiene and the household, and miscellaneous. At the end of each volume the following can be found: information on the Authors, bibliography, index of names, workshops, and companies, a list of abbreviations, and a meticulously prepared list of illustration sources.

The basic entries are diligently complemented with bibliography, figures related to archived photographs, notes on the archival photos featuring the sought item or its fragment in the surroundings in which it was placed before the disassembly.

Volume I of the wartime losses of the Town Hall of the Main City of Gdańsk opens with the *Preface* by the Director of the Museum of Gdańsk Waldemar Ossowski in which he formulates a significant observation: *It is important to realize that Polish wartime losses are the objects of the post-1945 Polish territories which at the moment of the loss were a part of public, private, Church collections, or belonged to a religious association. In compliance with this definition coined on the grounds of international regulations, Poland can make efforts to retrieve historic monuments of pre-WW II Gdańsk. The present study opens up an opportunity to trace, identify, and possibly recover a part of the lost heritage; all the more so as in recent years greater possibilities of the restitution of cultural goods have opened, therefore a number of procedures, previously unresolved, could be completed* (p. 5).

The three-volume series begins with the *Wartime Losses of the Town Hall of the Main City of Gdańsk* (Vol. I). Briefly, the most essential facts have been highlighted in the story of its raising, and the functions of the major Town Hall interiors, both sumptuous and serving as offices, have been described: the Grand Hallway, the Grand Room called Red or Summer Room, the Small Room of the Council called Winter Room, the Grand Room of the City Council, the Treasury, and the Deposit Room. The Authors point to the most essential evacuation campaigns after, in 1942, a group of people were assigned to handle the plans for and to conduct the actual preservation of the Gdańsk cultural heritage located at different spots around the time. Their main task was to: supervise the furnishing disassembly, prevent the destruction of artworks, as well as to select them and transport to places distanced from Gdańsk. This action was provoked by the fear of air raids by the allies, similar to those that had tragically afflicted the territory from Cologne to Lubeck and Rostock. The process of the dislocation and the protection *in situ* of the elements which could not be dismantled was headed from October 1943 to January 1945 by the architects: Jakob Deurer (d. 1960); Erich Volmar (d. 1975), Main Conservator of the Gdańsk-Western Prussia District; and Willi Drost (d. 1964), an art historian, conservator, and Director of the Stadtmuseum (City Museum) in Gdańsk. From the widely conducted action of saving historic monuments the Authors have used merely fragments of the preserved to-date descriptive and photographic documentation. They, however,

point to the lack of descriptive documentation of the furnishing of the Town Hall of the Main City of Gdańsk. In the final months of WW II, Gdańsk lost about 80% of its most precious historic substance within the Main City. As early as in April 1945, the search for and the recovery of the dispersed cultural heritage began. The person responsible for it was Jan Kilarski (d. 1951), at the time the head of the Department of Culture of the City Office in Gdańsk, assisted by Volmar and Drost who had the fresh knowledge of where the hiding deposits were located, e.g., at Rzucewo n. Puck, Mierzeszyn, and other spots near Gdańsk, from where the furnishing was transported in stages, first to Sopot, and subsequently to conservation repositories located in a granary, a shed, and a garage not far from the Oliwa Cathedral. The Authors reproduce a fragment of the list of items from 1948 (Fig. 8, p. 18), and include a photograph with the details of the Town Hall's décor (Fig. 9, coloured, p. 19). Among them, what can be recognized are the elements of the ceiling of the Grand Room of the City Council. I have my personal recollections from the visits to the Oliwa granary repository at the turn of the 1990s and, in the early 1990s, at the Gdynia Naval Museum where I was seeking four tournament armours from Gdańsk's Artus Manor, about which I will write in relation to Volume II dedicated to the Manor. There were quite numerous problems with the identification of respective elements and matching them to the places within the old décor: *In the Oliwa conservation repository there were and still are [2020!: noted by A.R.Ch.] deposited elements of the furnishing from all the Gdańsk historic facilities, as well as from around the city. Their proper identification and attribution to a definite building were often difficult and lasted for years* (p. 18).

In order to complete this knowledge what used to be (and still is) of key importance are inventory drawings executed by the Gdańsk painter Johann Carl Schultz in the second and third quarters of the 19th century³ as well as collections of photographic documents from glass negatives, archival photographic prints from Marburg, and even postcard collections (pp. 20–21). Summing up those losses, the Authors give the number of ca 1.000 and 1.200 single objects belonging to architectural detail of the historic décor of the interiors as well as *of the equipment of the building previously considered as utilitarian, and currently of historic qualities* (p. 22). This observation is justified in the sense that almost a century after the new at the time furnishing was executed, the objects have gained the quality of historic objects.

The Wartime Losses of the Artus Manor and Gdańsk Hallway in Gdańsk (Vol. 2) is opened up by a sepia photograph from 1879 by Rudolf August Rogosch and Artur Eugen Rogorsch (?) featuring the view of the façade of the Manor and the New Court House together with the Neptune Fountain at the Long Market. In front of a high stoop, there is a group of Gdańsk women traders in white scarfs on their heads, selling dairy products at such an exposed location. We can see a lonely cabman waiting for a passenger. The next photograph dated 1893 coming from the Gottheil & Sohn Studio brings us closer to the publication topic. This is the interior of the Grand Hall at the Artus Manor featuring a view of the famous multi-segment stove with figural tiles, located in the northern corner of the Malbork Bench, and a late mediaeval sculpture group, placed nearby,

showing St George killing the dragon. Behind two ships less visible elements of the décor of the Benches of St Reinold and Christopher can be glimpsed, and so can bigger and smaller paintings, called *rondelles*, surrounded by exquisitely sculpted frames and bottom panels with sculpted capitals, which encircled the Hall's interior. At the time when the photo was taken the interior was used by merchant guilds, which is best testified to by an office and numerous tables with bowls to hold loose goods (corn). The eye is caught by sculpted deer heads with authentic impressive antlers, complementing the paintings on shield walls. The next photo, coloured this time, of the painting by Domenico II Quaglio (1833) completes the interior with a numerous staffage under a starry ceiling supported on four pillars. Almost all the elements of the décor of the Grand Hall visible in the photos were disassembled by the end of WW II, transported, and hidden at various locations not far from Gdańsk. On the grounds of the included catalogue of the losses, having compared the preserved paintings by Quaglio and Schultz with the archival photos, we can see which works contributing to the high historic and artistic value of the facility have been lost (or have not been to-date recovered). In the photo by Paul Czarnetzki showing the interior of the Gdańsk Hallway in 1929-1935 in the New Court House (43 Long Market Street), at that time used by the Merchants' Corporation, it is the numerous museum items from the Lesser Giełdziński collection that stand out. Having remained in this interior until 1938, they were removed by Willi Drost. The Authors of this publication volume explain the fact as follows: *The Jewish descent of the donor may have impacted such a decision* (p. 10).

From October 1943 until January 1945 the following took place: disassembly with marking and numbering of the items, packing into wooden chests and their evacuation to the spots outside Gdańsk (pp. 19–31). The German photographic documentation of those actions is contained in Volume XIII of the preserved archival records passed on to the Polish party together with the section containing drawings. The Authors have included the illustration of the inventoried tiles of the Grand Stove and the minstrels' gallery with a clock (Fig. 11, p. 21). They have enumerated the number of cards of the photo part with schematic drawings, concise descriptions, date and sequence of the disassembly (e.g., of the *rondelles* and sculptures) as well as the décor elements which were dismantled and which were left unremoved (pp. 23–24). They have pointed to the fact that: (...) *archival photographs do not show the upper wall parts, therefore it is hard to judge what else remained unremoved at the time, and whether it was evacuated at all (...); no list of the evacuated items was attached, that is why it cannot be clearly decided what remained inside the Manor until March 1945* (p. 24). In some further observations the Authors inform that numerous photographs taken away with the personal possessions of Willi Drost and Erich Kayser [d. 1968, A.R.Ch] were transferred to the Herder Institute in Marburg in 1951–1969 and 1977 (Endnote 38, p. 24). In the attempt to describe the current state of research the Authors enumerate documentation studies, also the unpublished ones, the photographic documentation of Jakob Deurer (1897–1960) and Willi Drost, till now used



in temporary exhibitions, and subsequently iconographic documents from libraries and museums. They also emphasize the worth of drawings, prints, and paintings by D. Quaglio, J.C. Schultz, and by numerous artists active in Gdańsk, including the pastels by Jozef Köpf and Arthur Bemerat (pp. 31–36), for the necessary identification of particular items. They characterize the state of research, including conservation works in the publications by Teresa Guć-Jednaszewska, Alina Szpakiewicz, and Edward Śledź (p. 40). Furthermore, they divide losses into respective groups of monuments, e.g., large paintings on canvas from the shield walls, wooden architectural detail, the lower parts of the Grand Stove that remained in place during the Manor's fire in March 1945, and have not been recovered after the war (pp. 37–38).

It is known that in mid-June 1942, some dozen most prominent historic pieces were evacuated from the Artus Manor, of which none has been recovered. They include: late mediaeval paintings: *Boat of the Church* (one board of the four-plank stretchers preserved, Cat. pp. 86-89), *Siege of Marienburg* (pp. 90–93); 16th-century paintings: *Our Lady with Child*, and *Christ, Salvator Mundi* (pp. 94–97); several elements from the four sets of tournament armours from the section of the Brotherhood of St Reinold (p. 39); the sculpture *Saturn with a Child* (pp. 126–127); the sculpture group *Diana's Bath and Actaeon's Metamorphosis* (pp. 138–144), some sculpted capitals by Adrian Karffycz and Master Paul (p. 144), as well as certain fragments of the *rondelle* frames from the Malbork and Skipper Brotherhoods' sections (pp. 162–165). All these historic pieces were transferred to the village of Orle (Germ. Wordel) on the Sobieszewo Island on 16 June 1942. Only fragments of tournament armours have been recovered: they were found at various locations under the circumstances hard to clarify many years later.



I was personally interested in the fate of the armours, when, in 1992–1994, mounting a temporary exhibition of tournament chainmail light armours from the Gdańsk Artus Court at the Malbork Castle Museum.⁴ From the four armours with helmets and fragments of weaponry, also for horses, hidden at Orle in 1942, to-date the following have not been recovered: the armour marked IV together with a large helmet nicknamed 'frog mouth', three funnel-shaped shields against lances, one horse headstall, four shields leather- and canvas-covered on the outside, painted and gilded. The element identifying armour IV is a majuscule inscription on the breastplate reading 'IVVG' (Cat. 1.3.11, pp. 220–227). At a time hard to specify today, however after WW II, the following happened to the remaining armoury respectively: the frog-mouth helmet and the breastplate of one of the armours reached the Polish Army Museum; armour I together with the helmet (purchased from a private collector) ended up at the Wawel Royal Castle State Art Collection.⁵ I succeeded in identifying a part of armour II in autumn 1992 during my visit in the company of Alina Szpakiewicz, Artus Manor curator, to the storerooms of the Gdynia Naval Museum. As it turned out, the elements had reached the Museum in the 1950s as a deposit of the Voivodeship Conservator of Monuments in Gdańsk. They included: a great helm, a breastplate with a pair of circular little shields protecting armpits, a pair of spaulders,

a couter featuring the inscription: 'HILF RITER SANT IORG W', cuisses, five shields inserted on wooden lances, and three horse headstalls. Fragments of armour III: the great helm and the cuirass (the front and the back plates) turned out to be the property of the Polish Army Museum in Warsaw. The Authors say the following on the failure to recover the historic pieces evacuated to Orle: *It can be supposed that the Orle evacuation site was either plundered or burnt down by Soviet troops. One plank of the Boat of the Church was discovered there, and as a recent research demonstrated, it had been exposed to high temperature* (p. 27). A part of that deposit may have been taken away or plundered, and whatever remained was secured in a museum repository. The so-called main repository was housed in a Sopot villa at 24 Abrahama Street; as of mid-1964, the items were transported to the granary, the former coach house, and the garage at Oliwa.

It is the catalogue of the wartime losses of the Uphagen House that is the most extensive. The majority of the art works from there, interior furnishing, and equipment essential in a burgher tenement house transformed into a museum in the early 20th century have not been found, thus they have not returned to their original location. A historian of art and architecture, researcher into the Gdańsk material culture, and the Manager of the Uphagen House, branch of the Museum of Gdańsk, Wojciech Szymański begins the catalogue recording the war losses with the history of the house. He emphasizes that the tenement house remained property of the same family starting at the point when Johann Uphagen (1731–1802) with his wife Abigail moved into a newly-raised tenement house at 12 Długa Street on 16 October 1779, which on 1 November 1911 was transformed by the Family Foundation (Fideikomiss für Die Uphagen'sche Familie) into a museum, preserving its full décor and furnishing (pp. 6–7). A photograph from the 1930s (Fig. 2, p. 10) demonstrates how much the 18th-century façade of the Uphagen House differed from that of the neighbouring one adapted to be a shop, or an office and flats. It can be compared with the view of those two tenement houses after their post-war reconstruction in the 1960s (Fig. 27,



All photos by A. Grabowska, photos courtesy of the Gdańsk Museum

p. 46), bearing in mind the fact that the house's architecture was destroyed up to the four storeys above the preserved ground floor walls with the entrance portal. The essay preceding the catalogue contains numerous photographs documenting the pre-WW II preservation state of the interiors: the drawing room with the J.E. Weichenthal clock (Fig. 3, p. 11), the main hallway from ca 1905 (Fig. 4, p. 13), the stoves in the insect room, the small dining room with paintings and furniture from the latter half of the 18th century (Figs. 5, 6, pp. 14–15), plans of the basement and the second storey locating furniture pieces (Figs. 16, 17, pp. 26–27), views of the walls featuring paintings and of the kitchen and bakery with the necessary household appliances (Fig. 20, pp. 30–31), and drawings of stoves with decorative tiles (Fig. 19, p. 30). The Author has also generously included photographs with lower panelling sections decorated with painted panels from 1775–1779.

In the catalogue of the losses, when tackling the lower panelling from the tea room, archival photos of the interiors have been included: of the interiors with the drawings by Jacob Deurer from 1944 showing the views of the four walls, with the painted panels sketched on the panelling and framed in white additionally zoomed in on in separate figures. For the sake of comparison, photographs of those spots by Dore Barleben have been included. Let me quote one of the numerous remarks on the difficulties conservators encountered when reconstructing the interiors of the Uphagen House: *When the panelling was being prepared for evacuation, panels with figural presentations were marked. On the little pieces of paper pasted to the panelling stiles, the following were marked: interior number and the subsequent panel number. (...) On 9 June 1944, the segments were transferred to the refectory of a former monastery in Kartuzy. The whole set of the panelling from this interior has been lost. The archival material does not allow to judge how many separate pieces it was composed of* (Cat. 1.8, p. 78).

The following, too, can serve as an example of the work of J. Deurer and his team dealing with the dismantling, documenting, and transporting of the items, among whom there were *four POWs* and two female photographers (p. 24). Apart from a precise drawing inventory, which he executed himself, Deurer also instructed for stucco imprints to be made.

The doors with polychromed panelling were transported to the refectory of the former monastery in Kartuzy, and the remaining furnishing of the Uphagen House and of the outbuilding was likely taken to the former monastery

church in Żukowo near Gdańsk; the latter transport included fireplaces and their mantelpieces, paintings featuring portraits and landscapes, copperplate engravings, etchings and aquatints, among the prints a series of four paintings showing stages of the *Battle of the Nile* by Robert Dodel dated 1799 (Cat III. 5.8., pp. 226–232). These and many other items were taken on 11 April 1944 to a place called Mały Gorzędziej, during the Nazi occupation inhabited by the Gaebel family of whom little is known.⁶

In mid-April 1944, big sets of items, of both large and smaller sizes, as well as household appliances from the outbuilding in Ogarna Street classified as utensils were brought to a manor located out of the way between Gorzędziej and Subkowy in the Tczew County. They encompassed 118 pieces of furniture: wardrobes, cupboards, chests of drawers, sideboards, escritoirs, tables and coffee tables, sets of several dozen of chairs, armchairs, sofas, benches, canopy beds, mirrors, book cases, ten clocks, single barometers, a harpsichord and a harp. From among smaller items, albeit voluminous in their mass, mention can be made of ten china figures, six Oriental plates, several hundred pieces of porcelain tableware in baskets or chests, silver cutlery, salt and pepper containers (ca 50), several dozen table glassware, toiletries, lighting equipment, such as chandeliers, wall candle holders, and miscellaneous, among which mention was made of stationery, ammunition boxes and duelling pistols said to date back to the 18th century and come from a vague Gdańsk gunsmith's.⁷ Earlier I mentioned painting: there were 26 paintings and 43 framed prints, mainly from the last quarter of the 18th century. A place apart was taken by about 100 household equipment pieces. Taken to a *giburo* estate, they were most likely placed inside the farm buildings, since in the house of the surface of 250 sq m used by its residents, there must have been little spare room left. What remains an unresolved mystery, however, is the fate of those items following the end of the warfare, namely in early 1945.

Publishing lists of wartime losses of cultural heritage in a format of precise catalogues, of the very type that the discussed publication represents is priceless, and I would certainly not consider it an overstatement. On the one hand, it allows to see the number and worth of the losses, while on the other, it contributes to further searches. Such publications also give hope that, if only single, as yet not recovered works and items belonging to the Gdańsk cultural heritage may be found.

Abstract: Released in three separate volumes, the publication continues the Polish museology series published for several years now and related to the losses incurred as a result of WW II within the borders of today's Republic of Poland. The Preface to Volume I on the war losses of the Town Hall of the Main City of Gdańsk by the Director of the Museum in Gdańsk Waldemar Ossowski, contains reflections essential for the discussed issue.

The three-volume series opens with the War Losses of the Town Hall of the Main City of Gdańsk (Vol. I). Briefly, the most essential facts have been highlighted in the story of its raising, and the functions of the major Town Hall interiors, both

sumptuous and serving as offices, have been described: the Grand Hallway, the Grand Room called Red or Summer Room, the Small Room of the Council called Winter Room, the Grand Room of the City Council, the Treasury, and the Deposit Room. In the final months of WW II, Gdańsk lost about 80% of its most precious historic substance within the Main City. As early as in April 1945, the search for and the recovery of the dispersed cultural heritage began.

War Losses of the Artus Manor and the Gdańsk Hallway in Gdańsk (Vol. 2) begins with a sepia photograph from 1879. As of October 1943 to January 1945, the following took place: dismantling together with signing and numbering of

the objects, packing into wooden chests, and evacuation to several localities outside Gdańsk. It has already been ascertained that as early as in mid-June 1942, some dozen of the most precious historic monuments were evacuated from the Artus Manor, of which several items have not been recovered: late-mediaeval paintings (Boat of the Church, Siege of Marienburg, Our Lady with Child, and Christ, Salvator Mundi), several elements from the four sets of tournament armours from the section of the Brotherhood of St Reinold, the sculpture Saturn with a Child, the sculpture group Diana's Bath and Actaeon's Metamorphosis, as well as some dozen elements of the décor

of the Grand Hall. All these historic pieces were transferred to the village of Orle (Germ. Wordel) on the Sobieszewo Island on 16 June 1942. Only fragments of tournament armours have been recovered: they were found at various locations under the circumstances hard to clarify many years later.

The most extensive war losses have been presented for the Uphagen House (Vol. 3). The majority of the gathered art works, the interior equipment and usable objects essential in the burgher's tenement house transformed into a museum in the early 20th century have not been found, thus they have not returned to their original location.

Keywords: culture losses following WW II, Gdańsk, Main City Town Hall, Artus Manor, Uphagen House.

Endnotes

- ¹ L. Lebedzińska, *Ratusz Głównego Miasta* [The Town Hall of the Main City], in: *Europejskie dziedzictwo rozproszone Gdańsk 1992-1993* [European Dispersed Heritage Gdansk 1992-1993], Gdańsk 1993, pp. 16-45.
- ² A. Szpakiewicz, *Wykaz zaginionych zabytków wyposażenia* [List of the Lost Historic Furnishings], in: *Europejskie, ibid.*, pp. 112-120; eadem, *Studium strat dziedzictwa kulturowego w okresie II wojny światowej. Ratusz Głównego Miasta w Gdańsku, zabytki ruchome* [Study of the Losses of Cultural Heritage during WW II. The Town Hall of the Main City in Gdańsk, Historic Movables], Gdańsk 1998, MS.
- ³ See *Portret artysty nowo odkryty. Johann Carl Schultz (1801-1873) znany i nieznan* [Rediscovered Portrait of an Artist. Known and Unknown Johann Carl Schultz (1801-1873)]. Exhibition Catalogue 7 August–11 October 2009. Exhibition curator, concept and scenario Justyna Lijka, Malbork 2009, kat. II.B.9, 10, 13, 15.2, 3, II.B.21, 23, 36, 38-43, 53-58, 63-65, 76-82.
- ⁴ A.R. Chodyński, *Zbroje kolcze z gdańskiego Dworu Artusa. Z tradycji turniejowych w Polsce* [Chainmail Armours from the Gdansk Artus Manor. Tournament Tradition in Poland], Malbork 1994.
- ⁵ I describe the vicissitudes of Armour I from the Artus Manor in Gdansk, the acquisition for the Wawel collection, and its identification in the above-quoted publication, pp. 5-7.
- ⁶ Mały Gorzędziej was most likely a peasant (*giburo*) farm. In Gorzędziej on the Vistula (Germ. Gerdin), located nearby, before 1920 only one estate was mentioned in 1904-1916, leased by Heine of Narków (two leases, for six years each), and as of 1916 by the Bloy family of Czarlin (Amtsvorsteher, Amtsbezirk Gerdin – 15.9.1916 Gutsverwalter Bloy in Czarlin, kommissarisch); www.terytorial.de/dawp/dirschau/subkau.htm – I acknowledge Bernard Jesionowski, senior curator of the Malbork Castle Museum, for providing me with this information.
- ⁷ Judging from the photo of the pistol case (Cat. XVII. 6, p. 600), the pistols' form and style, as well as the trigger mechanism can be identified. The pistols were equipped with percussion caps, with reaching the mid of the steel octagonal barrels. The characteristic shape of the grooved butts, gently bent downwards, with profiled turrets, yet mainly the percussion caps, allow to define the pistols' origin as French or Belgian, and to date them to ca mid-19th century.

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A graduate (1969) in Conservation and Historic Monument Studies at the Faculty of Fine Arts, Nicolaus Copernicus University in Toruń, (1975/1976) in post-graduate museological studies at the Philosophy and History Faculty at the Jagiellonian University; (1970–2019) he worked at the Malbork Castle Museum, (from 1974) as a curator in the one-man Military Items Department, and subsequently as a senior curator there; (1975–2002) he co-created and created: 8 exhibitions sharing the same title 'Military Masterpieces' from the Leningrd/St Petersburg State Hermitage, (2000) 'Sixteenth- Nineteenth- Century Persian and Indo-Persian Weapons in Polish Collections', (2003) 'Weapons and Colours in the Teutonic Times from the 13th to the mid-16th Century', (2008) 'Firearms of the Kuchenreuters in Polish Collections'; author of several books and numerous academic papers; member of: Association of Art Historians (SHS), Association of Lovers of Old Arms and Colours (SMDBiB), PTH, MSB, Warsaw Section of the Polish Journalists Association (OW SDP), ICOMOS POLAND; honoured with e.g. 'A Badge of Merit for Polish Culture' (2009).

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